

**THE INTERFACE OF MUSIC AND POLITICS: EXPOSITION OF TONGAI MOYO
AND HOSIAH CHIPANGA'S POST 2000 MUSIC**

BY

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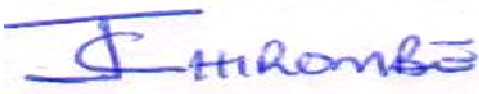
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JANUARY 2019

DECLARATION

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I, James Chirombe, declare that **The Interface of Music and Politics: Exposition of Tongai Moyo and Hosiah Chipanga' Post 2000 Music** is my work and that the sources used or quoted have been indicated and acknowledged by means of complete references.



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Signature

25 January 2019

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Date

ABSTRACT

The research is an Afrocentric engagement that analyses selected songs by Tongai Moyo and Hosiah Chipanga in post-independence Zimbabwe. The study is informed by Afrocentricity, which provides the theoretical anchorage to the exposition and elucidation of the pursuit for independence, liberation and freedom of Zimbabweans in the post-independence era. The study analyses selected *sungura* songs composed and sung by Hosiah Chipanga and Tongai Moyo in post-2000 era. The study indicates that post-independence Zimbabwe of 2000 to 2010 reflects a decade of crisis. The exposition unfolds through a critical exegesis of selected songs by these *sungura* artists. The two *sungura* musicians are among the leading musical voices in Zimbabwe. The study is largely qualitative in nature and used interviews and questionnaires to solicit information from research participants. Respondents comprise musicians, music producers and academics in the Zimbabwe. The study stimulates more interest and research in *sungura* music as well as illuminating the significance of their messages to ongoing debates on the Zimbabwean crisis/crises thereby establishing the relationship between music and politics. This position is made against the backdrop of their commitment and courageous efforts by such protest musicians to comment on -bigø political and economic issues seriously affecting the performance of Zimbabwean economy. The study also establishes that cronyism, patronage and corruption have become major industries of the day in Africa. Through fighting for the voiceless masses, the study argues that Zimbabwe is faced by the crisis of governance and the nation has taken the medals of humiliating its own people. Pertaining to the leadership crisis in Zimbabwe, the study also shows that musicians who include Hosiah Chipanga and Tongai Moyo insinuate that the deep seated Zimbabwean challenges are a manifestation of a nation that is parentless. In their protest music, the artists reiterate that poverty, hunger, diseases and other forms of sufferings that the country encountered and continue to face are a sign of a country that is an orphan implying the dearth of people centred leadership. Additionally, findings from the study show that the land issue is one of the commonly identified factors that are ascribed to partial independence in Zimbabwe translating into crisis. The land question invited attention from Hosiah Chipanga as reflected in his post-2000 music where he suggests that Zimbabweans were to a larger extent betrayed by ZANU (PF) leadership.

Key Words

Crisis, music, liberation, freedom, oral literature, struggle, post-independence Zimbabwe, democracy, Afrocentricity

DEDICATION

This thesis is dedicated to my parents; Joseph and Phillipa Chirombe whom I am chiefly indebted for their love, motivation and inspiration.

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Contents

DECLARATION	ii
ABSTRACT	iii
Key Words.....	iv
DEDICATION	v
ACKNOWLEDGEMENTS.....	vi
Chapter One	1
1.2 Statement of the Problem	2
1.3 Aim of the Study	3
1.3.1 Objectives of the Study.....	3
1.3.2 Research questions.....	3
1.4 Justification of the Study	4
1.5 Definition of Key Terms.....	6
1.6 Literature Review	7
1.7 Theoretical framework.....	11
1.7.1 Afrocentricity	11
1.7.2 Ethnomusicology	13
1.8 Methodology	13
1.8.1 Research Approach: Qualitative.....	14
1.8.2 Research Design	15
1.8.3 Interviews	18
1.9 Ethical Considerations.....	19
Informed Consent.....	19
Beneficiation	19
Confidentiality and anonymity	19
1.10 Scope of the Study	19
1.11 The Decade of Crisis in Zimbabwe	20
1.12 Delimitation of the Study	23
Chapter Two.....	24
2.0 Introduction	24
2.1 The Relationship that binds music and politics	24
2.1.1 Views by scholars of Western descent	25
2.1.2 The role of music: an African perspective	28
2.2 Music and society: Zimbabwean perspective.....	30

2.3	Conclusion	35
Chapter Three		37
Theoretical framework: Afrocentricity		37
3.0	Introduction and background	37
3.1	Tenets of Afrocentricity	38
3.2	Humanising and harmonising humans with nature	43
3.3	Human Agency: an Afrocentric Imperative	46
3.4	The quintessence of Afrocentricity	48
3.5	Africa and struggle in continuity: a patriotic motif	51
3.6	Culture and history: non-negotiable pillars of Afrocentricity	53
3.7	Unity as a symbol of victory: Karenga's vantage	55
3.8	Reparation as a therapeutic process	56
3.9	Remembrance, reflection and recommitment	57
3.10	The significance of Afrocentricity to the study	61
3.11	Conclusion	64
Chapter Four		65
Research Methodology		65
4.0	Introduction	65
4.1.1	Qualitative research paradigm	66
4.1.2	Theoretical underpinnings of qualitative research	67
4.2	Defining a research design	70
4.2.1	Case study	70
4.3	Data collection tools	73
4.3.1	Interview: a tool for assembling data	74
4.3.2	Questionnaire: An instrument for data collection	76
4.3.3	Desk research	79
4.3.4	Active listening	80
4.4	Population sampling techniques	80
4.4.1	Non-Probability sampling technique	81
4.4.2	Purposive sampling technique	81
4.5	Analysis of data	82
4.6	Ethical considerations	84
4.7	Conclusion	85
Chapter Five		87

Data presentation, analysis and discussion	87
5.0 Introduction	87
5.1 An analysis of the results from questionnaires regarding factors that encumber complete independence in Zimbabwe.....	89
5.1.1 Joblessness and Unorthodox Trading: Yardsticks for economic crisis	91
5.1.2 The economy and the decade of crisis in Zimbabwe	93
5.1.3 Scarcity of fundamental commodities.....	95
5.1.4 The government's intermediation strategies in response to the crisis: Respondents' vantage.....	103
5.2 Engaging struggle to cease tyranny: an optimistic vantage	111
5.2.1 Music and the struggle for humanisation.....	118
5.2.3 Singing on African culture and crisis.....	125
5.2.4 Reflecting on the galloping inflation: A ghastly scenario.....	131
5.3 Survival strategy through vandalism and larceny.....	138
5.4 Political leadership's remorselessness and atrociousness	144
5.4.1 The Third Chimurenga: The Arena for destituteness in post-independence Zimbabwe .	148
5.4.2 Singing on the maladministration of state funds.....	152
5.4.2.1 Corruption: A barricade for good governance.....	155
5.4.2 Singing against oppressive power and injustices	157
5.5 Applicability of Afrocentricity to the study	162
5.6 Conclusion	164
Chapter Six.....	166
Conclusion.....	166
6.1 Introduction.....	166
6.3.1 Recommendations for future practice	173
6.3.2 Recommendations for future research	174
References	176
Appendices.....	186
Appendix A: Interview Guide for Sungura Musicians.....	186
Appendix B: Interview Guide for Academics.....	188
Appendix C: Interview Guide for Music Producers	190
Appendix D: Questionnaire for Music Producers	192
Appendix E: Questionnaire for Sungura Musicians	200
Appendix F: Questionnaire for Academics.....	207

Chapter One

1.1 Background of the Study

This research lies in the area of literary studies. It is an Afrocentric engagement that analyses selected songs by Tongai Moyo and Hosiah Chipanga. The two *sungura* musicians are among the leading musical voices in Zimbabwe. Despite their status as major musical voices, scholarly interest on the two is rather subdued. The study thus stimulates more interest and research in *sungura* music as well as illuminates the significance of their messages to the ongoing debates on the Zimbabwean crisis/crises. Because the two have produced a huge corpus of songs, the study focuses on selected songs that are representative of their creative temperament. The selected songs are sung in the post 2000 era. This period is both unique and special in the post-independence history of Zimbabwe. It is unique in that it witnesses the vilest forms of violence in Zimbabwe's politics. What makes it special is that artists, through song and other creative works take a direct interest in political and economic goings-on in the nation.

The songs under study are chosen on the basis that they adopt a critical disposition that charges the nationalist government in power since independence in 1980 for the multiple crises afflicting the nation. They are more direct and in fact do not camouflage their target of derision. The researcher chooses music because music is actually an indigenous vehicle through which one's deepest and most distilled thoughts may be expressed easily. Muriuki in Muwati, Charamba and Tembo (2018: 344) suggest that "music has the power to be therapeutic... [and therefore] can be used to comment on social, [economic and political] matters." The genre affects one's mood or emotions including grief and joy thus, can be used to convey and provoke on messages that are difficult to describe. In addition, music easily

reaches a wider population, literate or illiterate as it is largely sung in indigenous languages (Matambirofa, 2006).

Against this background, the chief thrust of this study is interrogating the extent to which the selected musicians are conscious of both internal and external factors behind the Zimbabwean crisis especially under the period stated. The study serves and elevates life-conditions and the consciousness of the society as well as reinforcing the relationship of artists and respective communities through service and interaction, (Karenga, 1993). This is to say that knowledge is shared in the service of liberation and development of the Black community. Precisely, the study gives the nature of the relationship between music and the political environment, if there is any. The research holds that music like any form of art is a cultural site for negotiating and pursuing the agenda for liberation from various forms of oppression of humankind. Post-independence scholars such as Muwati, Gambahaya and Mutasa (2013), Raftopoulos and Mlambo (2009), Ndlovu-Gatsheni (2008), Chitando (2002), Makumbe (2009), among other critics contend that African crisis of the day must be blamed on African leadership. Their argument is that crisis in Africa is as a result of corruption in its various forms, greediness, capitalism and the mishandling of the land reform programme among many others. However, such criticism has not been mainly discussed at length since blame has been straight-jacketed and parochial because they neglect on the external factors which may be contributing factors too.

1.2 Statement of the Problem

For a long time, the majority of sungura artists have been largely singing on sociological issues, except for a few singers like Leonard Zhakata. This trend makes musicians more of moral teachers. In analysing the music of Tongai Moyo and Hosiah Chipanga, the study

intends to unravel whether there is a significant departure from the largely sociological inclination of the 1990s to a more politicised consciousness of music. Karenga (1993:14) advocates the need for “Black intellectuals who [are] conscious, capable and committed to Black liberation and a higher level of human life.” In other words, the study investigates whether there is any link between music and politics. In addition, there have been several publications in areas of literature, political science, development studies focusing on the Zimbabwean crisis but without a corresponding discourse focusing on music and the post 2000 politics. The few publications are in the form of journal articles and book chapters.

1.3 Aim of the Study

The aim of the study is to investigate the link between music and politics.

1.3.1 Objectives of the Study

The objectives of the study are to:

- i. Describe and explain the general functions of music in the post-colonial environment.
- ii. Explain the relationship between music and politics.
- iii. Highlight the diverse images on the political and economic crisis as depicted in selected *sungura* music.

1.3.2 Research questions

The study attempts to answer the following questions:

- i. What are the functions of music in the post-colonial era?

- ii. What is the nature of the relationship between music and politics in the post- colonial era?
- iii. Can *sungura* music be relied upon as an alternative source of portraying life situations of the day especially during the decade of crisis?
- iv. What are the reasons and factors that have attributed to a decade of crisis in Zimbabwe?
- v. To what extent does *sungura* music reflect on the sensitive issues in the post colonial Zimbabwe?

1.4 Justification of the Study

According to Emenyonu (2002), music is a fundamental element of indigenous African cultures and it is therefore indispensable to show the ways in which it continues to thrive and evolve in contemporary manifestations. The critic further holds that music, like poetry should reflect an intrinsic popularity perspective and fluid, changing vitality grounded in the aesthetic rather than rational consciousness. Music, as a form of oral art can thus give an understanding of the real world. Mapuranga (2006:72) notes that, "music has played an important role in the development of human cultures. It is used to entertain; console; communicate [political, social], religious truths and feelings of love; and to fulfil other functions." In addition, Merriam, (1964) says music elicits, excites and channels crowd behaviour. Turino, (2008:1) puts it that music has been used by the public around the world to "create and express their emotional inner lives, to span the chasm between themselves and the divine, to woo lovers, to celebrate weddings, to sustain friendships and communities, to inspire mass political movements, and to help their babies fall asleep." Chitando and Mapuranga, (2006) argue that across different cultures the healing power of music has been

felt. Music makes people get used to the problems that they face in their lives and as a result end up accepting such challenges as reality and part and parcel of their lives.

This study is justifiable in the sense that music as a form of oral art and largely sung in indigenous languages is one of the cultural sites for detecting problems hindering Africa's liberation, their genesis as well as suggesting possible ways to a cure such problems. Muwati, Gambahaya and Mutasa (2013) argue that sungura musicians utilise art in expressing a national selfhood which is specified and represented by a brand of politics and economics triggering citizens' misery and dystrophy. Like any member of a society, Hosiah Chipanga and Tongai Moyo are not born free. In fact, they have bundles of duties which they are expected by the society to perform, (pBitek, 1986). The implication then is that an artist is unfree because his title does not make him an individual without attachment to the clan, society or country. pBitek (1986:39) asserts that, '[an artist], if he is big enough, can do so much for his fellow men. He can put words in their mouths and reason into their heads ...' It is therefore necessary to carry out such a research in order to demonstrate if the musicians in topic are capable of fulfilling pBitek and other critics' aspirations.

The issue of the Zimbabwean crisis as previously pronounced is topical and has been tackled in various fields of study, particularly the media, politics, economics and religious. Scholars and critics have discussed this topic under various perspectives. Scholars who have focused on issues pertaining to the decade of crisis have largely done so from the perspective of history, religious, political science, written literature and development studies. For instance, Ranger (2005), Raftopoulos and Mlambo (2009), Muwati, Gambahaya and Mutasa (2013) have written works on the issue under discussion. However, very little has been done from the perspective of music, particularly sungura music. As known by the researcher, very little literature has been written pertaining to the music by Tongai Moyo and Hosiah Chipanga.

This study is therefore justified as it fills such a gap. This study is undertaken with a view to give new critical perspectives to critics, scholars, writers as well as readers on the Zimbabwean crisis in relation to literature. The significance of this study lies in the idea that it focuses on the crisis in Zimbabwe which is a very topical issue and tends to be part and parcel of the public sphere. The study is also significant in the sense that music as a genre does have a wider population who concentrate on it since it only require listening unlike other literary genres such as plays and poetry. Mapara (2007) substantiates that music deserves to be analysed in order to indicate or mark what is right, wrong, culturally appropriate and inappropriate. In this regard, audience will actually take note.

1.5 Definition of Key Terms

- 1.5.1 **Afrocentricity** - refers to the paradigm, theories and perspective identified with agency, location, orientation, direction and action from a subject place as opposed to object in social, economic, literary or historical phenomena, (Asante, 2016:60).
- 1.5.2 **Crisis** – an unstable situation in political, economic and social environment.
- 1.5.3 **Politics** – the art and process of gaining, maintaining and using power, (Karenga, 1993:311)
- 1.5.4 **Sungura music** – refers to a popular music genre sung mainly in indigenous languages requiring a lot of footwork in dancing, (Muwati, et al., 2013).
- 1.5.5 **Post-independence Zimbabwe** – a period after Zimbabwe gained political rule from former colonial master, Britain (a period after 1980).

1.5.6 **Liberation** -öthat which concerns all sectors of the personality.ö Fanon (1968:310).

1.6 Literature Review

This section of the study is discussed at length in the subsequent chapter. The subsequent chapter reviews related literature using the funnel approach that is, analysing literature by non-African as well as of African descent.

Very little has been done on sungura music, in particular the interface between this genre and the politics of the nation in the post 2000 period. Some of the few scholarly voices include Muwati, Gambahaya and Mutasa, Tembo (2013), Muwati, Charamba and Tembo (2018), Makumbe (2009), Ndlovu-Gatsheni (2000) and a few. This research largely reviews literature on African crisis and nation building in Zimbabwe as demonstrated by sungura musicians under study. However, this study rebuilds on some of these studies illustrating the extent to which these issues have been addressed and put to the fore.

Ikenna (2009) believes that the notion of development is the most serious challenge that Africa is facing. The scholar points out that several decades after the end of colonialism, most parts of Africa are still fighting with problems such as high poverty rates, lack of basic infrastructural facilities in various sectors of the economy, unemployment, high mortality rate, political instability and insecurity of lives and property. Exemplified is Nigeria, the most populous African country. According to the United Nations Human Development Report (2005), out of 177 countries, Nigeria is ranked 158 in Human Development Index, 165 in life expectancy at birth, 121 in combined primary, secondary and tertiary gross enrolment and 155 in GDP per capital. Furthermore, he concluded that Nigeria earned around US\$500 billion in oil revenues since the 1970s, yet the country remains mired in poverty,

unemployment, infrastructural squalor, abysmal health and educational services, and attendant social frustration and unrest. Against such background of Africa's crisis, there emanated the need to carry out a research on what is bedevilling African states from total liberation as portrayed in musical genre called *sungura*.

Muwati, Gambahaya and Mutasa (2013) provide an exposition of *sungura* songs produced in the years 1990 and beyond. The scholars provide an analysis of songs by Simon Chimbetu, Leonard Zhakata and Tongai Moyo which condemn suffering in Zimbabwe. Selected songs from the musicians studied by the scholars zero on the Zimbabwean leadership failure to grant its citizens physiological needs which ensure survival. They also mention that some of the problems Zimbabwe is facing today have some roots on the International Monetary Fund and the World Bank-sponsored Economic Structural Adjustment Programme (ESAP). The scholars argue that the economic downturn triggered by the leadership has consequently resulted in dystrophy and unhappiness among citizens of Zimbabwe. While this study makes an appreciation of the outcomes from this study in which they mention internal factors, the scholars fall short in identifying external factors that have fuelled Zimbabwe's plunge. This study rebuilds on this study while trying to locate the external influences to Zimbabwe's economic collapse.

Bahre (2013) carries out a study focusing on autocracy and economic crisis in Zimbabwe. His main concern is on leadership styles. From the study, his argument is that some leadership styles do affect or enhance the progress of the economy. In his study, Bahre (2013) lays blame on the leadership for Zimbabwe's economic crisis. He sees autocratic leadership style as resulted to the suffering of Zimbabweans. While Bahre (2013) accuses Zimbabwean government for the crisis in Zimbabwe, his source of data was largely desk research while this study largely relies on the data from participants during fieldwork. Soliciting data from

respective participants will help get much more tangible knowledge since the participants are actually the citizens in a country which is in limbo. Additionally, this study draws much from music as a form of oral art as compared to Bahre's study which relies on desk work.

Mano (2007) studies the role of music in journalism particularly from the period of 1999 to 2005. His intention is describing the general functions of music to any given community. His study establishes that just like any other form of media, music plays a primary role in communicating issues that worry people in a society they reside. The paper has achieved insights to the current researcher as Mano's concern is one of the study objectives. However, this study further looks at how musicals lyrics by Tongai Moyo and Hosiah Chipanga fulfil Mano's objectives. In addition, the study also reveals how music addresses the bread and butter issues of Zimbabwe as a nation. This actually provides an insight to scholars and writers who have attacked such an issue on different angles in different disciplines.

Moreover, Mhiripiri (2012) carries out a research on how Zimbabwean music as an industry has survived during the time of the crisis in Zimbabwe. Mhiripiri's concern is how music as an industry has survived despite the harsh economic conditions. He establishes that despite the harsh economic conditions in the country, recording companies managed to struggle on and record artists' music using foreign currency. Many musicians could record their pieces of work and it was during this time that they would sing about the issues of the day. To a lesser extent, this article has enlightened this study in the sense that music as an art form and an industry, the artists have been awarded the opportunity to air out the people's concerns and be able to reflect on the situation that the people were going through. In as much as Mhiripiri manages to appreciate the harsh conditions in Zimbabwe, he falls short in addressing the matter on behalf of the citizens who are mere consumers of the music productions which is the other major thrust of this study.

Tembo (2013) in an article entitled, "An Embodied Culture of Optimism and Struggle:

The Sungura Music of Tongai Moyo focuses on Tongai Moyo's songs which give hope to the crisis in Zimbabwe. While Tembo acknowledges that Zimbabwe is characterised by serious crisis in any form, he is interested in preaching hope to the citizens yet hope alone does not usher food on the table of the starving masses. He selects Tongai Moyo's songs which only give hope and optimism to the crisis yet Zimbabwean citizens are starving. This study concludes that optimism is only necessary to be talked of when the situation allows for transformation in the near future. Citizens are at the middle of a very serious national dilemma and are looking forward to possible solutions which ensure survival which the study is up to.

Furthermore, Chitando (2013) looks at the prosperity theory and Zimbabwean gospel music in which he explores at the celebration of prosperity theory in gospel music. He argues that music that celebrates prosperity gained ground following a decade of crisis in Zimbabwe. It is during this time that people raise their hopes to God and gospel musicians in particular produce songs to keep people's faiths high in line with prosperity. The uniqueness of this study is that, while Chitando carries out the study on a religious perspective, this study is rooted in music that is sung in African languages. Contrary to this idea, this study specifically explores how sungura music has been used to relate on the nature of the crisis in Zimbabwe during the Zimbabwean crisis.

Machingura and Machingura (2011) researched on women and *sungura* music in Zimbabwe paying particular attention to how sungura music has been used as a culturally-gendered genre. The year 2011 when the document got published, Zimbabwe was characterised by genuine starving but surprisingly Machingura and Machingura resorts to neglect the task of addressing the burning issues but decides concentrate on empowering and giving women higher status in the music industry. How can a starving woman be accorded a higher status in

the Zimbabwean crisis? In as much as women do require equal status with men, this study contends that for any economy to be functional, the nation's predicaments have to be sorted out to allow freedom for every citizen.

Zimbabwean music is integral to Zimbabwean everyday life and history. The performance and utilisation of music in Zimbabwe not only predates colonialism but also is linked to Zimbabwean historical and cultural processes (Kwaramba, 1997; Pongweni, 1982; Vambe, 2004). Music has always been a central part of Zimbabwean society, for example in times of war and peace, at workplaces, in the home and outdoors, in religion and social ceremonies. Rain-making, collective labour, religion, marriage, death or love, for instance, music has always taken part. Any recognisable event in a people's life seems to be accompanied by music as part the African way of doing things. Thus, music is sung to reflect on daily lives of a people.

1.7 Theoretical framework

Every study is guided by a certain tool or tools. For the purpose of this study, Afrocentricity and ethnomusicology approaches are employed as guiding gizmos. However, the study is by and large Afrocentric.

1.7.1 Afrocentricity

This study is informed by Afrocentricity. The theory was chiefly promulgated by Molefi Kete Asante and further popularised by various African scholars who encompass Maulana Karenga, Cheik Anta Diop, Ama Mazama, Marimba Ani among others. The study adopts Afrocentricity in its discussion of ideas that selected musicians generate on Zimbabwean crisis. Afrocentricity, refers to the paradigm, theories and perspective identified with

agency, location, orientation, direction and action from a subject place as opposed to object in social, economic, literary or historical phenomena,ö (Asante, 2016:60). The justification of employing Afrocentricity in the study of Zimbabwean crisis is hinged on the idea that it places Africansø history, agendas, aspirations, philosophies and culture at the centre for an analysis more than any other theory or movement known to this researcher. This study holds that musicians under study tend to unidimensionally blame the executors and preys of the national crisis while negating the mordant effects of colonialism and the cramped neo-colonial environment. The neo-colonial environment breeds a capitalist economic system which is hostile and nurtures people who are very much greedy and survive their lives at the expense of the masses. This is where the value of the Afrocentric theory chips in to the literary critic.

To understand the musicianø perspectives on the crisis hindering Zimbabwe from development, the study also employs some of the tenets of Afrocentricity as Gray (2001) advances. These principles work as the researcherø lenses in interpreting the musiciansø contention in as far as the phenomenon of Zimbabwean crisis is concerned. The **Sankofan approach** is used to judge whether the selected musicians have any historical knowledge of the forces that perpetuate Zimbabwean crisis in a post-independent environment and in this which they sing about. **The Meta-Constants: Humanising and harmonising** is another Afrocentric principle to be employed. According to Gray (2001), musiciansø views must find roots within the experiences of Africans since the Sankofan approach emphasises on the history of an African. *Njia* is another applicable Afrocentric tenet to this study. The tenet is based upon the victorious thought in inhumane situations. The approach *Njia* advocates for optimism rather than pessimism despite life threatening environments. In this regard, this study argues that Afrocentricity is the proper framework for the study of Zimbabwean crisis

as portrayed by selected musicians because it is resourceful and sensitive to African values. Additionally, the theory produces knowledge which is liberatory in nature.

1.7.2 Ethnomusicology

According to Nettl (2005) ethnomusicology refers to the study of all the musical manifestation in the society. Ethnomusicologists do believe that music should be understood as part of culture. In other words such critics and scholars assert that music is a product of human culture as a unitary phenomenon. Of interest to this study is the way in which a society defines itself in its taxonomy of music as well as its ideas of what music offers to the society. Like Afrocentricity, ethnomusicology is also a concept which places African history and culture of any development. The approach further insists that although societies has own hierarchy of its various kinds of music and musicians, what should be of value is not only that which is excellent but also what is ordinary and even what is basely unacceptable, which are the worries of any society. This is to say that ethnomusicology do not only privilege elite repertoires but also pays special attention to the music of lower classes which express the concerns of oppressed minorities. The justification of employing and marrying ethnomusicology to Afrocentricity in the study of Zimbabwean crisis is because the approach also places Africans' history and culture at the core of an analysis.

1.8 Methodology

This section highlights the research approach, population & sampling technique, data collection instruments that will be utilised in carrying out the research. Clough and Nutbrown (2007:23) contend that, 'methodology provides the reasons for using a particular research.'

1.8.1 Research Approach: Qualitative

The study is largely qualitative in nature. Marshall and Rossman (2006:2) indicate that "qualitative research is pragmatic, interpretive and grounded in the lived experiences of people." This implies that qualitative approach is a set of methods used to perform a particular task to find different ways of how people live in the world. According to Bryman and Burgess (1994:89), qualitative research is an inquiry process of understanding a social or human problem based on building a complex, holistic picture formed with words, reporting detailed views of informants and conducted in a natural world. The main focus of qualitative research, as critical work, is to generate new knowledge and in this regard this research chooses this methodology since it calls for reality as gathered from participants themselves. Flick (2004:11) observes that, "qualitative research is of specific relevance to the study of social relations, owing the fact of the pluralization of life worlds." This implies that this paradigm is vital in research because it relies heavily on the quality of human experience. Data collected using this paradigm is flexible and naturalistic because it is collected from participants with natural and "experienced" behaviour. This section highlights data collecting instruments to be employed in this study. Qualitative research will assist with collecting, analysing and interpreting data from the musicians and audiences' perceptions and views. Awoniyi (2011) argues that qualitative research is less objective than quantitative research. It is assumed in this study that through qualitative research, oral interviews will back and shape the research.

Qualitative research method is normally used by interpretivists who argue that reality is subjective and so is the study. Qualitative researchers are interested in the meaning more particularly how people deal with and make sense out of life experiences. Qualitative research is more concerned with the process of reaching the truth rather than outcomes since it requires fieldwork. Crall (1998) avows that qualitative research provides the researcher

with the opportunity to gain an insider's perspective on social action and involves an interpretive, naturalistic approach to its subject matter. This entails that qualitative research is used in studies which are interested in gaining an in-depth knowledge of specific cases and to understand how different factors piece together to influence the occurrence of the phenomena within each case. The methodology is concerned with participants' perspectives through the use of interviews, questionnaires, observations among others. Through interviews, qualitative research allows for probing where necessary in order to get deeper information from participants or where clarity is necessary.

1.8.2 Research Design

1.8.2.1 Case Study

The researcher adopts a qualitative research paradigm since it captures reality as witnessed and experienced by the participants rather than relying on preconceived judgments. This is based on the epistemological grounding upon which this study is rooted in line with the view that epistemology is the theory of knowledge embedded in the theoretical perspective, Crotty, (1998). Creswell, (1998) argues that a case study is a form of qualitative research that focuses on providing a detailed account of one or more cases. However, this research is largely influenced by ideas from Hosiah Chipanga and Tongai Moyo's fans. Selected participants assist in providing information on the significance of the selected songs during the decade of crisis. Out of all the sung poetry by these *sungura* icons, songs under this study have been selected not only on the basis of them addressing òbread and butter issues of the day but also on their ability to attack on sensitive issues bedevilling Africa. This research technique is appropriate in qualitative research since it describes, explains and interprets issues of the

particular group and their essence basing on real facts. Songs that were analysed in this study include;

Table: 1.1 Songs to be analysed

Song	Artist	Album	Year
<i>Rugare</i>	Tongai Moyo	<i>Chingwa</i>	2003
<i>Kukanda nekuvhika</i>	Tongai Moyo	<i>Muridzi Wenyaya</i>	2008
<i>Tsamba Ndakanyora</i>	Tongai Moyo	<i>Toita Basa</i>	2010
<i>Ndinde Makorokoza</i>	Tongai Moyo	<i>Chingwa</i>	2003
<i>Siya wapira</i>	Tongai Moyo	Mudzimu weShiri	2001
<i>Pharoah (Ngoda)</i>	Hosiah Chipanga	Sahwira weNyika	2009
<i>Dura remari</i>	Hosiah Chipanga	Kwachu kwachu	2004
<i>Ivhu ramakatora</i>	Hosiah Chipanga	Kwachu kwachu	2004
<i>Ndafunga zano</i>	Hosiah Chipanga	Chiparure Chipanga	2003
<i>Dafi</i>	Hosiah Chipanga	Chakabaya Chikatyokera	2004

1.8.2.2 Non probability Sampling

In this technique, participants have no equal chances of being selected to participate in the study. For the purpose of this study, Tongai Moyo and Hosiah Chipanga have been selected out since they are known largely for being ōwriters and singers of politicsö thereby addressing the worries in this study.

1.8.2.3 Purposive sampling

The target population was selected using probability sampling method identified as purposive sampling. Purposive sampling technique allows participants to be chosen with a purpose in mind. Purposive sampling is vital in this study because it makes the research possible to choose target aspects for a specific purpose. Selected participants provided information on Zimbabwe's turbulent situations in the decade in question. The participants were able to interpret the songs under study. Purposive sampling is not time consuming. Furthermore, it provides accurate data as it allows for direct contact with the real people who interact with the musicians in discussion.

1.8.2.4 Stratified Random Sampling

Sekeran and Bougie, (2009) observe that stratified random sampling entails stratification or segregation of sample items into separate groups followed by the random selection of objects from each stratum. In every stratum there are equilibrium chances in the selection of male and female participants. In this study target population were participants who were selected from the two band groups using stratified random sampling. Participants were randomly selected since the communities almost interact with the music in a more or less similar manner.

1.8.2.5 Data Gathering Techniques

This study makes use of interviews. Academics, music producers, musicians and band members were interviewed and provided useful data for this study. Secondary sources of data encompassed library books, journals, and internet sources to mention but a few. Leedy, (1980) argues that data gathering techniques are instruments used to collect data beyond the

physical research of the observer. The scholar further suggests that the success of the research hinges on the accuracy and relevance of data gathering techniques.

1.8.3 Interviews

For the purpose of this study, the interview method was employed. The method is viewed by O'Leary (2010) as a data-collection method which uses personal contact and interaction between an interviewer and an interviewee (respondent). The interview method was used to solicit data from the musicians and music fans. This method allowed the researcher to have in-depth discussions with this target population in order for the sample to provide rich data. Leedy, (1980) posits that interviews are conversations between an interviewer and interviewee with the purpose of eliciting certain information. This is a direct method of collecting data from respondents in face to face interaction, thus they enhanced the obtaining of in-depth information on the topic under study.

For the purpose of this study, oral interviews were used to acquire data from key respondents. Key informants comprised of band members, musicians and academics under study. As individuals who network with the musicians who are the sole writers, composers and singers of the songs, the participants provided necessary data especially with regards to the information being sought. Flick (2004:14) suggests that, "oral interviews are valuable mechanisms to complete statements that cannot be completed by those who could fail to express themselves." Interviews were appropriate to this study in the sense that some of the participants were illiterate hence the researcher did not get stuck underway during data gathering.

1.9 Ethical Considerations

Informed Consent

The research notified respondents that the study was an information gathering discussion only for academic purposes. According to Leeuw, Hox & Dillman, (2003) informed consent is defined in the code of regulations as the knowing consent of an individual legally authorised as representative without undue inducement or any element of force, fraud, deceit, duress and any other form of constraint or coercion.

Beneficiation

According to Leeuw, et al (2003) this principle of beneficence requires researchers to minimize possible harm and maximize possible benefits for the subjects and to decide when it is justifiable to seek certain benefits in spite of the risks involved or when the benefits should be foregone because of the risks. The research made sure that the information gathered is beneficial to individuals for the purposes of research and enhancing academic education.

Confidentiality and anonymity

Participants were assured that all information would be kept confidential. According to Weber (2014), research participants are entitled the right to decide how their personal information is communicated to others. Participants were notified that all the information will not be exposed to other people but will remain a secret between the researcher and the respondents based on agreement. Anonymity was also guaranteed by the exclusion of names on the data gathering instruments.

1.10 Scope of the Study

The study is an exegesis of the interface of music and politics particularly interrogating the *sungura* music by Tongai Moyo and Hosiah Chipanga in the post-independence era. The

major parameter of the study is to analyse the interface of music and politics largely focusing on the musical production of Hosiah Chipanga and Tongai Moyo in the post 2000 dispensation. The study is by and large Afrocentric.

1.11 The Decade of Crisis in Zimbabwe

Makumbe (2009:3) contends that 'in the period between 2000 and 2007, the Zimbabwean economy declined sharply, to the extent that 80 per cent of the nation's manufacturing companies have witnessed declining output volumes.' Accordingly, Muwati (2018: xiii) holds that,

The period spanning the years 2000 to 2010...has come to be known as the 'decade of crisis', the 'lost decade' and the 'Zimbabwean crisis' in some scholarly circles due to the numerous and often unprecedented challenges buffeting the nation.

Both scholars agree that the decade of crisis began in 2000. Ndlovu-Gatsheni (2002:99) indicates that 'the official explanation of [the decade of crisis] is biased towards external forces at the expense of internal dynamics.' During this period of crisis, Zimbabwe was the epicentre of the so-called Southern Africa 'food crisis' regarding the level at which the citizens were starving. From the bread-basket of Southern Africa status, Zimbabwe became the net-importer and beg-basket of Africa and abroad. Zimbabwe's troubled times were largely was triggered by corruption, misgovernance, leadership failure while drought also compounded by the consequences of the economic decline. Hyperinflationary situations, human rights abuse as well the fast track land reform programme also led to the economic plunge.

The agricultural sector collapsed and resulted in a chronic food crisis. The Fast Track Land Reform Programme which began in 2000 prompted the expulsion and eviction of experienced and committed white commercial farmers from the Zimbabwean land because the process was chaotically conducted. According to Mapara (2018:120) 'when the Land Reform

Programme started again in the year 2000, instead of celebrating, [some protest musicians] voiced [their] concerns over the manner in which the land was being distributed.ö The ultimate result was a reduction in agricultural production. The Fast Track Land Reform Programme also greatly contributed to the socio-economic crisis by reducing food production and compounding economical difficulties (Human Rights Watch, 2003:17). Economical difficulties including low food production, hyperinflation, scarcity of basic commodities and rising unemployment continued between 2000 and 2010 threatening livelihoods of the citizenry to the extent that some people fled to the Diasporan countries to hunt for greener pasturesø The health services also deteriorated posing some serious threats to human lives. According to Coltart (2008:3) öthe words famine and starvation have been often used to describe the situation of the country presenting Zimbabwe as a melting-pot.ö

During the decade of crisis, Zimbabwe's economy was in a state of free fall. The nation was embroiled in the worst political and socio-economic crisis of its post-independence era. The crisis has negatively affected virtually every aspect of the country and every segment of the population. It has exacerbated racial and ethnic tensions, severely torn the country's social fabric, caused fundamental damage to its once-strong economy, dramatically increased the suffering of Zimbabwe's people. Significant post-independence achievements in racial reconciliation, economic growth, and development of state institutions have already been severely eroded. Zimbabwe, which after independence was one of Africa's best hopes for establishing a healthy democracy and prosperous economy, is now descending into a cycle of poverty and repression. Investors economically lost confidence in the post-independence Zimbabwe and dropped out thereby affecting manufacturing and production sectors.

Furthermore, the Economic and Structural Adjustment Program (ESAP) which started in 1991 aimed at accelerating growth through better fiscal management and market

liberalisation, deregulated the labour market and reduced public expenditures, which led to a decline in employment in manufacturing and in public administration (Makumbe, 2009:3). Rising poverty, unemployment and the land redistribution exercise undermined support for the ESAP policy and fuelled socio-economic discontent and political pressure for the land reform programme.

The severe shortage of foreign currency that the nation experienced has exacerbated the situation. Bloch and Robertson in Makumbe (2009) laments that tainted with ridiculous political preferences, economic policies have resulted in serious distortions that in turn have caused arbitrage and corrupt business practices. Prices of most commodities increased rapidly for no apparent reason resulting in the widespread impoverishment of the citizenry. This gloomy and depressing picture also witnessed severe fuel shortages during the period under study. The implications for downstream industries and employment were disastrous and catastrophic. The majority of Zimbabweans felt that the various negative changes that had occurred in the Zimbabwe economy had seriously devastated, ravaged and scourged their living standards.

Regrettably, all this progress began to crumble and retrograde in the face of a debilitating socio-economic and political crisis. Economic hardships resulted in many parents failing to raise school fees for their children resulting in school dropouts. In addition, there were also humourless and serious shortages of medical drugs in the health sector, lack of nurses and doctors in hospitals. Medical equipments were also malfunctioning while medical fees had also become prohibitive and exorbitant to the extent that the poor masses decidedly resorted to indigenous knowledge systems of traditional medicines. Robert Mugabe's autocratic leadership which is undemocratic also fuelled the crisis in Zimbabwe during the era of socio-economic woes. Ndlovu-Gatsheni (2002:100) further indicates that "Zimbabwe [was] beset

by a serious crisis of governance. This crisis [gave] birth to political, economic, social, ideological, and humanitarian problems in the country.ö

1.12 Delimitation of the Study

The major parameter of the study is to analyse the interface of music and politics largely focusing on the musical production of Hosiah Chipanga and Tongai Moyo in the post 2000 dispensation. The study is by and large Afrocentric.

The thesis is divided into the following chapters:

Chapter One is introductory to the study. The chapter comprises the area of investigation, statement of the problem, background of the study, aim and objectives of the study, justification of the study, literature review, theoretical framework and research methodology. **Chapter Two** presents literature review. **Chapter Three** is the theoretical framework. **Chapter four** focuses on research methodology. **Chapter Five** is data presentation, analysis and discussion. **Chapter Six** encompasses the conclusion.

Chapter Two

“Every researcher must be aware of the work that has been done by others in his field of specialization. By being constantly aware of the work of one’s predecessors as well as that of contemporaries one is directly engaged in a debate with them, Pongweni”, (1990:172).

2.0 Introduction

The preceding chapter was an introductory to the study focussing on background of the study, the problem statement, objectives, significance of the study, review of related literature, theoretical framework employed in the study, methodology and some ethical considerations of the study. However, this chapter is a review of related literature to the study. This chapter reflects on the relationship between music and politics addressing issues of the nature and function of musical production of Tongai Moyo and Hosiah Chipanga after the new millennium in Zimbabwe. It seems there is limited relevant literature concerning the relationship between sungura music and politics in Zimbabwean scenario. The available studies pertaining to the topic exists in form of book chapters and journal articles. Chitofiri, Mutasa and Gwekwerere (2017), Muwati, Gambahaya and Mutasa (2013), Eyre (2001) are the few with journal articles on the topic.

2.1 The Relationship that binds music and politics

The relationship between music and politics exists harmoniously. Musicians have turned to their craft when confronted with social, economic and political unjustness and give birth to songs that seek to shine or light on the perceived inequities of the day. Protest songs depict love between music and politics. The connection between music and politics particularly in political expressions is evident in various cultures since music influences a nation’s political

environment. Music can be used to legitimise or enforce the status quo but the relationship between music and politics tends to be defined by the politics of resistance. Music that is rooted in conflict and harmony addresses bread and butter issues of the day particularly issues in the post-independence Zimbabwe. Compromise is also the heart and core of music in political processes in trying to find common ground and consensus solutions to problems bedevilling a particular society through open communication of song. As a form of communication, music is used to express opinions about matters and concerns of the day.

2.1.1 Views by scholars of Western descent

In his study, Gong (2008) focuses on music, nationalism and the rummage for modernity in China. In the study, Gong emphasised on the role of performances in disseminating Chinese culture and values. The researcher also focuses on the Chinese utilisation of folk songs, dramas as well as other traditional art forms in the Jiangxi Soviet of China. The scholar further hints the ways in which urban, middle-class and academics utilise aspects of Western music to their own benefit. These, he argues is the gap that he intends to cover-up in his study. His intention is to cover-up such a gap by outlining some of the key musical developments in China in the period stated in his study. Gong questions the role of music in the process of China's exploration for modernity and its role in the creation of a Chinese national identity. The writer precisely communicates that his study mainly revolves around the utilisation of Western musical forms in the manipulation of Chinese folk art.

His findings concluded that there is nothing new about music being used to serve social, political and ideological agendas in China. Music as a means of cultivating humanity and political domination has engaged a place in cultural life experiences of people. Gong further holds the notion that it was the instrumentality of music that motivated the missionaries to

initiate Western music to China. Historically, the realisation that Western music could be used as an effective means to 'move-forward' their reform philosophy was precisely the justification behind Chinese reformers' promotion of Western songs. Contrary, the emphasis on the instrumentality of music was that the 1920s and 1930s realised the escalation of a long process of using music as an instrument of social and political persuasion; culminating in Mao Zedong's insistence of art, (Gong 2008).

However, Gong insists that the issues raised in his study are far from being resolved. In fact, the issues have been argued to invoke interest in scholars of modern Chinese music. For him, debates in China and elsewhere in the West have illustrated that the consideration and manifestation of the impact of Western music on the formation of a new and dominant musical tradition in China has been a key focus and consideration since the mid-1980s. He argues that tensions that arise as a result of differences over the significance and desirability of Western music continue to be a theme of importance in the history of Chinese music.

Ramnarine (2009) asserts that music exists in performance. For the scholar, music as a form of oral literature is performed. While this sounds true, the scholar discusses this matter from a Eurocentric perspective whereas the current study differs in that it draws much from the African worldview specifically Zimbabwe. Specifically, the present study inquires the relationship that exists between music and politics from a Zimbabwean point of view. While Ramnarine discusses the topic from a Eurocentric viewpoint, the present study is largely Afrocentric. However, where performance is done, there is always the performer and live audience. By live audience, the research implies participants on the scene during the time of performance. Presenting music as a performing art, Ramnarine emphasises on the empirical dimensions of music, and its propinquity. Defining music as a performance art signifies music as an interactive process practically. To Ramnarine, people do respond and react to

musical performances emotionally, bodily as well as critically. People dance to music; they fall into trance and also feel a sense of community.

Music is performed in various contexts such as in concerts, celebrations, ceremonies, rituals or competitions. Ramnarine contends that musical performance features in the realms of everyday experience which encompass lullabies. His interest lies on music performance as in various contexts. However, the scholar could not go beyond critiquing how that performed art has managed to address the major concerns and issues from that particular society that he has focussed on. This study seeks to fill the identified gap by attending to the relationship between music and politics particularly in the post- colonial Zimbabwe. Like other forms of literature, music cannot be performed in a vacuum. Music is performed for a purpose and for that reason a musician as an artist is required to reflect on the issues prevailing within the society. He actually has to bash and battle while on the side of the oppressed masses. Ramnarine did not go this far to provide readers with a wide scope of knowledge pertaining to the interface of music and politics. waThiong'o reminds us that every artist is an artist in politics only differing on what and whose politics is being addressed.

In as much as Ramnarine (2009) tries to answer questions to do with the meanings of musical performances as well as their ritual, social and political significances to human life, his study is largely confined to the West where crisis is never measured in the same way as in Africa. The West has developed rapidly through exploitation of African resources hence its calamities differ from those in African states, (Rodney 1972).

2.1.2 The role of music: an African perspective

According to Emenyonu (2011) music is a fundamental element of indigenous African cultures. Emenyonu argues that it is indispensable to depict the ways in which music continues to thrive and evolve in contemporary manifestations. The critic posits that real musicians should stand and be the voice of the voiceless proletariats. He contends that if music is all-pervasive and all-encompassing; it should speak for the poor masses in order to conscientise them. Emenyonu's section of music is valid to the present study because he yearns for music to address the religious, political, social and economic issues such that the work of art is not parochial and unidimensional in view point. The critic also holds that music like any forms of literature should reflect on intrinsic popularity of perspectives grounded on the aesthetic rather than rational consciousness. The present study therefore seeks to identify if the topic under study can meet the required expectations by the selected musicians and if so then to what extent do the musicians manage to tackle and address burning issues prevailing in the community. The study seeks to evaluate if selected musicians have managed to offer a complete understanding of the real world survived by the poor masses given the fact that music is the biggest and reliable weapon that is used by musicians to disseminate information to reach both parties. According to waThiongø (1972) language is an important aspect of a society and if given the platform and space to perform its roles, may lead to development.

Attali (1985) sees music as a mirror of society. The scholar perceives music as a lance to the society in the sense that any music production has to manifest from the societal concerns. Attali argues that music is more than an object of study in the sense that it is in actual fact a way of perceiving the world. Given this nature of music, it can be deduced that Attali sees music as a tool of understanding life situation. It is therefore pertinent to imagine radically new theoretical forms, in order to speak to new realities. He further argues that music which

is the organization of noise is one such theoretical form which reflects the creation of society. To him, music's audible wave band of the vibrations and signs do make up a society. Attali rightly observes that music is an instrument of understanding. Music prompts people to interpret a sound of knowledge. Attali came to the conclusion that for his intention was not only to theorize about music but also to theorise through music; the findings were extraordinary and undesirable about music and society in the past, present and the future. He also finds out that it is perhaps the reason why music is so rarely listened to and why every facet of social life for which the rules are breaking down in terms of sexuality, the family or politics because it is censored.

In another study, Daykin (2004) focuses on the role of music in Arts based inquiry. In this study, the researcher explores the utilisation of music as a possible research instrument. The researcher observes that music is a weapon that is used to communicate ideas of people. He therefore appreciates that the use of music in addressing issues arising from the society plays an important role in the transformation of the society. Daykin (2004:15) puts it that, 'music can offer useful resources for inquiry, as well as highlighting some important problems' – The present study builds from Daykin's research as the study highlights the functions of music to the society; a theme which the present study focuses on. However, in his study, Daykin (2004) focuses on Western music in the Western society while the present study focuses on African music, specifically, Zimbabwean *sungura* music. Furthermore, the present study intends to largely benefit the African community since problems addressed here are 'pulled' from the African community implying that solutions offered will to a larger extent benefit the same community.

2.2 Music and society: Zimbabwean perspective

Turino (2000) dealt with the title 'Nationalists, Cosmopolitans, and Popular Music in Zimbabwe.' He introduces that music plays an important role in the preservation of a country's heritage. He contends that since music is used by the majority from the childhood to the adulthood, it serves as a rich source of culture of a people. In as much as music is listened by many, Turino (2000) observes that the music has received little scholarly attention. The scholar identifies the effects of colonialism, nationalism and cosmopolitanism drawing specific references from Zimbabwean music. The scholar examines the social identities of local musical practices as well as how the society appreciates the indigenous music. Turino focused on music and dance during the period of 1930 to 1960. His interest was on how music and traditional dances of *mbakumba*, *jerusarema*, *muchongoyo*, *njari* and others were prevailing prior to the rise of urban grooves, sungura among other music genres. The scholar even traces the historical relationship between Chimurenga music and the society during 'hey' days. While Turino's (2000) central concern is nationalism, he affirms that African leadership and Zimbabwe in particular had wider international sophistication because the majority of them acquired colonial and mission education in the country and some in Europe. While history is a fundamental concept in mapping the future, Turino's study heavily relies on the past. His period of study is nowhere near to the present and future generations. In addition, Turino's study is parochial because it is only wholly centred in Mbare, a 'traditional' residential location that is found in Harare and peripherising other residential areas, cities and regions of Zimbabwe. While Turino's study is largely centred on Chimurenga and gospel music of the early 1930s to late 1990s, the present study revolves around two sungura music icons' productions during the period of 2000 to 2010, a period which most generations present passed through.

In another study, Zindi (2003) under the chapter titled *‘The Influence of Indigenous and Foreign Traditions on Gospel Music in Zimbabwe’* discusses how African and Western music have influenced each other instrumentally, thematically, textually. The researcher argues that for the case of Zimbabwe, colonialism has tremendously affected the gospel music. He asseverates that schools, universities and colleges that were *‘born’* in the colonial era were asked to interact with religious human rights activists. He argues that this shaped music of that era to fit the demands of colonial masters. Zindi’s area of concern is how traditional music of *mbira* and *hwamanda* influenced traditional religion. He asserts that such musical instruments hold a communicative role with God during ritual ceremonies. His area of concern was also intended to trace the development of gospel music from the period of 1980 when Zimbabwe attained political independence from the colonial rule to the year 2007. Through observation, interviews and document analysis, Zindi concluded that gospel music has undergone many political, economic, social and musicological transformations in terms of the content held. The researcher identified areas of good governance from the family level to the national level, healing, tolerance and regeneration among others as imbedded in gospel music. Zindi’s (2003) study is applauded for appreciating that gospel music is managing to tackle topical issues arising from the society such as injustices, corruption and immorality. However, his study revolves around gospel musical genre while the present study lies on sungura music. Moreover, Zindi’s study merges the theories of Western music and that of African music while the present study is by and large Afrocentric.

Kwaramba (1997) offers a linguistic and examination of Thomas Mapfumo’s music which is rooted in history. He focuses on a few selected Mapfumo’s Chimurenga songs. In as much as she interrogates some linguistic characteristics of the artist’s music, the present study’s focal point is not to institute the linguistic characteristics of any genre of music but rather to expose

the extent to which sungura music and politics relate to each other in the post 2000 dispensation. Kwaramba focuses on Chimurenga music which is mostly of war narrative whereas the present study revolves around sungura music which is in some way all-encompassing.

Kahari (1981) presents a research on a popular song in post-independent Zimbabwe in conjunction with Pongweni's (1982) work titled 'Songs that Won the Liberation Struggle'. Kahari tries to establish the relationship between the modern and traditional protest songs by negotiating Shona history depicting how Shona protest songs were composed with recourse to previous periods during different epochs from the pre-colonial to the post-independence era. His classification of diverse forms of protest songs from Shona folklore is a suggestion of the endeavour to categorise protest songs to clarify their rhetorical purposes. He identifies six types of protest songs: a protest song sung by a married woman against her mother-in-law; traditional war song; traditional religious song; the *bembera* (satirical exaggeration); the folktale song and the dance song. While Kahari does not delve in to analyse the songs to identify their linguistic features and subsequently provide distinctive names to the songs that he studies, the present study tries to critically explore on the sungura music and how the address issues affecting the society.

Pongweni's (1982) work on Chimurenga songs largely examines the role of ZANLA's choir songs in upholding the nationalist armed struggle. Pongweni's aim is not only to document the liberation war through the song but also to rejoice freedom through the nationalist aesthetic that subjugated the arts in the early 1980s. He categorically puts the songs into such clusters as: 'songs for conscientisation; songs of argument by proxy; songs of appeal to the ancestors; *harambee* songs; songs of appeal for assistance and the expression of gratitude;

songs inspired by tribulation and songs of defiance and derision (Masilela, 1984:597). Subsequent to a similar approach, Pfukwa (2008) interrogates songs sung by ZANLA guerrillas as creating cultural nationalism since in retrospect they are 'historical narratives' which mirror 'a stage in the cultural development of the nation' (Pfukwa, 2008:48). Just like Pongweni (1982), Pfukwa classifies the songs on the basis of their intended rationale during the liberation war. He views them as 'historical narratives'. While Pongweni and Pfukwa's focus is on the Chimurenga music, the present study focuses on the sungura musical genre and how the genre has managed to expose the burning issues of the day.

In yet another study, Muchemwa (2010) examines how the Zimbabwean post-colonial era is rebuilt through musical *galas* and *biras* and state funerals. Muchemwa argues that these have become the spectacle through which the ruling ZANU-PF party creates a 'grand narrative that seeks to colonise all aspects of everyday life and to occlude alternative fashionings of national identity'. He sees this as a broad strategy used by the regime to dramatise its splendour and uphold its domination and legitimise its power to rule. Since popular songs are one of the oral mechanisms which the state employs to narrate its version of national identity, Muchemwa's work does not highlight how popular music is capable of addressing the political, economic and social issues of a given society. However, Muchemwa's interest is not in analysing musical texts but in considering the use of the musical festivals for state hegemony. Furthermore, his study is only concerned with the functions of popular music which are politically-oriented, a study or discussion which is one-sided and straight-jacketed.

In another study, Chitofiri, Mutasa and Gwekwerere (2017) focus on battling for justice and freedom through music. The scholars' centre of attention is 'protest music' of Thomas Mapfumo, Hosiah Chipanga and Leonard Zhakata produced in post-independent Zimbabwe. Specifically, the period under their attention is 1988 to 2015. The scholars argue that protest

music especially produced by the selected musicians in post-independence Zimbabwe actually has been at the heart of the struggle for Zimbabwe's justice, equality and human dignity. They argue that various musicians have been awakening the nation by singing against injustices, corruption, and maladministration to mention but a few. The scholars hold that basically Africa is a fragile continent and as such it questionably requires artists who sing to protect and rebuild. This is what these scholars are yearning for when they hold that the artists' lyrics have been instrumental in providing room for the rebirth and entrenchment of justice, freedom, human dignity, equality and promises that were made when Zimbabwe attained political independence back in 1980. The scholars argue that the selected musicians produced their music with ambitions of their people for total liberty and justice. They posit that the fact that Chipanga, Zhakata and Mapfumo's music is excluded and rarely played on the Zimbabwe Broadcasting Holdings informs us that they sing against oppression and other malpractices by government. Selected musicians share the society with the same voice of reprobating the government for its failure to account for its people's interest. However, the present study is constructed on Chitofiri, Mutasa and Gwekwerere (2017)'s study for the reason that the research appears to be similar in scope. While the scholars focussed on selected Hosiah Chipanga, Leonard Zhakata and Thomas Mapfumo's protest songs, the present study focuses on selected music of Tongai Moyo and Hosiah Chipanga in view to examine if there is any relationship between music and politics in the post independent Zimbabwe.

Some scholars have interrogated music in Zimbabwe from a religious perspective. Mapuranga and Chitando (2006), Gwekwerere (2009), Togarasei (2007), Chitando (2002) among others examines music in Zimbabwe from a religious vantage point. Chitando (2002) discusses ways in which religious and political dialogues engage each other in Zimbabwe. He

pursues into his study the ways in which political jingles are appropriated by gospel preachers and gospel musicians and also religious songs appropriated by politicians. Similar to Chitando's (2002) study is Mapuranga and Chitando's (2006) document which views gospel music produced between the year 1990 and 2005 as a plan for national hope, healing and rejuvenation in the country that is torn apart by political discord that has led to Zimbabwe's economic plunge. Gwekwerere (2009) also interrogates Zimbabwean gospel music released in the period between 1980 and 2007. Her central concern is that during the 1980s gospel music was commemorative and traditionalist but its stance has shifted to being critical of injustices among other government's malpractices which sets the economy at risk in terms of economic growth. The significance of the present thesis in reviewing such scholars' works is actually to show the consideration to the intricate connection between music and politics in the Zimbabwean state. However, the present work distinguishes itself from theirs in its inclusiveness in terms of songs studied as well as years of their production.

2.3 Conclusion

This chapter is basically a review of literature that has largely focussed on protest music. Under this chapter, literature from various scholars of Western, African and Zimbabwean descent which concentrates on music and politics have been examined. The relationship between music and politics has been interrogated in various genres of music like the gospel and Chimurenga (war songs) while serious attention seems not to have been paid to *sungura* music in as far as doctoral studies is concerned. This study therefore asseverates the idea that while such studies are undoubtedly essential in a discipline where there is still a dearth of research under the topic under study. However, there is a necessity to broaden the scope of

sungura musical genre. This is to ensure that a wider comprehension of the complexities of the complete spectrum of the authenticities of the post-2000 Zimbabwe is realised and not undermined.

Chapter Three

Theoretical framework: Afrocentricity

3.0 Introduction and background

This research is largely guided and informed by Afrocentricity. The theory was propounded and coined by the African-American scholar, Molefi Kete Asante. The theory was further popularised by various scholars of African descent who among them include Maulana Karenga, Kwame Ture, Ama Mazama, Marimba Ani, Marcus Garvey, Cheik Anta Diop, Kwame Nkuruma, Ali Mazrui and Franz Fanon. The central argument with Asante concerning Afrocentricity is re-locating Africans given the idea that they have been for a long time stripped out of their cultural, economic, religious, political and social terms. Asante (1998) holds that Africans have primarily existed on the periphery of Europe, a situation that forcefully made Africans view Europeans as superior and them inferior. Africans have for so long survived under the inferiority complex of the West. Afrocentricity is not a religion but an intellectual discipline which has several tenets, ideas and disciplines that can be studied across generations as well as across continents.

Basing on such grounds, the theory intends to relocate Africans from a state of dislocation. Afrocentricity intends to destroy the notion of object-hood which originated from the West with the aim to dominate, conquer, oppress and suppress Africans. The theory urges Africans to be subjects and not objects of transformation. The approach sees Africans as agents in the making of human history. Afrocentricity places African beings, their history, agendas, aspirations, philosophies and culture at the centre of any development. Through colonialism, Africans have survived in relative historical isolation in their villages. Now colonialism and underdevelopment have added to Africa's problems today. The African continent has been

pushed to the periphery of the world's affairs. For Africans, the situation has not been so prior to colonialism, hence the need to reclaim her identity and integrity.

3.1 Tenets of Afrocentricity

Below are the thirteen principles that were extracted by Gray (2001) and represent **The Gray Template**:

1. The Meta- Constants : Humanising and Harmonising
2. The Primacy of African people and African Civilization.
3. An African Audience as the Priority Audience.
4. *Njia* as Theme.
5. The way of Heru as theme.
6. Harmosis as Mode.
7. Wholistic Afrocentric Action as Goal.
8. Sankofan approach.
9. Nommoic Creativity.
10. Maatic argumentation.
11. Explicit Locational Indicators Intentionality.
12. African Collective Memory- Perception Competence.
13. *Nzuri* as Invitation and Standard.

The Meta-Constants: Humanising and Harmonising is the priority principle because the primary goal of Afrocentricity is to humanize and harmonise Africans. Gray (2001:90) examines that;

The quintessential intent of Afrocentric thought and praxis is to humanise and harmonise [Africans]. This particular principle is non-negotiable. An effort or product qualifying as Afrocentric demonstrates the intent to humanize [and harmonise] African people.

The other important principle is **the primacy of African people and African civilization**. Gray (2001: 91) shares that, “Afrocentric thinkers [and] practitioners are clear about the fact that African people are not only the parent people but the parent civilisation of world civilization”. Gray contends that an Afrocentric work should celebrate the unquestionable genuineness that Africa is the mother of civilisation. The study is committed to untying the degree at which post-independence sungura music is dedicated to projecting African people as the parent people and parent civilisation.

Another principle, **an African audience as the priority audience**, emphasizes on the idea that writers, artists, thinkers and practitioners should view and treat African people as the priority audience with a view to elevate Africans. Gray (2001:94-5) stresses that, “a non-African audience is secondary, a Pan African audience or a particular African audience is primary.”

Njia as theme is another tenet which is rooted in Afrocentric thought. Tembo (2012) holds that *Njia* is a Kiswahili word which means “the way.” The primary concern under this principle is profound hope and victorious thought regardless of dire life situations. This Afrocentric principle confronts Afro-pessimism and objecthood; rather it promotes

subjecthood and optimism. Gray (2001:95) reminds us that for any thinker, practitioner or artist;

The final word is a victorious word. Afrocentric [artists] do not follow the tradition of the Greek tragedies. Afrocentric thinkers are not proponents of dread or pessimistic existentialism. Afrocentric practitioners do not practice or teach accommodationism, the chosen way of those who are cowardly, those who fear or who cannot envision wholistic freedom and authentic independence.

In this thesis the musicians are judged in terms of their commitment to *Njia* as theme. The basic assumption is that African musicians must challenge the notion of pessimism in such a manner that victory in various disciplines is realisable and achievable.

According to Gray (2001:96), **the way of Heru as theme** involves doing the work of resurrecting and restoring African people with confidence. Afrocentric artists, thinkers and practitioners must emphasise on the importance of culture as a foundational matter that must be understood as an instrument of stability and transformation. The way of Heru implies that African people can achieve complete emancipation and independence in the contemporary era if they appreciate a unifying force to key areas to society transformation.

Harmosis as mode is another principle of The Gray Template. Gray (2001) defines Harmosis as the harmonious amalgamation of ancient and African traditional and cultural ideas to life with constructive contemporary cultural possibilities and approaches to life that empowers Africa and its people. However, the synthesis of ancient and traditional African cultural ideas should not harm African culture such that the present and future generations do benefit from it. In view of this study, we expound the musician's commitment to synthesising traditional and contemporary cultural possibilities to the betterment of human conditions.

Wholistic Afrocentric action as goal is another principle. The tenet seeks to distinguish between Afrocentric thought and praxis. Gray (2001:100) argues that, "the goal of all Afrocentric endeavours is to produce persons and a people who move, behave, act in an Afrocentric manner in every sphere of life." Be this as it may be Afrocentric artists "work to influence behaviour wholistically," Gray (2001:101). Their intention is to encourage people to be Afrocentric in every dimension.

The other principle is the **Sankofan approach** which, according to Gray (2001:101) "ensures that Afrocentric thought and praxis begins with African history." This entails that Afrocentric thinkers, practitioners and musicians' effort should be deeply rooted in African history. Gray (2001:102) reaffirms that the;

Sankofan Approach begins with African history. It does not consist, however, of simply having a surface or conversational familiarity with the African past. It includes drawing on that past functionally, anchoring efforts in that past-gleaning the most instructive and constructive information from the African past, refining that information as necessary, and then utilizing the information along with one's particular personal desires to achieve pro-African purposes in the present and the future.

Nommoic Creativity is another principle distinguishing Afrocentric thought and praxis. The principle is concerned with the creation of words as well as the strategic creation of concepts. Gray (2001:103) submits that Nommoic Creativity "contains within it the understanding that words contain power and, used rightly, words can achieve and accomplish what many strong hands, arms, legs and backs cannot." He further adds that, "words are sacred when they are used in such a fashion that they free, liberate, help, and heal African people." (ibid: 103).

The other Afrocentric principle is the ***Maatic* argumentation**. The principle is concerned with the provision of justice to the African community. Gray (2001:108) notes that, "its priority concern however is justice for and between human beings." For the purposes of this research, the study argues that any musician must sing about how justice in Africa is achievable and attainable between citizens, leadership as well as the community at large. African musicians, like any other African artist should be committed to singing about justice for citizens thereby preaching complete freedom for all.

The Explicit Locational Indicators Intentionality is another Afrocentric principle. The principle holds that Afrocentric artists (including musicians), thinkers and practitioners are intentional about locating their efforts in an explicit Afrocentric place. According to Gray (2001) in Tembo (2012) projects that artists, practitioners and thinkers committed to the Afrocentric theory scientifically employs African-centred terms, metaphors, names, symbols, ontological and epistemological assumptions. Precisely, Afrocentric artists indicate that music is located in an African setting for the benefit of the African person to easily comprehend.

African Collective Memory-Perception competence is the other tenet of Afrocentric thought and praxis. This principle embraces the notion that African people are gripped into their historical experiences. The historical experiences hook-up with African people in societies in which they survive in. Gray (2001:113) reminds us that;

African people share a common memory base consisting of shared, common feelings, attitudes, and proclivities or propensities, and we share a common perceptual base consisting of shared and common responses to tangible and intangible stimuli.

Africans have suffered a huge blow from colonialism. Slavery, exploitation of resources and oppressive white supremacist system are among the ill-treatment suffered by Africans. Given

this background, Afrocentric musicians therefore, carries a serious mandate to demonstrate awareness of the reality that African people share memory and perception,ö Gray (2001:113).

Another principle of the Gray Template is the *Nzuri as Invitation and Standard*. Tembo (2012) defines Nzuri as a term that holds beauty and good as synonymous to each other. Anything that is considered good is also beautiful. This is a characteristic of the African culture. Gray (2001:120) correctly observes that;

This does not mean that Afrocentric [musicians sing in exclusive] focus of Nzuri. It does mean, however, that in some of their [music] substantive emphasis is given to the truth that a person is truly beautiful when that person manifests constructive behaviour.

Having discussed the above principles, the tenets are insightful to the present study since the principles work as analytical devices to expound the urge for justice and freedom in post-colonial dispensation. Therefore, Afrocentricity fits in this thesis for the reason that Afrocentricity speaks for the oppressed Africans.

3.2 Humanising and harmonising humans with nature

Mazrui (2002) under the section ‘Triple Heritage’ holds the notion that nature in its infinite wisdom has made Africa the cradle of mankind. Nature has also given Africa a unique representation in the history of the world. It has given Africans a simple life. Nature has been a grand excavator in various parts of Africa. It revealed layers of life for generations and generations. Africa is a birth place of human culture. It is a place which depicts a relationship worked out with nature, the interaction of man and the environment for the purpose of surviving generations. Africa is a continent where human institutions began. The ethics of meeting and the rules of behaviour were all evolving out of basic human needs. A moral code

of conduct emerged out of the interplay between man and nature. Nature helped to define the roles of men and women; hence nature is wedded to African culture. By tradition, African man is the hunter; he confronts the storm and the shark. What is not traditional is restricting women to the kitchen. African woman is a miracle of versatility. She is the mother, cultivator, market woman and negotiator. Women across Africa are central to economic development. The belief that women are only home-makers is anti-African. Upon the arrival of Europeans to Africa, they worked out their own strategies of recreating a new Britain abroad.

White settlers were always the vanguard of the Western force of the triple heritage, (Mazrui 2002). The settlers themselves symbolised a sense of patriotic pride, a quest for racial privacy and an obsession with possession. Their dreams were also that of power. Its manifestation included authority. The idea of separating African countries from another was among their agendas to Africa. No conquerors in history have had a more rapid cultural impact on their subject people than Europeans. African elites have responded strongly to the temptations of Western appetite. They have responded to the mixture of styles and colours of cultures and tradition. Western dressing, Islamic and African one emerge on the arrival of the whites to Africa; a triple heritage in motion. Shakespeare reminds us that a man's clothing proclaims what and who he is. Africans had to take destiny in its hands despite the fact that it was going to be a process. Africans wanted to restore its ecological balance. They are a people who seek for equal status and distribution of wealth for all in the society. Africans are now struggling to recreate the 'Garden of Eden' as well as to restore the spiritual balance in order to prevent ancient values from being eroded any further. Africans require a harmonious relationship with nature once again in such a way that the standard of living of the African person is improved. They say prayer is to salvation while water (nature) is to survival. This is one of the ironies of nature. Nature remains the ultimate symbol of physical and spiritual renewal.

Nature from Africa remains the mother of supreme geography and history in the civilisation of the African. Nature is at the heart of Africa's story of its legacies. It is in that sense that African nature is the mother of civilisation as well as the mother of its triple heritage.

Dressing proclaims the nature of the society and not of the individual alone. The history of aesthetics is linked to the history of cosmetics and both can be traced to Africa. This illustrates that Africa is the mother of history contrary to what the West hold. The reason why African culture was secretive is that Africa did not advertise itself. Because Europe publicised their culture, they forced Africans accept that they are mothers of history and culture which is wrongly interpreted. Africans had a theology of nearness to nature that emphasised that what was near was dear. At the heart of Asante is the development of Africans and to him these are the human factor to development, (Chivaura 1998). Africans should develop themselves in such a way that they realise development in an African image.

Afrocentricity is an African-centred theory which seeks to improve human welfare. The theory should develop and benefit Africans. In actual fact the theory encourages Africans to progress in an African sense. Asante (2003) submits that the chief ambition of Afrocentricity is to inspire black-nationalism and national pride as intellectual weapon against decimation and annihilation of universal racism. Asante (1998) contends that Afrocentricity is a principle that educates us when pursuing or enunciating knowledge of African people to always centre our perspective and norms drawn from the African cultural complex. This theory is apropos to this study because it informs Africans to centre their own culture and ideas among other aspects of life and placing the interests of the West at the periphery.

The theory salutes Africans as active members of a society. For that reason, Africans are placed at the centre of any development. The theory places Africa's history and culture at the centre of any activity. By culture waThiong'o (1978:15) implies, 'a] collective memory

bank of a people's experiences in history.ö Karenga (1993) asserts that culture is an entirety of thought and practice which Africans create for themselves, rejoice, maintain, develop and introduce to their history and humanity. Culture embodies a set of principles of a particular people's response to development and how they perceive and define it. Culture should not be viewed as an object in developmental programmes but as a fundamental vehicle from which Africans can be survived. History and culture of a people facilitate in the transformation of the African humanity and the restoration of dignity. The study of oral literature in English promotes and situates the European culture at the centre. This study therefore interrogates and catechises the extent to which history and culture wedded in African languages must inform and shape *sungura* music in Zimbabwe. The Afrocentric theory views Africans as 'subjects' and not 'objects' of transformation. This implies that Africans are not passive beings but rather are active participants in the construction of history. Africans are not incidents of history; (Mazrui 2002). Africans must actively participate in life situations in an attempt to make sure that their culture is always at the centre of any activity.

3.3 Human Agency: an Afrocentric Imperative

The Afrocentricity stresses the importance of human agency in the transformation of the world. The implication is that Africans should actively participate in religious, social, economic and political activities in order to shape their own history and culture. Afrocentricity is the study of ideas and events from the stand point of Africans as the key players rather than victims of life. The term agency implies to actively participate in life struggles. The term also means to lead, drive or to do. Active participation in the struggle to reclaim entire freedom and independence becomes an African imperative. Marcus Garvey has been a key player in popularising the subject of African agency through the international Pan-African organisation. Mazama holds that through the international organisation, there has

been widespread networking, widespread solidarity and sharing of resources as well as a united voice. Implementation of African agency will assist the Africans to move away from a state of dislocation to a state of relocation. African agency will witness the African move from the periphery to the centre of development. Africans do not require themselves to surrender Africa's future to its enemies, who are the Europeans and other colonial masters who seek to dominate and oppress the majority. Agency is very key is at the heart and of Afrocentricity. Asante (1998:19) holds that, 'the African idea is unthinkable without African agency.' African agency is therefore prerequisite to African people.

Asante (2003:3) argues that, '[African] agency is an attitude towards action originating in African experiences.' In this contestation, an agent implies a human being who is capable of acting independently in his or her own best interest, (Asante 1998:40). Human agency is both an attitude and behaviour. Action is the concrete and necessary manifestation of one's agency. Individual actions merged to give collective action enhance Afrocentricity. African people do not exist as individuals. They exist as part of a community. Infact, Africans exist in relation to others. The notion of people existing on their own is Western and is not peculiar to Africans. Hence, when Africans speak of action it should be collective. Of interest with Afrocentricity is the relationship between Africans and their ancestors who died for them to existence. The ancestors reflected here are those who died in the struggle for African independence.

The Afrocentric paradigm as conceptualised by Mazama (2003) insists that African liberation rests upon the ability to systematically replace European ways of thinking and consciously replace them with ways that are germane to the African cultural experience. Hence in this case, the study serves as a protest and also to conscientise Africans to move the centre of the subject from European way of thinking to the African way. According to Asante (1980), Afrocentricity is the central concept of the African subject-hood within the context of African

history. The idea is to eliminate Europe from the centre of the African reality. It is only through viewing Africans from the perspective of its continent that they can understand themselves and their situation. Afrocentricity will help to expose the ills of massive corruption, nepotism, misrule and injustices from the American society as well as to conscientise black society to fight against the system. Afrocentricity is an approach which encourages Africans to have introspection into their own culture as a rich component of survival. The theory actually informs Africans on the need for re-education in an African image. The theory is a journey of peace, reparation and reconciliation. It seeks to provide optimism where there is despair, love where there is abhorrence and dignity where there is mortification.

3.4 The quintessence of Afrocentricity

Africans have a state of dislocation particularly by the West. Prior to the independence of African states, they had been placed at the periphery of European states. Conscious African men and women around the world remain in a state of isolation if they lack re-education with an African image. Re-education should enlighten the Africans that they are strong and victorious beings and as such they should have their minds think forward. Mazama (2003) contends that there has not been any significant international and Pan-African organisation since Marcus Garvey's UNIA. However, Afrocentricity International as an international organisation has been established to support the cultural, economic and educational elevation of African people so that at the end of the day there is United States of Africa. The organisation has been set in an effort to create cultural as well as historical consciousness. Be this as it may, there is need for the establishment of organisations with a vision to decolonise the African mind as a step to develop them, (Chinweizu 1987). Africans have suffered several decades of oppression, subjugation, slavery and neo-colonialism to the extent that the

continent has been stripped out of their culture and conditioned to accept themselves as inferior beings to the West. Africans were also conditioned to feel that they should depend on the Europeans. That conditioning began with a period of terrorism which was physical and culturally violent. Africa has to prove that they can create their own definitions of reality and do things for themselves in their image, thus, to look at African worldview and to revise and correct the European education that Africans have consumed and addicted to. Africans have also got lost and fall in love with Western paradigms, concepts and cultures which requires revisiting.

For such reasons, Afrocentricity emerges to fight against such ills. The approach seeks to put an end to African marginalisation, historical and cultural misrepresentation as well as negation of African agency by the West. The theory is also a call to allow Africans to exist on African terms. Ultimately, the Afrocentric approach is a quest for African cultural integrity and higher life from what has been survived under colonial rule. African cultural integrity and a higher life are arrived at through the exercise of agency as African people.

Afrocentricity objectively seeks to unconditionally pursue African renaissance. The theory also seeks to identify proper sources of African knowledge pertaining to cultural, economic and social phenomena. The theory analyses and critiques domination in all circles of life and rescues language, symbols, historical documents and monuments of nascent people. It also encourages the generation of new and collective economic initiatives and businesses. The theory tries to create and disseminate ideas that centre people of African descent in their historical experiences as a way of converting problems into solutions. Basing on the motto **unity is our aim, victory is our destiny**; the Afrocentricity aims to reground African people in their own ancestral traditions. Additionally, the theory influences all African public policies from each continent and nation in such a manner that it accelerates the rise of Afrocentric consciousness which is the hallmark of a true African renaissance.

Afrocentricity embarks on four main dimensions namely intellectual, political, economic and spiritual. The intellectual dimension emphasises on the creation of educational materials of Afrocentric nature. The emphasis of this dimension is on the creation of institutions within the organisation to facilitate the education in the image of Africa for African children and adults but at the same time countering the gross misrepresentation and ignorance of the African continent. As argued above, Afrocentricity supports the economic, cultural and educational promotion of the African people in an attempt to construct cultural and historical awareness. Its method is Afrocentric and Pan-African participating at the national and international levels in the development of African women, men and children whose mandate is to bring into existence African renaissance. Asante submits that the genuine Afrocentrists pledge themselves to do all in their capacity to bolster the movement towards the rise of Afrocentric consciousness and to ensure the creation of a United States of Africa and to restore Africa and her people to a status of nobility. Employing the motto **unity is our aim, victory is our destiny**, the approach promotes the totality of freedom from oppression as well as freedom to exist on one's terms be the lot of all humankind for if a few do oppress the majority, seeking its suppression and disenfranchisement, insanity and violence will be ever prevail in the world.

In the spirit of Maat, Afrocentrists seek peace, harmony, justice, order, morality, balance as well as truth, (Karenga 2007). The Afrocentric theory reminds and familiarises Africans that one cannot claim to be Afrocentric when he or she is a Christian or Moslem. This is impossible for the reason that these denominations hold parallel ideologies. Pure Africans are always informed by tradition and cultural values which is direct contrary to Christianity and other religious institutions. This is to imply that key elements in Afrocentricity encompass self-determination, to read, comprehend and adapt to African culture and history as the basis although we can never finish knowing Africa and its people.

Africa is a wealthy community. One might dispute that Africans are so poor that they cannot afford to fund programmes of development that they implement. This research challenges such an argument. Africans are financially stable. It is a continent which is not poor. Africans spend money on luxurious food that poisons them. They also spend money on lavish and luxurious vehicles which destroys their lives. Additionally, like the West, Africans do buy televisions that poison and brainwash their minds among other superfluous expenditures do enable Africans to be independent and stand on their feet to fund their own projects and programmes for their own survival.

3.5 Africa and struggle in continuity: a patriotic motif

African beings are in a process of transforming its weaknesses into strengths in such a manner that they can survive and love freely. The central component is how Africans should live and relate to each other in a free and fair environment. However, positive relationships among Africans are not achievable if its people lack the capability of serving themselves. For Africans to progressively advance, they must pay much attention on possibilities and potentialities and not on the pathologies. As a way to move forward, Africa must not concentrate on what it did not do but what it did do and how the continent can achieve more. In the struggle for freedom, Africa must focus on leadership, education and reparation. waThiongø (1981) submits that African centred education becomes an arena for struggle. However, African society is lacking commitment in the struggle to advance the Afrocentric agenda, (Karenga 1993). The question of leadership remains a critical issue in Africa. Africa lacks the real definition and key responsibilities that bind a leader and its people. The question is not on how the leader engages the masses but how he engages the screen. In African sense, leadership must imply the capacity and will to provide principles and programs that inspire and inform a practice that does not only satisfy human needs but also

which transforms the people in the process of making their own life and liberation in all spheres of life. The capacity might range from knowledge to technology. Leaders might have the infinite capacity but lacking the will to form and inspire a practice with a meaningful purpose. For Fanon (1967), the goal for African leadership is to empower its people such that each citizen works in the world with a sense of dignity and ability to transform the world. Africans require a meaningful interpretation of life to correspond with practice.

African leaders need to be accountable to their countries, have justice to its people and be ethic mothers of the world. There should be clear policies as to how the injured masses in the liberation struggle should be treated. The struggle is about freedom without forgetting those who gave their lives for us to have a more meaningful life. Fanon and Malcolm X assert that the struggle is not about what Africans realise from Europeans but what they become after the struggle against injustices and unaccountability with those who deny them freedom. Reparation and healing is realised from struggle against the damaging and other conditions of oppression to become a better society in the world. Karenga (2007) submits that reparation becomes part and parcel in the liberation of higher level of human life.

The subject of Afrocentricity is intellectual and practical. It deals with philosophical orientation to African people in Africa, in the Caribbean as well as in the Americans. Until Afrocentricity came into existence as a theoretical concept, it has been a mess with people who were carrying out research and other ideas. Afrocentricity sees itself as a concept with a view to centre African people as subjects of human history. The theory sees an African as an agent, actor and central to his own historical phenomena. Afrocentric theory sees Africans as agents of change and transformation. This is a sign that the continent has achieved a level of awareness, ability and capability. During slavery, Africans never held any subject position. Rather, they were inferior objects of the whites. Africans were victims of perpetuity. If Africans become players, actors and participants of history, it makes sense to the expression

of their life situations. Africa should no longer view itself as existing on the periphery of Europe but rather as people containing the central position in the world. Africa contains its own historical experiences that have been realised from universities, spiritual and religious traditions. According to Asante (1980), African people have been decentred, dislocated and moved out of its terms. Therefore there is need for Africanity; that is to have African dressing, to use African languages among others in life experiences. This becomes a means to transform and manage Africa's situation. Africa must have the mentality to interrogate her own historical experiences because they are just valuable to the present generations and generations to come.

In the context of oppression, Africans have always shown resistance. In fact Afrocentricity emphasises on struggle against oppression and domination, puts its values, knowledge and interests of the African at the centre without any kind of negativism realised from oppressors. It is an ideology from our oppressors to hate each other. Africans are self-determined people who understand each other in the spirit of indigenous culture and capable of speaking their own special cultural truth. Africa has to make her own special contribution to human history. That is relocating the African from a state of dislocation, placing the African people at the centre of human history. Africa has seen culture as behind song and dance.

3.6 Culture and history: non-negotiable pillars of Afrocentricity

Karenga (1993) defines culture as a totality of thought and practice which as Africans create for ourselves, celebrate, sustain, develop and introduce to history and humanity. The concept comprises of psychology, religion, history, social, economic, political organisation and creative production as its fundamental areas. Music falls under the creative production elemental area. Karenga identifies Africans as suffering from culture crisis, that is, a crisis

that is linked in views and values. The concept also emphasises on how we as Africans understand ourselves, shape and dictates how we set ourselves. How we perceive and set ourselves as Africans in the world as well as how we misunderstand ourselves depicts how we have problems because of the way that we set and understand ourselves. Africa needs to get to 'culture grounding' which Karenga defines as ruling in indigenous culture.

To understand one's cultural and historical background is of paramount importance. Africa should stop confusing being black and being white. Culture grounding implies recognising and respecting own culture, own people as unique and with equal value as any individual in the world. African culture should sit at the centre of any other 'thing'. One does not require a rocket scientist to educate him pertaining to own culture and history. Actually, Africa has the right to stand on her ground, insist and exercise the responsibility of her own special cultural truth and make her own unique contribution on how her society should be perceived. The intention is to reconstruct and remake the world. However, in order to remake the world, Africa must begin by reconstructing her citizens in such a manner that they regard themselves as role models and active participants in the construction of own history, culture and humanity. Africa is on the journey to introduce itself to history and humanity. Nevertheless, black people exist in a cultural nation that is struggling to come to political existence. The quality of life of a people and the success of a revolutionary struggle depend on waging cultural-revolution within and political revolution without resulting in a radical reconstruction of a self-society in the world. A radical transformation of a society in the world demands change of people and their minds as a first step. Because Africa was forcefully lifted out from her culture to suit that of the West, the struggle then is to return to own history and culture.

Africa is a people existing in a culture of struggle. One of the ways in which the struggle is expressed is through protest music. Music should take us back to rejoice and celebrate our own culture and history as a rich source of heritage in the world. This way music becomes an

indispensable weapon of struggle and active resistant in the refusal of oppression and domination. Africa is on the journey to free herself from the mental enslavement, colonialism and the holocaust of imperialism that were imposed on her. Decolonisation which waThiongø (1986) and Chinweizu (1987) adopts should begin in people's minds. Culture as a weapon in struggle and of struggle should be at the core of any development during the decolonisation process because the central concern is to remake the world.

3.7 Unity as a symbol of victory: Karenga's vantage

We are living in a mysterious world. It takes a very long time for Africans to build a serious revolution because revisiting the fundamental principles of culture is a process. It is very crucial to focus on operational unity, unity with uniformity and based on common ground issues. Even in schools, Africans need to educate pupils the African way that promotes unity for a purpose. In order to progress forward, there is no way to resist such a claim as unity marks the beginning of the struggle. It is from this context that Karenga speaks of *inguzo* as concerned with striving, struggling, building, maintaining, creating and developing the African being. The principles promulgated by Karenga dictates struggle for a purpose. The *umoya* entails to strive for and to maintain unity in family, community and nation. Self-determinism implies to speak for, define and name ourselves to build and maintain the community and enable problem solving together as a family. It emphasises the need to respect cultural values as a rich source of history. That is an Afrocentric universal message in solidarity, collective responsibility for each other, community and the nation then collaboration with humanity to free the oppressed such that they resist any forces of oppression. The *ujamaa* principle seeks justice and fair treatment for workers as well as fair distribution of wealth in the world for the vulnerable and the oppressed. Its emphasis is also on profound respect for the environment and protection of mining and market driven places

against pollution. Emphasis is also on collective action to do well for the world and restore African people to tradition for the betterment of their survival. The principle and practice also stresses on serving the interest of humanity and the world. The principle of creativity stresses on healing, repair, renew and transform the world as an environment that survives human beings and well beings. The idea is to enhance an environment that has freedom. Freedom should be understood as a collective concept and not individual.

3.8 Reparation as a therapeutic process

According to Karenga (1993) reparation should be understood as healing ourselves in a process of repairing the world. The holocaust of enslavement entails massive genocide did destroyed human life, human culture and history as well as human possibility. Oppressors are responsible for oppression but we cannot keep on crying foul, as such Africa is responsible for her reparation and liberation. Africans should stop seeing themselves as victims but rather as people with capacities and potentialities to transform the world. The other principle is to believe. The principle encourages Africans to accept and believe in ourselves as black people. It also stresses on the need to believe in our sisters, brothers, mothers, fathers, grandmothers, grandfathers, our elders and youths as the future. Faith makes us beautiful and strong as a people. Faith to hard-work and struggle for liberation in pursuing the struggle while holding faith for the better is pertinent.

The question that requires examination is that what has happened to African people after suffering a state of dislocation in terms of culture, history, linguistic, spirituality and psychology? Asante (1998) holds that what happened was a degree of insanity. The degree of insanity is evident in the educational system given the idea that the educational system was not designed for the African. The system was designed for the white person and was designed

essentially to create a situation whereby those who were enrolled into it got into the European system of education and culture. That is why African people seem to have a sense of loss of consciousness. It might also be the reason why Africans seem to have confusion especially where African people lack that understanding of their own history and culture. This is also why Africans view themselves existing on the margin of European history and culture, not at the centre of our own story-telling of the reality. That is why we ask questions that have nothing to do with reality of our historical and ancestral lineage. For instance, if one asks an African to study on something to do with knowledge, history and culture European responses might arise.

3.9 Remembrance, reflection and recommitment

Afrocentricity emphasises on remembrance, reflection and recommitment. We remember our history and the legacies left by people who made them for us and for the world. We reflect on the expense and meaning of being an African in the world on the context and issues of our time and the way forward in the struggle to forge a future responsive to our own needs and interests. We commit ourselves as black people to the highest values as human and well beings of the world. The history that Africa has made, the struggle waged and the future of freedom, justice and equality we obligated should not be misinterpreted. We must realise that we have seen the experience and resisted and survived war situations. Africans are a people who are known for resilience, resourcefulness and full of depth of knowledge. For this reason, Africans should view themselves in expensive ways in the world, not in ways that quickly gets diminished. Africa should view itself as a continent that has contributed a lot and will continue to contribute immensely to the world. Through slavery, Africa has been at the core in developing Europe, (Rodney 1972). Struggle in various ways should be seen as essential to human life because it is a way that define, develop, and understand and shape

ourselves. Striving and struggling enables to achieve, excel and advance. The struggle is not only to defy and defeat the oppressor but also to overturn ourselves, to eliminate ourselves from the legacy of oppression and create a culture space that we can relate, love and survive freely to the fullness of ourselves.

In a neo-colonial environment, the government in place might project us to dancing, singing and trumping and forget the concept of struggle that manifest itself in the Black freedom movement. The language of struggle, strive and maintain unity in the family, community and nation is of great value to the world which is the concept of the umoja or unity of uniformity. The principle seeks to develop and express humanity in relationship to black people. Although some teach hostility, alienation and animosity, we must raise-up the centrality of rightful relatedness and principle of togetherness which praises mutual respect, peace, justice and share good with the world. The principles should be practiced such that they come into being. The principles within the Afrocentric theory bring regular joy and celebration for excellent achievement for African people. They also encourage African people to remember and reflect on the awesome journey that led us to the pivotal point in our history and struggle as a people. Afrocentricity was not created to kill African pathology as the media and some miseducated people might portray but it is really to confront the pathology of the society. Afrocentricity becomes an approach of celebration by African people concerning their lives and culture that they have achieved towards human history. At the national level, the theory projects African people as members of the society who have created a history of struggle in a manner that they free themselves, to be themselves and to increase the potential of bringing good to the world.

The Afrocentric theory seeks economic of justice for all, quality education among other related issues. It emphasises on the celebration of black people's achievements within or inside the lives of themselves. As black people we must never doubt, deny or condemn

ourselves psychologically or physically because Africans are a people who are makers of human history. This should be celebrated. Due respect and celebration must be directed to the ancestors who created rich human history and culture as well as the struggle that they fought, the legacies that they left and other ways that they have opened for past, present and future generations. They left Africans with cultural, historical and linguistic heritage from the struggle against domination and enslavement. Such people must receive credit although most Europeans do not wish to credit black people for good work that has been engaged in. The theory holds concepts such as the **kwanza** which is not only a celebration of family, community and culture but also a celebration of active freedom. The essence of active freedom is to enhance the recovery and reconstruction of African culture. Reconstruction of African culture becomes a revolutionary act to strive for reaffirmation of dignity given the fact that Europeans destroyed the concept of Africanity. Black minded people now have a special role to play in the search of the route to collectively work together, an African spirit that has been killed by the West. Reading and writing books or journal articles helps in the understanding of black Africans and their history. This is contrary to the West whose understanding of a people's history and culture is reflected on televisions among other media. For reference sake in terms of history and culture, Africans have survived their literature through consultation of books and journals.

Malcolm X (1975) stimulates black people consciousness to resist European domination. The critic submits that Europeans took African face and made a mask out of it, made him good and the African evil. The messenger engages people to return to their basic values, seek and speak their special cultural truth, demand justice, cherish and challenge the bad, having a positive relationship with the environment, caring for the poor and vulnerable in the society. Existing under these basic values augment a brighter future. The important thing is to support African culture as a fundamental principle of humankind. Europeans shifted African

definition of a man and woman to suit theirs. Afrocentricity calls for the return to basic - values and practice in order to increase the resistance of the imposition of Eurocentric ways of understanding and engaging the world. It is an approach of active resistance, freedom and self-determination which we created, celebrate and legitimise for ourselves. The concept is an indispensable instrument of struggle as Malcolm X advances (1975). The concept has been employed to celebrate African freedom. The concept raises the consciousness of a people, unites them and incorporates them into the struggle to accept themselves as black people, free themselves as Africans and rejoice in the weakness of our history and struggle bearing in mind that the idea is basically to remake the world characterised by 'correct' history and culture.

Afrocentricity mirrors the history and culture of black people from Africa. The theory is used to hold, cultivate and unite African people and ground them as means to anchor and elevate them. Unity is realised through relatedness. People come into being due to the relationship of responsibility. According to Njirae (1986), being a husband, teacher, doctor, mother, sister or grandmother is a relationship and a responsibility at the same time. This implies that you must feel a dear relationship with the people that you are dealing with as well as a serious togetherness in order to enhance a principle of unification. The ultimate goal for unity is oneness with each other as well as with the world. However, this is the loving relationship that all people seek although it is a mammoth task to achieve it. It also stresses on the ethics of equal sharing and distribution of resources extracted from the environment such that all people have dignity and decent life in the world. The approach further speaks on the greatness of Africans as people who are capable of making history and remaking the world. Remaking the world through creativity calls for repairing what has been damaged and destroyed, re-join what has been separated, replenish what has been depleted and having the ability to solve what is wrong. The process of repairing must regard Africans as injured

physicians who have the capacity to heal themselves as a process of healing and repairing the world.

Afrocentricity has a commitment to create a world that has justice. The duty of the theory is to identify and know its people such that it engages its presence and improve it and also to imagine the future and forge it in the most ethical and effective ways. The defining feature of any people or nation is culture. Africans are a historical people and as such require a symbolic association with culture. This enables us as Africans to fully realise our humanity. For people to accomplish freedom, they must be self-conscious, self-determined and ruling in their own culture. The quality of life of a people and the success of their liberation struggle depend upon waging cultural-revolution within and political revolution without resulting in the radical transformation of the society. Transformative struggle is therefore crucial in developing lives of a people. Transformative struggle emphasises on competent participation in projects. Rodney (1972) reminds us that Europe has underdeveloped Africa economically, politically, socially, religiously and structurally. The struggle with Africa is to reclaim such lost, destroyed and misplaced structures in a bid to remake the world. The central idea is to use knowledge in such a way that improves human condition and enhance human future. The whole argument for Africa to survive is to be grounded on its terms.

3.10 The significance of Afrocentricity to the study

The significance of Afrocentricity as an intellectual theory is to create an environment that is resistant to oppression and domination by any forces. The theory encourages Africans to express themselves. It works as a revolt to serve Africans in such a manner that they enjoy quality life. Afrocentricity emphasises on protest and revolt against injustices and unfair treatment. The approach promotes the need to generate a new African who has integrity and

believes that there is honesty in the world. The theory also emphasises on the need to revisit Africa's educational system. Revisiting Africa's educational system implies returning back to Africa's basic values such that Africa breeds a generation that is free from corruption, nepotism, injustices among other forms of oppression. Oppression in any way undermines democracy of the society. It is also a threat to the security of the society. Given that the tragedy with Africa is that they are in the business of canonising thieves and demonise itself, the Afrocentricity fights against such calamities. Afrocentricity emphasises on active participation by Africans themselves to fight for justice and freedom.

Ani (1994) suggests that Africans have been conditioned by the West for a long period. Africans have been threatened with cultural and psychological extinction. As such she calls for Africans to actively stand on their feet to reverse the situation since Africans are enslaving themselves mentally. The problem with African leadership is that they have put on white masks on the black skin that they have, (Fanon 1952). The way that the European system works is that all Africans should accept the concept of reality that makes them superior and Africans inferior. Denying such a reality will make them lose their control. Europeans define life in such a way that there is no spirit because they are not a spiritual people. They lack that relationship to spiritual reality. Therefore, fulfilment is through power. The power referred here is over Africa. The developments within European culture, institutions and ideas are for the purpose of achieving European power. Europeans have been successful in achieving world domination in areas of culture, philosophy, Christianity and the concept of truth. The argument with the West has been that African spirituality represents backwardness hence they encourage themselves to stay away from the practice. As a method of resisting all negative claims by the West against Africa and her people, Afrocentricity promotes the use of Afro-centred education which encompasses African basic values as a milestone for Africa's progress. Afrocentricity deny Europeans continuity to seek power in

Africa. It is a theory of resistance, counter and struggle grounded on African values and terms.

The argument contained in this chapter is that Africans have been for long stripped out of their culture and history. Europeans have conditioned Africans in such a way that the white person is viewed superior and the black person inferior. The West has gained power to oppress and dominate Africans culturally, politically, economically, religiously and psychologically to the extent that African history and culture has been messed up and distorted. While Africans do not deny the journey that they went through colonialism, they are focussing on the struggle to reclaim freedom in various areas that were distorted. Be this as it may, African elite, leadership and those who have been elected into public offices have put on white masks on their black skin in an effort to pursue the European system of domination and oppression of their own people, (Fanon 1952). As an approach of resistance, Afrocentricity emphasises on the struggle against injustices, corruption, domination and unequal distribution of wealth among citizens. The idea is to ensure total independence for all, (Tembo 2012). Africa is in a process of turning its weaknesses into strengths so that the continent lives and loves freely. The central component is how Africans should relate to each other in a positive manner. The first stage should be Africans' ability to serve its people in a fair way. Africa should show the possibilities and potentialities that it can serve its people in a fair manner as a sign that they are capable of achieving more.

Africa's struggle for total independence is in motion and is waged in various ways which include the use of music to address the burning issues of the society. Other ways include ensuring African centred education for the African, leadership that is honest as well as reparation to the injured masses during the colonial phase. However, the question of governance and leadership remains a topical issue in Africa. Protest music is employed to awaken and conscientise masses on the prevailing and burning issues of the day. The

argument held in this study is that African protest music rooted in the theory of Afrocentricity is an indispensable weapon to fight against domination and oppression of any kind. Oppressed minority have special uses of music in their struggle for emancipation and improvement of life.

3.11 Conclusion

In the analysis of the link that binds music and politics in the post-colonial Zimbabwe, this chapter focuses on the theoretical framework that suits the study. It has been observed that Afrocentricity is an appropriate theory for this study because it grounds African people in their history and culture. The approach has been viewed useful to this study because it generates knowledge that frees and empowers Africans. Afrocentricity also seeks to restore Africa's confidence from the colonial disaster that they went through. The theory attempts to relocate the African person as an agent of human history. The approach sees an African person as a subject of social transformation. It has also been realised that Afrocentricity puts African aspirations and interests at the centre of any activity in order to accomplish freedom among the oppressed people of Africa and Diaspora. The theory prioritises African culture and history as major pillars of transformation. The chapter further identifies and portrays Afrocentricity as the best theory to discuss the interface of music and politics in the post-colonial Africa, Zimbabwe in particular. In the interpretation of reality, the chapter relies on the principles located in the Gray Template.

Chapter Four

Research Methodology

4.0 Introduction

The chapter focuses on the methods that are used to gather, collect, analyse and present data in this study. It discusses the research design, data collection instruments, population-sample and steps of analysing data. Flick (2004) defines research methodology as the methods that are employed in collecting data for research purposes. Clough and Nutbrown (2007:23) asseverate that, "methodology provides the reasons for using a particular research." Similarly, Bailey (2007:63) holds that, "methodology includes such things as sampling, gaining entrée, resolving ethical concerns and maintaining relationships in the field and the methods that the research uses." Research methodology provides ways which the researcher uses to gather data from research participants. Neuman (2006:2) asserts that methods of data collection "are sets of specific techniques for selecting cases, measuring and observing aspects of social life, gathering and refining data, analysing the data and reporting on the results." Simply put, research methodology is a means to the study of social reality. As such, it presents a sense of vision. Under this chapter, research design, population sample, research paradigm, methods of collecting data and analysis of data are established and elucidated. This section of the study therefore responds to the research questions.

4.1 Research Paradigm

A paradigm refers to prescribed and specified hypotheses, concepts, values and practices that define reality. According to Flick (2004), the below components constitute a research paradigm.

- ❖ Laws that are definite and speculations or hypothetical conceptional structure.
- ❖ Quality and basic means of laying the primary and essential regulations to various circumstances.
- ❖ Approaches that disclose and reveal the rules and regulations of the research paradigm.
- ❖ Basic propositions which lead and influence activities in the discipline.
- ❖ Basic body of methods concerning processes and procedures of conducting activities within the research discipline.

The implication is therefore that a research paradigm presents a comprehensive standpoint that directs the study and researchers throughout the study. Basically, a research paradigm presents approaches as well as tools necessary and suitable for conducting the research. A research paradigm is determined by the type of investigation, thus it determines the manner in which a research should be carried out. However, the present study is by and large qualitative.

4.1.1 Qualitative research paradigm

Leedy (1997) reiterates that qualitative research is a logical, mutually, reciprocally and peculiar approach employed to explain realities of life. The present study adopts a qualitative research paradigm because it prioritises quality of information. Marshall and Rossman (2006:2) indicate that, “qualitative research [paradigm] is pragmatic, interpretive and grounded in the lived experiences of people.” This implies that qualitative approach is a set of methods used to perform a particular task to find different ways of how people experience life. Flick (2004) informs us that qualitative research is most appropriate to social research because of the subjectivity of the world. The implication is that qualitative research paradigm is relevant in social research because it relies heavily on the quality and not quantity of

human experience. Data collected using this paradigm is flexible and naturalistic because it is collected from people with natural behaviour. Rakotsoane (2012) observes that the use of qualitative or quantitative research paradigm depends on whether the researcher is interested in the search for quality or quantity of data. The paradigm collects evidence and produces applicable results to the study. The chief goal of qualitative research paradigm is to enhance a clearer comprehension of the study objectives. It prioritises research participants' views and perceptions in order to produce quality research.

The present research requires that the researcher inquires the interface of music and politics in post-independence Zimbabwe through the music of Tongai Moyo and Hosiah Chipanga's post 2000 sungura music. The research accomplishes this through interacting with people who have some interests in sungura music. Through the use of qualitative research, this study attains a deep understanding on the relationship that exists between music and the politics of the day especially in Zimbabwe. Qualitative research enhances the significance of reality in research. What is important is the examination of the role played by music in Zimbabwe particularly in the post 2000 era. Overall, qualitative research methodology is a paradigm that prioritises major value on how people understand and appreciate life experiences within dynamic environments.

4.1.2 Theoretical underpinnings of qualitative research

Qualitative research happens in natural settings. Nuaman (2006) asserts that research designs adopt flexible methods of examining research in the real world than in settings that manipulate findings through experimental use. Ritchie (2003) observes that the approach provides a unique tool for studying decisions, attitudes and behaviours among other phenomena. In qualitative study, findings are provided in a narrative format. The paradigm enhances the in-depth investigation of a topic under study and interprets the results basing on

the participants' perceptions not the researcher's. Qualitative research deals with how people are affected by events and give primary concern to interactions that exist between variables. For Creswell (2009), the researcher focuses on learning the implication held by participants concerning the problem to be addressed in that particular study. The present research explores respondents' perceptions, feelings and attitudes towards the link that binds music and politics in post-independence Zimbabwe. The research is characterised by passionate interaction with research participants to recognise the relationship of music and politics in Zimbabwe. Above all, the researcher familiarises himself with the subject under study and appreciates participants' view under the topic under study. Normally a qualitative study contains a small sample size which provides the researcher with the time and opportunities to actively interact with the research participants on the topic in order to solicit in-depth information for the research.

Qualitative research is descriptive in nature. The adoption of qualitative research paradigm is relevant to this study because research questions provided require explanation, elaboration and an understanding of the relationship between music and the political economy of Zimbabwe. The intention is to acquire data on the contribution of music in the post-independent Zimbabwe.

Every qualitative research paradigm operates with different data collection means in order to solicit a detailed comprehension of the phenomenon under study. Marrying methods of collecting data (triangulation) improves the effectiveness of data (validity) because each method is significant in providing insights into particular aspects of the topic under study. Triangulation enables the same scenario to be viewed from a different angle and this allows for the confirmation of the findings from one technique with those from another. Such merits among others have made this study adopt the qualitative research paradigm ahead of the

quantitative one because the former allows for triangulation which is of significance to narrative studies.

Fundamentally, qualitative research is concerned with how and why things happen. The paradigm questions reasons why things occur in a manner that they happen. This is to allow an in-depth search for reality to the study. The approach is concerned with considering views from research participants concerning the study. The idea is to have a deeper understanding in the way humans act, value and reckon life situations. Therefore, the paradigm is associated with words, language and an experience which is contrary to quantitative research paradigm that is largely concerned with measurements and numbers. In this study, qualitative research design is employed for the reason that it allows the researcher to examine the intricate relationship between music and politics in post-independent Zimbabwe. It also permits the researcher to highlight the diverse images on the political and economic crisis as depicted in selected *sungura* music in the period under study by interacting with participants with interests to the music. Qualitative research paradigm allows the researcher to actively interact with research participants because it allows face to face conversation with respondents.

The study adopts an exploratory and descriptive qualitative research paradigm. Burns and Grove (2003:313) contend that an exploratory research is one which is "conducted to gain new insights, discover new ideas and or increase knowledge of a phenomenon [under study]". The study's intention is to interrogate the reality in an effort to acquire knowledge and insight on the interface between music and politics in the post-colonial Zimbabwe. Here, the idea is to have an apparent and comprehensive understanding on the role of music in any given society bearing in mind that musicians are the watchdogs of a society.

According to Leedy (1997) descriptive research deals with the main objective for the purposes of correct representation of reality. The approach seeks to systematically describe a

situation or phenomenon under study. Descriptive research assists to shape a clear understanding of the role played by artists, musicians in particular as their responsibility to the society, (pöBitek 1986). Burns and Grove (2003) hold the view that this kind of inquiry has been created and fashioned to provide responses that are natural. Under this study, research participants got ample time to express their views and perceptions on the topic under study. This certainly assisted the researcher to weigh perspectives from respondents as accurate descriptors of the reality they perceive and hold.

4.2 Defining a research design

Creswell (2009) describes a research design as characterised with decisions stipulating the kind and setting of a research inquiry. He further posits that a research design depicts how the research questions are linked to the study. Leedy (1997:91) comprehensively defines a research design as ‘ a complete strategy of attack on the central research problem.’ Therefore, a research design acts as a researcher’s scheme with the purpose of responding to the problem statement. It is a fundamental tool used for collecting and analysing data. It is useful in the planning and organising mechanisms that make up a study. A research design specifies sources of data that are suitable for the study. Strategically the design specifies the suitable techniques and approaches for data gathering and analysis. A research design directs the researcher on how the study should be conducted. In this study, a case study has been embraced as the appropriate and suitable research design.

4.2.1 Case study

The efficiency of a case study in the description and explanation of specific situations prompted the present study to opt for and adopt the design as appropriate and suitable. According to Somekh and Lewin (2005), a case study is a phenomenon which enhances deep

inquiry of data concerning a particular study. In a research, a case study serves as a key unit which enhances active interrogation and engagement with the social activity. A case study offers a comprehensive situation while acknowledging its conditions and complexities. According to Yin (2012) the choice of a case ahead of other research designs is determined by the type of research question(s) that the study intends to answer. The design largely relies on the collection of qualified data from the natural setting not from quantified data. Generally, a case study is employed when carrying out a study with evaluations. Basically, these situations generate appropriate and significant prospects to the study.

In this study, the unit is selected Zimbabwean *sungura* musicians. The research seeks to examine the rapport and connection that binds music and politics particularly in post-independence Zimbabwe. With the case study, the researcher emphasises on events basing on the hypothesis that it is distinct from other scenarios.

A case study aims at giving a comprehensive study of a unit that is under inquiry. Meanwhile, this research design embraces a qualitative approach ahead of the quantitative one. Maximum attempts are injected in order to solicit relevant data in regards to the topic under research. In this research design, efforts are made to acquire mutual relationships that exist between different phenomena of music and Zimbabwe's political economy. The researcher heavily relies on qualifying sense or non-sense out of respondents' perceptions. According to Somekh and Lewin (2005) the chief aim of using a case study ahead of other designs is to acquire a comprehensive meaning of a unit under investigation. It allows the researcher to make valid hypothesis pertaining to human nature. In this situation, a case study assists to provide information on the functions of *sungura* music in the contemporary Zimbabwe. The assumption in the use of a case study is that results are generalised to similar instances. A case study is more effective in explaining specific situations. Furthermore, a case study is rich in detail and for that reason it becomes a useful research design. The research design

enhances the researcher to observe attitudes of research participants specifically when gathering data on the functions that music provides to the Zimbabwean community.

This research is largely influenced by ideas from Hosiah Chipanga and Tongai Moyo's *sungura* music released in the post 2000 era. Of all the songs sung by these musicians, the songs have been selected on the basis of their potential to address the burning issues of the day in contemporary Zimbabwe. Above all, the songs have been sung in an African language (Shona), a language that is spoken by the majority in Zimbabwe. Hosiah Chipanga and Tongai Moyo's music targets Shona speaking people as well as bilingual speakers. Furthermore, the music addresses the most pertinent issues that affect the class of the proletariat in Zimbabwe. A case study enables the researcher to interrogate data from the selected participants and their utmost importance in relation to data generated from them as people who interact with the *sungura* musical genre. The case study assists in the description, explanation and interpretation of issues arising from a particular group. Songs to be analysed in this study include;

Table 1.2: Songs to be analysed in the study

Song	Artist	Album	Year
<i>Rugare</i>	Tongai Moyo	<i>Chingwa</i>	2003
<i>Kukanda nekuvhika</i>	Tongai Moyo	<i>Muridzi Wenyaya</i>	2008
<i>Tsamba Ndakanyora</i>	Tongai Moyo	<i>Toita Basa</i>	2010
<i>Ndinde Makorokoza</i>	Tongai Moyo	<i>Chingwa</i>	2003
<i>Siya wapira</i>	Tongai Moyo	Mudzimu weShiri	2001
<i>Pharoah (Ngoda)</i>	Hosiah Chipanga	Sahwira weNyika	2009
<i>Dura remari</i>	Hosiah Chipanga	Kwachu kwachu	2004

<i>Ivhu ramakatora</i>	Hosiah Chipanga	Kwachu kwachu	2004
<i>Ndafunga zano</i>	Hosiah Chipanga	Chiparure Chipanga	2003
<i>Dafti</i>	Hosiah Chipanga	Chakabaya Chikatyokera	2004

4.3 Data collection tools

The section highlights on research instruments suitable for extracting data for the purposes of the current study. The researcher makes use of triangulation methods in collecting data. Leedy (1980) insinuates that data gathering techniques are instruments used to collect data beyond the physical research of the observer. He further posits that the success of the research hinges on the accuracy and relevance of data gathering techniques. In other words, research instruments enable the research to gather relevant information and these should suit the research design. The present research employs interviews, questionnaires and documentary analysis as data collection methods. The key characteristic of a case study is that it is achievable with the help and use of data gathering instruments. Under this study, both primary and secondary data collection methods are employed. For Haralambos and Holborn (1990) the principal sources of data comprise of data collected by the researcher during field-work. The scholars add the view that primary sources of data collection include the use of questionnaires, interviews, observation among others. The selected songs in consonance with interviews and questionnaires become the primary objects of the study. In another dimension, Haralambos and Holborn (ibid) describe secondary sources of data collection as those which constitute data that exists already and they appear in form of past publications. The scholars further exemplify secondary sources data as statistics, mass media products and letters. However, under this study secondary sources of data include the internet, theses, text books and journal articles.

4.3.1 Interview: a tool for assembling data

Chiromo (2006) informs us that an interview is a method of data gathering in which the researcher and respondents are involved in direct verbal interaction. Interviews can be face to face or over the phone. According to Bailey (2007:95) "an interview is whereby the field researcher asks questions for the purpose of seeking information [that is] directly related to the research." In another words, an interview is an oral exchange of sentiments between a researcher and a participant or respondent. The interview is used when the research allows for probing the interviewee where necessary as well as examining attitudes and feelings of the interviewee. The process is an appropriate means of "reading" perceptions and attitudes from respondents for identification and verification of reality. In this research, interviews were used to seek detailed information on the role played by sungura music in contemporary Zimbabwe.

Interviews are set to be conducted via telephone as well as face to face. These interviews were conducted on musicians, music producers and academics in the department of African languages and literature. The mentioned research participants were key informants in this study because they possess special knowledge and ideas for the study. These participants interact with sungura music under study in a more unique and peculiar way. In instances where key informants were difficult to reach physically, the researcher launched internet and telephone interviews. At least ten participants were interviewed. The employment of interviews to the study enhanced the researcher to delve and probe to the interview questions where necessary thereby accessing depth information for the study.

4.3.1.1 Merits of interviews

Interviews allowed a favourable atmosphere for the researcher to probe into issues that require clarifications. This enhanced a better understanding on the topic under study and also immediate feedback to the researcher is realised. Gray (2009:369) insinuates that, "probing motivate[s] the respondent[s] to elaborate or clarify an answer or to explain the reasons behind the answer and they help [to] focus [on] the conversation on the specific topic of the interview." The other advantage that the interview held was that the use of unstructured interviews became more of conversational which provides a better understanding to the concepts under study, (Chiromo, 2006). Accordingly, Flick (2004:14) reiterates the view that, "unstructured interviews are valuable mechanisms to complete statements that cannot be completed by those who could fail to express themselves."

Engaging interviewees in an unstructured way enabled the researcher to become innovative in generating more questions during the interview through probing. Moreover, the significance of using interview in data gathering enhanced the interviewer to verbally inquire clarification on various issues where necessary. The interviewer also benefited from having access to reviewing emotions that arise from the respondents. Furthermore, an interview rewarded respondents with liberty of expression thereby having ample time to exhaust information that they contain on the issues under discussion. Interviews allowed the interviewer to protect and defend the study against bias as well as misleading responses that might arise from respondents.

4.3.1.2 Demerits of interviews

The limitation that interviews had was that they were time consuming. Probing and seeking clarifications during the interview process was time consuming. Biased information could

have been realised from non-verbatim if the researcher failed to direct and re-direct the interviewee where necessary.

4.3.2 Questionnaire: An instrument for data collection

Burton and Bartlett (2009) describe a questionnaire as a document that is written and dispensed to research participants in order to gather and secure responses. The prepared document contains questions designed to gather relevant information in relation to the study. Burton and Bartlett (2009) further advance that a questionnaire is a form of research which includes analytically assembled and organised series of questions with the intention of presenting them to research participants as population samples. Questionnaires are the most popular method to gather data from research participants. Participants who include sungura musicians, music producers and academics were requested to participate in responding to questionnaires provided. Questionnaires were distributed to ten respondents to participate in the study. Open-ended and closed-ended questionnaires were distributed to research participants. Marshall and Rossman (2006) reiterate that open ended questions require long explanations so that they provide a basis for respondents to air-out views useful for the study. This enhanced evaluation of responses such that that the study becomes effective.

An open-ended questionnaire requires more than one respond. Questions under this type of questionnaire were responded in various means enhancing the opportunity to realise spontaneous responses from research participants thereby evading bias. Open-ended questions enhanced research participants to respond, partake and share the knowledge and experiences that they held as well as opinions and reactions to social life situations. Such questionnaires were used under this study to understand how research participants perceive the relationship between music and politics in the post-independence Zimbabwe.

Closed-ended questionnaires require a single word of response. Best (1999) reminds us that such a questionnaire limits the participant to the set of choices on offer while open ended questions enhance the participant to express opinions without influences from the researcher. Questionnaires of this nature were facile to administer, code and analyse. The use of data from the questionnaires enhanced the researcher to examine and interrogate the role that music contributes to the community while basing on research participants' opinions and perceptions. Results from close-ended questionnaires were easily summarised. The use of both open and closed-ended questionnaires enriches the study because they complement each other where necessary. Some questionnaires were emailed to respondents whom the researcher found difficult to reach physically in order to participate in answering and send back to the researcher.

4.3.2.1 Merits of using a questionnaire

The selection of a questionnaire in this study is based on the advantage that each respondent is given the same set of questions to respond as everyone else in the sample. This enabled reliability of the research tool. Furthermore, this facilitated comparison of responses and reactions from respondents thereby obtaining depth of information for the study. The fact that open and closed-ended questions were simultaneously used enhanced efficient use of qualitative research methodology in the examination of the uniqueness of individuals' lived experiences. Reliability and validity of data for the study became subjective.

The other advantage of using questionnaires in data collection is that they were relatively cheaper in terms of time and money spending. They reached a large population in a short period of time with low costs. They were also faster and efficient especially on the large target population. Accordingly, Marshall and Rossman (2006) contend that a questionnaire

might provide the opportunity to respond in privacy. This shows that the use of questionnaires ensures confidentiality therefore responses obtained held higher chances of being objective because research participants had the liberty to freely air-out their views about the relationships that bind music and politics together. In this study, the questionnaire was of significance since research participants' views and attitudes were easily realised especially if assured of privacy and confidentiality of information. Privacy and confidentiality of information enhances chances of honesty and truthfulness. Under this research instrument there is limited or no bias.

The questionnaires were used in this study to acquire accurate and realistic data on how research participants perceive the role of music in the contemporary Zimbabwe. The questionnaire enhances the determination of research participants' attitudes and behaviour towards the interface of music and politics under Zimbabwe's post 2000 dispensation. The study is an exploration of various functions that music carries in various communities particularly in the post-colonial era.

4.3.2.2 Limitations of a questionnaire

Questionnaires can be biased particularly when research participants find some of the questions enigmatic and ambiguous which might make them fail to interpret and understand. However, the mentioned problem was counteracted by the use of pilot testing. Pilot testing tests the validity of the questions.

Additionally, research participants might abuse privacy and confidentiality that they may be assured and provide false information. However, on informing researchers on the ethical considerations, the researcher explained and clarified the purpose of the study such that participants could not take the study on a different angle. Limited data might be realised because questionnaires do not provide room for probing where clarity is required. The

researcher uses different research instruments of interviews and questionnaires to enable data triangulation. Best (1999) defines data triangulation as the use of more than two research tools. Data triangulation provided the advantage that data collection tools complement each other than competing (Bell, 2005:89). In avoidance of low return of questionnaires, the researcher personally distributed them in order to counter such a challenge.

4.3.3 Desk research

This study uses desk study as a secondary source of data upon inquiring the interface of music and politics in the post-independent Zimbabwe. The researcher consulted journals, theses, books, computer technology and critical works. The use of the internet in the research was advantageous in inquiring relevant modern literature that relates to the study. According to Marshall and Rossman (2006) computers can help to analyse data since they are able to search and retrieve of information. The use of computers in research therefore assisted in the facilitation of searching and retrieval of information to be done easier and simpler. This facilitated the researcher to collect and assemble lots of relevant data for the study. Documents that were analysed in this study also assist the researcher to uncover meanings, develop an understanding and discover insights on the interface of music and Zimbabwean society particularly under the post independence period. Cohen et al., (2007) exculpate that documentary analysis enables the researcher to reach unreachable persons or subjects. Therefore the researcher employed documentary analysis as a secondary data gathering instrument to enable large sample of data to be addressed. The researcher also saw it useful to use document analysis as one of research instruments since documents or existing research works are easier and cheaper to locate. The other advantage of using desk research was that it enhanced informed decisions. Desk research was also less costly in terms of time and

travelling expenses particularly if the texts were available on site. Data was easily accessed thereby concretising and authenticating ideas from the study.

4.3.4 Active listening

The researcher listened attentively to *sungura* music by Tongai Moyo and Hosiah Chipanga particularly under the period of 2000 and beyond. Listening helped the researcher in encoding and decoding original lyrics sung predominantly those which address the socio-economic and political issues. The idea was to move away from relying on assumptions but rather to yield and use data from the correct account of what was heard from the songs listened.

4.4 Population sampling techniques

Best (1999) defines a population as a number of individuals assembled and having various features and interests that will assist the researcher pursue his or her research because they are of attention to him or her. According to Chiromo (2006:16) population refers to all the individuals, units, objects or events that will be considered in a research project. This means that population is the largest group or body of individuals or other units being researched on. In this study, the population is academics, *sungura* musicians, music producers, band members and managers. The researcher gathered data from the population through the use of interviews, document analysis and questionnaires. For sampling, Smarsh (2006) says these constitute individual numbers in a population that has been selected to participate in a given study. A sample represents the subjects that are contained in a population.

4.4.1 Non-Probability sampling technique

Non-probability sampling is a sampling practice in which units or subjects will not have equal opportunities of being included in a sample. In other words, non-probability sampling is used when the application of probability sampling is not feasible. Under this technique, subjects do not have the same opportunities to be selected for participation in the study. For the purpose of this study, Tongai Moyo and Hosiah Chipanga have been selected for the reason that they are among the sungura icons that are largely known for being writers and singers of politics thereby addressing the concerns of this study.

4.4.2 Purposive sampling technique

Target population was selected using a purposive sampling method. According to Gray (2009) a purposive sampling practice enables research participants to be selected basing on purpose particularly basing on researcher's judgement on what collectively the selected participants can contribute to the achievement of the study. The significance of this technique under this study is that it allows possibilities to the researcher to select target subject for specific purposes. The present study is comprised of a sample of sungura musicians, academics in the field of African languages and literature and music producers. Selected participants were chosen on the assumption that they actively interact with sungura music and musicians, a situation which holds and adds value to the study. Selected participants provided information on the role and functions that sungura music offers to the Zimbabwean community especially under the period after white minority rule.

Purposive sampling was advantageous in that it was not time consuming since research participants are categorically selected with a purpose in mind. Being this the case, selection

was not haphazardly done. Furthermore, directly involving participants who actively interact with art increase the possibilities of the provision of accuracy as well as reliability of data.

The justification of a purposive sampling technique is that the approach basically provides the ability to focus on various features of a given population that is of value to the study. Purposive sampling enhances the establishment of a better link between research questions and sampling. A sample facilitated the researcher to specify precise and detailed needs in a research thereby avoiding ambiguous statements. According to Rubin and Rubin (1995) key informants should possess basic knowledge and information concerning the topic under study. Participants had the willingness to share and contribute the knowledge that they held for the purposes of the study in an ethical manner. Under purposive sampling, samples were selected basing on the researcher's opinion on the potentialities of participants to contribute to the topic under study. The selection of research participants was based on the assumption that they provide necessary information for the study. Purposive sampling method is therefore regarded a strategic initiative in the selection of whom, why and where to carry out the study while guided by the research objectives and questions. The use of purposive sampling in the present research enabled the collection of knowledge from participants who have particular experience. Purposive sampling has been chosen because research questions have been drafted on the basis of being quality and not quantity. Reliability and validity of data was therefore anticipated from this study research.

4.5 Analysis of data

Rakotsoane (2012) defines data analysis as a concept and process that is systematically used in the application of statistical and logical approaches in order to assist in the illustration and evaluation of data. Similarly, Coffey and Atkinson (1996:9) exonerates that, data ñanalysis is

the systematic procedure to identify essential features and relationships.ö Rakotsoane, Coffey and Atkinson's definitions reveal that data analysis involves the process of transforming data through interpretation. The importance of the concept is to summarise and organise data that has been collected in a more comprehensive way. Field notes were coded during the process of fieldwork as a way to identify categories of the data. Coding of field notes enabled the researcher to conveniently recognise categories of classifying data. This research is largely a narrative data analysis implying that data gathered was largely presented in narrative form. Important themes were identified and noted for analysis. Analysing thematic areas enhanced examination and recording themes from the data provided. The identified themes based on research objectives and research questions comprised of categories for analysis of data. Thematic analysis enhanced the researcher to capture data in a standardised and homogeneous manner since grouping of data makes it clear for end users.

The study further adopted a critical approach to gather data pertaining to the relationship between music and Zimbabwean society. Criticism enhances the analysis of power structures in relation to society served. The idea is to depict the extent to which societies are governed and above all how resources are shared and distributed among citizens. Stubbs (1998:128) reveals that ö... linguistic usage encodes ideological positions, and studies how language mediates and represents the world from a different point of view.ö Language and music are inseparable and they always work in tandem. The research therefore identifies ideological positions that African leaders hold in serving the majority as ushered in sungura music under study in the period stated. The use of this approach enhanced the study identify existing variables that influence musicians from being watchdogs of their societies.

4.6 Ethical considerations

In carrying out a study, it is highly significant to take into cognisance some ethical issues for the purposes of enhancing privacy and confidentiality. Adhering to research ethics enabled participants to actively participate in the provision of data and increases the chances reliability of data. Informed consent was sought and obtained from the participants, who were assured that the information that they will provide would be used solely for academic purposes in this study. Furthermore, they were informed of their right to withdraw their participation at any stage of the study if they wish so. Robson (1993) defines an ethic as a rule or moral that is primarily used to judge actions of what is acceptable and non-acceptable behaviour in research. Research ethics exist for the interaction of a researcher and a participant during field work. Bailey (2007:15) exculpates that, „...ethical considerations permeate every aspect of the field research process from selecting the research topic to disseminating the results.ö The idea with research ethics is to be as much faithful to the information from research participants by any means necessary. Therefore, research procedures were adhered to in such a manner that they would not harm participants either emotionally or physically.

The researcher also sought informed consent from research participants before they were involved or participated in the study. Informed consent enables the participant to willingly choose to participate in the research process or not. Seeking consent increases chances of the provision of responses that are based on truth and honesty since participants will be aware of the purposes of the study they are contributing in. The purpose and nature of the study was clearly outlined to the research participants such that they should participate without any fear or intimidation such that real and reliable information is realised.

Anonymity of research participants was also highly recognised and respected. Presentation and analysis of data did not identify participants by names. Names of participants were not revealed and publicised in this study because there was no consent on the issue. Instead, pseudonyms were employed. Furthermore, the information solicited from the participants as well as that which was generated from the whole study was used for academic purposes only and respondents were assured of this. Above all, the researcher by any means necessary cited, acknowledged and referenced all data from secondary research to avoid plagiarism and reduplication.

4.7 Conclusion

The chapter focuses on research methodology, design and instruments for data gathering. The chapter defines research design, instruments and methodology as well as their relevance to the study. A case study was preferred as a suitable design in this study on the basis that it enhances the researcher to actively participate with participants in order to access a depth of information and knowledge concerning the topic under study. Identified as primary data gathering instruments for this research are questionnaires and interviews. Interviews have been selected on the basis that they allow probing where clarity is required thereby having a better understanding on the phenomenon under study. Questionnaires were also used to solicit data from respondents because they are relatively cheaper to administer and they can reach a larger population in a short space of time to access participants' attitudes, perceptions and feelings towards the link that exists behind music and politics in the Zimbabwean community under the post 2000 period. Active listening to the sungura music was also adopted. Desk research of journal articles, text books, published and unpublished theses was consulted to enrich the study. The chapter has also touched on non-probability sampling as an appropriate technique in this research work. Under this technique, the study has also selected

purposive sampling technique for its convenience. Purposive sampling technique enhances the researcher to select participants basing on their interests, knowledge and experience pertaining to the topic under study. Analysis of data is largely in narrative format due to the nature and demands of the topic. Data analysis and presentation is constituted in the next chapter.

Chapter Five

Data presentation, analysis and discussion

5.0 Introduction

The previous chapter focused on methodology. It presented research instruments employed in this study, sampling and sampling techniques as well as the appropriate case study. However, the present chapter is a presentation of research findings from questionnaires and interviews as indicated in the previous chapter. The study largely relies on the above mentioned research tools as primary sources of data to investigate the interconnectedness of music and politics particularly in post-independence Zimbabwe. Under this chapter, research findings from interviews and questionnaires are presented, analysed and discussed. A total of sixteen respondents participated in the questionnaire process. Out of the sixteen respondents, four were sungura musicians; three were music producers and nine were academics in the Faculty of Arts at Midlands State University. On interviews, a total of ten respondents rendered their contributions. Of the ten, four were sungura musicians; two were music producers and four were academics in the Department of African languages and literature. The study particularly focuses on internal problems affecting Zimbabwe's economy simply because such challenges are rarely discussed in Zimbabwe (Ndlovu-Gatsheni, 2002:101). Guided by Afrocentricity, the study is aimed at questioning all forms of oppression and dehumanisation of black people at the hands of oppressive systems. Presented below are the functions of music and factors that hinder the attainment of genuine independence as garnered from research the participants.

The principal interest	Real reaction garnered
<ul style="list-style-type: none"> ❖ The bona-fide factors that hinder the attainment of complete freedom and independence in Zimbabwe and Africa. 	<ul style="list-style-type: none"> ❖ Leadership crisis engineered by black-on-black oppression, corruption, cronyism, patronage, misgovernance, nepotism, greediness, money-grubbing, being rapacious and avarice (100%). ❖ Misallocation or unfair distribution of land and other resources to citizens (90%). ❖ Human rights issues or abuse, segregation and racialism have been described as stumbling blocks for total independence in Africa (60%). ❖ Lack of skilled, knowledgeable and qualified personnel in specific disciplines due to nepotism and corruption (85%). ❖ Dearth of a unifying leadership who are people-centred (75%). ❖ African syndrome of reliance and dependency in relation to total freedom (65%).
<ul style="list-style-type: none"> ❖ The role and duty of a musician in the struggle for total independence in Zimbabwe and Africa. 	<ul style="list-style-type: none"> ❖ To conscientise the oppressed masses on the burning issues from the society. ❖ To educate and indoctrinate the masses (pedagogy of the oppressed). ❖ To uncloak, expose and debunk to the masses on misgovernance and maladministration where necessary. ❖ Music is like an alarm that quickly and easily forewarns, alerts, cautions and advises people. ❖ To address the burning as well as bread and butter issues of the society. ❖ Music provides a voice to the voiceless.

	<ul style="list-style-type: none"> ❖ Music instils, implants and gives hope to the suffering. ❖ Moreover, music is used to fight and transform social, economic and political circumstances. ❖ Music reflects and mirrors the day to day social, political and economic hardships afflicting or bedevilling the society. ❖ To express and provoke issues which are difficult to describe.
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5.1 An analysis of the results from questionnaires regarding factors that encumber complete independence in Zimbabwe

Regarding the factors that inhibit total freedom in Africa in general and Zimbabwe in particular, (100%) respondents held the view that leadership crisis is a balk and stumbling block to the realisation of complete liberation and independence. While quizzing and inquiring on the selected songs by various musicians particularly those that address the political, social and economic environment in Zimbabwe, respondents whose professional background is academia highlighted that African leadership is characterised by massive corruption, nepotism, æcultureøof murder, thievery and greediness among other immoralities. The respondents mentioned that Zimbabweø crisis has been necessitated by high levels of corruption and leadership that is not people-centred. As a result, Zimbabwean leadership is denounced and held responsible for the challenges affecting the continent. Musicians and other respondents just like other social, political and economic commentators have heaped blame and culpability on African leadership. However, these respondents seem to hang on to the perception that Zimbabweø challenges are largely a result of internal factors as indicated

above rather than external ones. Zimbabwe's economic plunge has been principally fingered on the leadership's mismanagement of the national resources and programmes that enhance development. As a result, this chapter advances discourse on the ways in which music is used to address the economic, political and social problems that were experienced in Zimbabwe as a result of economic crisis during the period between 2000 and 2010 paying particular attention to Tongai Moyo and Hosiah Chipanga's post 2000 music.

Asked on the post 2000 era challenges respondents concurred with musicians that it was characterised by severe poverty. In a discussion with one anonymous musician concerning the challenges encountered in the post 2000 era, he suggests that 'poverty became popular discourse in greetings, gatherings and during various conversations because issues around poverty and suffering were topical.' The views from the musician are critical to this study in that they underscore the intensity of poverty and suffering that Zimbabweans faced during the period. The musician implies that during this dispensation life was vicious and excruciating. Given the view that music serves beyond the function of entertainment, Hosiah Chipanga, Tongai Moyo, Thomas Mapfumo and Leonard Zhakata among others used music to speak for the voiceless masses on the decade of crisis. One academic based in the Department of African Languages and Culture at Midlands State University (MSU) clearly infers that 'musicians are social commentators who operate as watchdogs of particular societies.' His views are crucial in that they depict the strong connection that exists between music and politics while at the same time showing the role of the musician as a political and socio-economic commentator. The respondent suggests that the role of a musician is to address the burning issues of the day such that the masses that he represents are enlightened particularly on the genesis of the problems affecting them. pBitek (1986:38) supports this assertion when he contends that artists are 'the most sensitive and imaginative minds that [a] society has

produced...ö pöBitek(ibid) further asserts that artists have the responsibility to örespond intuitively to what is happening, what has happened and what will happen.ö

5.1.1 Joblessness and Unorthodox Trading: Yardsticks for economic crisis

In an interview with one *sungura* musician on what transpired after the post 2000 period, he alludes that öfrom the year 2000 a large number of people were out of formal employment in favour of the informal sector. This was triggered by the adoption of hurtful policies such as the Economic Structural Adjustment Programme (ESAP) which were adopted some years before the decade of crisis. Many people had no money to sustain their day to day lives because of unemployment as well as meagre salaries. Some people could not afford to pay rent, to send their children to school, to buy food and clothes and other basic needs and services.ö The musician's assertions are paramount in this study as they denote the level of suffering for both the working class as well as the general peasants. As indicated by the musician, abandoning formal job and engage the informal one or migrate to the Diasporan countries clearly shows the local environment was life-threatening and looming. This is what prompted some people to leave for neighbouring and Diasporan countries. Zimbabwean citizens opted to migrate to neighbouring countries and others abroad in pursuit of better lives. Informal jobs were also unexceptional. The protestations by the musician imply that even those people who were employed in the formal sector could not afford some basic needs for them and families. A student in the Department of African Languages and Culture at MSU adds that öunemployment also bred misunderstandings among members of the society since some failed to meet various societal expectations such as looking after their children, parents, paying rent and other bills. Some dependants who remained in Zimbabwe could not understand why their parents, brothers or sisters who had moved to the Diasporan countries delayed or failed to send them financial assistance since the majority held the belief that the Diasporan countries represent greener pastures and as such their relatives would obviously

secure employment.ö Because of lack of employment, most people in Zimbabwe and those who migrated to South Africa among other countries, found themselves engaged in informal employment or in illegal dealings because of the procedural ways in the foreign country. The economic crisis in Zimbabwe led to the strange, unexpected and extraordinary growth in informal trading. All these activities were done to enhance survival that was backed by the desire for a decent life. Several professionals who included, doctors, nurses and teachers quit their jobs and involved themselves in informal employment such as foreign currency exchange dealings, cross-border trading and illegally selling fuels at undesignated areas.

Academics who were interviewed during the research maintain that post-independence Zimbabwe is characterised by informalised businesses due to the failure of adopted policies by the government. According to Munangagwa (2009:124) öat least eighty percent of the economy uses foreign currency but there is still a huge demand for Zimbabwean dollars because most stores [are] not allowed to legally sell their goods in foreign currency.ö The respondents submit that the growth of the informal sector in Zimbabwe was fuelled by a thriving black market and the high foreign currency exchange rates. It therefore argued that during the decade of economic crisis most people realised that informal dealings and employment were more profitable than formal dealings and employment. One academic asserts that:

Most people relied on illegal dealings. Cross border men traders were perceived as smugglers while women in the same trade were portrayed as prostitutes. Informal economic activities came into existence as a result of high unemployment, hyperinflationary situations, shortages of foreign currency and commodities in the country, increased level of poverty as well as food insecurity. Furthermore, there were severe fuel shortages that negatively affected industry and commerce which are the backbone and pillars of socio-economic development.

Coltart (2008:5) also points out that “the informal economy had effectively become the main source of income for the majority of Zimbabweans by 2005 when Operation Murambatsvina took place.” The phrase Operation Murambatsvina is roughly translated to imply the exercise or activity of cleaning up the filth and muck. Munangagwa (2009:120) concurs with the above points as he posits that,

As a result of the inflationary pressures and price ceilings, the main effects were:

- a thriving parallel market
- shortages of basic goods
- informalisation of the economy as Zimbabweans began to cross borders

People even incorporated some terms into daily discourses and the terms came into being as a result of the deepening economic crisis that precipitated in the country. According to one musician “terms like *makorokoza* and *magweja* became a popular discourse referring to illegal gold hunters and illegal dealers respectively. The terms further expanded in terms of meaning to imply people who searched for money through illegal means.” The observations from the musician are significant as they portray that life in Zimbabwe was characterised by unusual activities because the centre could no longer hold. Zimbabwean leadership had failed to take care of its people to the extent that people had nowhere to yearn for assistance. Political leadership who are solely responsible of providing basic needs and services to its people had failed its people.

5.1.2 The economy and the decade of crisis in Zimbabwe

From the interviews conducted with music producers, music that was produced in the post-independence Zimbabwe reflected that the decade of crisis engendered much suffering to the public. The music producer indicates that “the music that was produced during the

Zimbabwean crisis was characterised by political, social and economic shambles signified by declension of industrial and agricultural productivity, redundancy of workforce, hyperinflationary situations, scarcity of goods and services among other key drivers of development. This is supported by Nhongo (2018:209) who argues that Zimbabwe began to witness some myriad economic challenges from the year 2000 when the country started to redistribute land under the 'Third Chimurenga'. Zimbabwe then faced some economic, social and political decline to the extent that industrial and agricultural productivity tumbled. Accordingly, as a measure to stabilise the economy, Zimbabwean government interposed with various schemes and methods to curb and alleviate the hyperinflationary scenario that had hit the economy. The strategies incorporated the printing of money that was termed the bearer cheques. However, the solutions seemed not to have long lasting impact. Failure of the solution to end the challenge prompted the Reserve Bank of Zimbabwe (RBZ) to revalue the Zimbabwean dollar by slashing the zeros on the denominations that were currently in use. Coltart (2008:5) says '... a total of twenty-five zeros were gashed away between 2006 and 2009.' Most of the measures that were employed by the government to regulate and tame the economic crisis during that era faced stiff challenges in the implementation as well as sustainability.

Academics are of the view that in an attempt to enhance survival from the acidulous economic and social mess, the majority of Zimbabweans engaged in informal businesses (black market), foreign currency exchange dealings, migration to neighbouring countries and abroad, gold panning which was legal and illegal. One academic insinuates that 'the majority of people who were formally employed abandoned their jobs and migrated to overseas for steward works. Moreso, the teaching profession was largely hit by massive employee turnover.' The sentiments from the respondents are critical to this study because given that while the environment posed some characteristics that were anti-life, people would in a way

opt for better survival strategies. For those who reside some walkable distance into the neighbouring countries like Mozambique, South Africa and Zambia could do so when necessary in order to prop and sustain families. Some residents in the Manicaland province of Zimbabwe, particularly those who reside in Nyanga district illegally travelled to Mozambique by foot to sell and purchase basic commodities that were scarce in Zimbabwe. Salt, sugar, cooking oil, soap among other rudimental commodities which went missing in shop-shelves were now being hoarded from Mozambique into Zimbabwe for family consumption and resale. Some, who could not access foreign currency to purchase their needs while in the neighbouring country, ferried ready agricultural products like beans, onions and potatoes to sell in the country before getting the required money to purchase fundamentals that they in turn sell at black markets. During the period under discussion, the black market became more profitable, gainful and remunerative because the informal economy was the major source of basic commodities, (Coltart, 2008:6). The research observes that during this period of economic turmoil most shops were empty and some of them were closed. Unemployment levels amplified and accelerated. As the eyes and ears of the community, Hosiah Chipanga and Tongai Moyo, the two sungura artists being considered in this study were alert to the social, political and economic dynamics taking place at the time. Their music bears testimony to their commitment to capture people's suffering while at the same time nudging the officials to take corrective action.

5.1.3 Scarcity of fundamental commodities

Artists commented on the scarcity of commodities during the decade of crisis. Those artists include Tongai Moyo and Hosiah Chipanga among others. One academic indicated that "during the decade of crisis, essential commodities which included sugar, soap, cooking oil, mealie-meal, flour and proper health facilities went scarce in Zimbabwe. Sadza, which is the

staple food of the country, was hardly accessible in most homes.ö The respondent suggests that during the stated period, the situation in Zimbabwe was unbearable. In 2003, Tongai Moyo released an album *Chingwa* (Bread) which carries the song *Ndinde Makorokoza* (gold-panners). Moyo bewails the unavailability of basic goods that are essential for survival. The title of the album *Chingwa* reflects an everyday essential commodity that should be made available by any means necessary. Tongai Moyo uses the term *chingwa* to portray a commodity that provides saneness and sturdiness to a nation. According to Muwati, Gambahaya and Mutasa (2013:117) *öchingwa* therefore subsumes a wide array of human needs that infuses sanity and dignity in the nation.ö By addressing the scarceness of fundamental commodities, it shows that Tongai Moyo is an artist who grounded in the everydayness of the experiences of the struggling masses. The central issue during this time is the paucity of food of the citizenry. For that reason, the album title firmly positions Moyo in the trenches together with the people. He sings from below rather from above. *Chingwa* is symbolic of the broad range of food and other survival requirements needed to salvage life. The lyrics are;

Ndinokumbira chingwa, tarirai changamire

Kana ndine nzara, mufaro mushoma

Ndinokumbira mari, tarirai changamire

Kana ndine nzara, simba ndiro shoma

Kana muNdevere naye arimowo

Samanyika kwaMutare arikowo

Kana vaMagumbo navo varimowo

Kana Achimwene naye arimowo

Makorokoza navo varimowo

Vanoda kusununguka pabasa ravo mambo

Nekuti ndiyoyi kanyika yavo mambo.

Basa renyu changamire tarirai rinorema
Ndinokumbira muripo, ndifare pane vamwe
Ndinokumbira chingwa, tarirai changamire
Kana ndine nzara imi munoshorwa
Ndinokumbira chingwa, tarirai changamire
Kana ndakaguta imi munotendwa
Ndinokumbira upfu, tarirai changamire
Kana ndine nzara, mufaro mushoma
Ndinokumbira mari, tarirai changamire
Nditengewo sutu ndichene pane vamwe.
Nekuti ndiyoyika nyika yangu mambo
Ndinoda kufara munyika yedu changamire.

I request daily bread, serve me my leader
When I am hungry, there is no joy
I request money, give me my leader
When I am hungry, I am powerless.
Even the Ndebele speakers are in this country
In Mutare, people of Manyika dialect are also in
Even those of Magumbo totem are in
Even those of Malawi origin are also part of the country
Illegal gold-miners are as well in
They need happiness and freedom in their work
For they are identified in this nation
Dear leader, you carry challenging roles and responsibilities
I request earning such that I am among the happier citizens
When I am hungry, you are contemptuous and disdained

But when you treat us with indulgence and benevolence, you are praised and celebrated.

I request mealie-meal, look up to me my leader.

When I am hungry, I am a discontented citizen

I am requesting some monies, my leader

Such that I am able to buy a suit and become one of the smartest citizens

Because this is a country in which I belong.

I need joy and happiness in our nation

The song questions the Zimbabwean leadership on the existence of genuine liberation and independence when basic goods and services are missing to the citizens. During interviews, one musician admits that “Zimbabwe attained political independence from the hands of the white colonialist rule but the masses are saddened by the inaccessibility of physiological goods and services. Thereupon, Muwati, Tembo and Chigidi (2018:282) are of the contention that the song *Ndinde Makorokoza* suggests that, “... the son of the soil cannot afford to be a destitute in his or her land of birth.” The lyrics *ndinokumbira chingwa, tarirai changamire, kana ndine nzara, mufaro mushoma* suggest that joy and happiness are realised when the state provides the citizenry with basic needs which are an essentiality to survival. Muringa (2018:252) postulates that during the period of crisis the conditions were even perilous and threatening to the extent that “one was not guaranteed of the next meal since basic commodities were scarce.”

The term *changamire* in the song literally translates to a traditional leader. Accordingly, in this song the term *changamire* signifies a political leadership that represented by Zimbabwe’s former president Robert Mugabe. Ideally, the traditional leader is responsible for serving his people in a manner that his bondsmen or serfs access basic services within the communities in which he serves or rule. The persona represents any leader with the capacity to provide basic services to their respective societies. The terms *changamire* and *mambo* in the song are

used to denote leadership whose liability is the provision of essentials to citizens and failure of which breeds wretchedness, misery and displeasure. Tongai Moyo employs a collective voice in the song to address problems to the political leadership identified by the terms *changamire* and *mambo*. By heaving the economic shambles on Zimbabwean political leadership people progressively view their leadership as legitimate and important to solving the challenges faced by the people during the turbulent times. The singer appreciates political leadership as ensign of the nation in as far as it signposts the direction in which the nation should positively progress. In this song Tongai Moyo therefore is the voice of the masses that are yearning for a virtuous life through the provision of basic necessities.

Tongai Moyo uses the term *makorokoza* (gold panners) in the lyrics *makorokoza navo varimowo, vanoda kusununguka pabasa ravo mambo, nekuti ndiyoyika nyika yavo mambo* to symbolise the working class whose daily concerns are due to be addressed. The lyrics offer a nationalistic voice to the proletariat that happiness and joy are requirements to every citizen who participates in both the formal sector as well as in the informal sector. Tongai Moyo bemoans equality among citizens of Zimbabwe. In the song, Tongai Moyo redefines and democratises the idea of patriotism Muwati, Gambahaya and Mutasa (2013:118). The artist suggests that it is through the realisation of people's happiness and delightedness that reflects a well-fed nation. The lyrics *vanoda kusununguka pabasa ravo mambo* suggests that happiness and freedom are necessary ingredients in nation building.

By incorporating various ethnic groups and tribes that constitute a nation like *kana muNdevere naye arimowo, Samanyika kwaMutare arikowo, kana vaMagumbo navo varimowo, kana Achimwene naye arimowo, makorokoza navo varimowo*, Tongai Moyo submits that active participation for all members of the society enhances a sustainably developed economy. Moyo therefore holds the view that nation-building is realised through a

collective effort regardless of class or ethnic group. Overall, the song is a voice from the citizens requesting physiological needs represented by the title of the album *chingwa* (daily bread). Tongai Moyo becomes the voice of the voiceless masses with the intention to conscientise Zimbabwean leadership to address and redress the fundamental issues that sustains a society. The song *Ndinde Makorokoza* provides a call to the national leadership to equitably share and distribute national resources to its citizens regardless of occupation, gender or class. In the lyrics *ndinokumbira chingwa, tarirai changamire, kana ndine nzara imi munoshorwa*, Tongai Moyo suggests that Zimbabwe's challenge is squarely a failure of leadership and such a problem has necessitated the country's failure to reach its economic potential. Moyo's argument in the lyrics is that leadership failure to provide essential goods like bread, mealie-meal among others results in discontentment, disgruntlement and displeasure. Correspondingly, Moyo laments some real improvements in the manner in which the ordinary citizens live. His ambition is to take Zimbabweans out of social and economic crisis hence the lyrics *ndinokumbira mari tarirai changamire, nditengewo sutu ndichene pane vamwe. nekuti ndiyoyika nyika yangu mambo, ndinoda kufara munyika yedu changamire*. By saying *ndinokumbira mari tarirai changamire nditengewo sutu ndichene pane vamwe* Moyo indicates government's neglect of its citizens. The social contract between government and the ordinary citizens seems to have collapsed. This is the reasoning in the sense that government is supposed to create the right conditions for citizens to thrive and flourish. However, in this line, there is evidence of deprivation and failure to fulfil the needs of the citizens. These sentiments are supported by one musician during an interview when he says "the role of a musician is to address the worries and concerns of a particular society. During the decade of crisis citizens succumbed to severe poverty, health facilities and hunger which witnessed masses flee the countryside seeking jobs and better life." A responsible artist

according Chinweizu, Onwuchekwa and Madubuike (1980) concerns himself with the issues of the public not his puny ego. This is what Moyo reflect in the song *Ndinde Makorokoza*.

The line *ndinokumbira upfu, tarirai changamire, kana ndine nzara mufaro mushoma* is the clearest manifestation of the dire situation that hit Zimbabwe during the period of 2000 to 2010. Tongai Moyo laments that *upfu* being the predominant product for the preparation of sadza should never be a limited commodity to citizens because it represents their source of life. Hence, the issues that emerge from this song are that mealie-meal and bread among other essentials became a scarce must-have commodity. Sadza is both a source of life and a nourisher hence the availability of the commodity enhances happiness and joy among the citizenry. When basic commodities become scarce to the public it signifies leadership failure to run the economy. However, shortage of commodities like maize during the 'lost decade' was as a result of severe drought which also enhanced the worsening of the people's lives. The lyrics *kana ndine nzara mufaro mushoma* suggest that poverty and hunger contributes to disenfranchisement [and economic depression] of the ordinary citizens and divested them of agency in matters of participation and contribution to development (Muwati, Gambahaya and Mutasa, 2013:118). Furthermore, Tongai Moyo sings *nekuti ndiyoyika nyika yangu mambo, ndinoda kufara munyika yangu changamire* to imply that ownership and a people's sense of belonging to a particular nation should not by any means contribute to discontentment and displeasure among the citizenry but rather the nation should be a site for joyous, gladness and blissfulness. According to Vambe (2000:193) the lyrics *ndiyoyika nyika yangu mambo* underlines the fundamental idea that Zimbabwe is central to all the processes of life. It is the giver of life, the protector of lives born and yet unborn, the guarantor of cultural continuity. The lyrics suggest that Moyo is preoccupied with survival of the poor in the face of economic injustices. The song is about justice, freedom and equalitarianism to the citizenry. Tongai Moyo pays more attention on exploitation of the poor by the shrewd bourgeoisies. The lyrics

of the song *Ndinde makorokoza* accentuates and illuminates on socio-economic emancipation particularly of the ordinary citizens. Moyo demonstrates certifiable patriotism and pan-Africanism.

However, the shortage of maize was as a result of poor rainfall during the Zimbabwean crisis. The majority of Zimbabweans survived from food and money which was sent to them by their relatives who were in neighbouring countries like South Africa, Botswana and Namibia. Most people could hardly access food in Zimbabwe. In instances where maize was available, the price was exorbitant. According to Nhongo (2018) other few people were assisted by Non-Governmental Organisations (NGOs) to access mealie-meal and maize. Some of the NGOs that intervened to assist with the provision of cooking oil, maize and mealie-meal were Concern Worldwide, World Vision and Family AIDS Caring Trust (FACT). Babu (1981:80) observes that this, 'ultimately forces underdeveloped countries [Zimbabwe included] into joining the queue' for donations from the rich countries. In short, [the kind of operation] destroys the soul of the nation.' Such operation of the economy has the effect of killing the potential of the development of the society as well as blocking the advancement of the economy.

As indicated by one academic who mentioned that 'in the case of other shops which had mealie-meal it was a sign that they could have accessed it via unorthodox means and people could spend long hours queuing to buy the precious commodity.' By exemplifying the scarcity of maize and mealie-meal, the participant highlights the extent to which unavailability of basic commodities had hit the Zimbabwean economy. Tongai Moyo's voice is therefore to encourage and stimulate leadership to shape up and be a servant of the people. Moyo's voice is a voice of a patriot whose desire is on nation-building. Tembo, Muwati and Chigidi (2018) argue that Moyo's voice presents a 'patriotic consciousness which provides

the foundation of nation-building.ö Accordingly, to use Achebe's (1983:15) words Moyo can best be characterised as a real nationalist because;

He is one who cares deeply about the happiness and well-being of his country and its entire people. Patriotism is an emotion of love directed by a critical intelligence. A true patriot will always demand the highest standards of his country and accept nothing but the best for and from his people.

By foregrounding on patriotism and nationalism, Moyo deposits a concrete foundation for the reconstruction of a nation that is governed by equalitarianism. Moyo suggests that when a nation is faced with poverty and starvation, joy and happiness vanishes and dematerialises. The economic crisis that existed in Zimbabwe in the form of a dearth of basic commodities, hyperinflationary situations and unemployment drove the majority of Zimbabweans out of the country to neighbouring countries like Mozambique, Botswana, South Africa, Zambia and Namibia in search for better life. This was the scenario in the Zimbabwe during the decade of crisis. However, besides the assistance that people got from the NGOs, the government also had some intervention strategies which were put in place in an attempt to resolve and fix the scarcity of basic commodities as it had become the major crisis in Zimbabwe.

5.1.4 The government's intermediation strategies in response to the crisis:

Respondents' vantage

From the questionnaires respondents postulate that before Zimbabwe adopted the multi-currency system, the country was in an economic war zone during the crisis era. The citizenry battled against the economic crisis in an effort to enhance survival. One music producer reflects that "some music that was released during the decade of crisis depicted that the

government desperately introduced some price controls in order to make people afford the prices of the available basic goods which had gone wild in shops.ö However, Moyo (2018:229) asserts that the introduction of the price controls resulted in the disappearance of the available commodities from the shops and the goods would appear and manifest in the informal markets at exorbitant prices which were beyond the reach of many. The creation or emergence of the informal market or black market was a sign that the price controls did not achieve their intended goals since some shops even violated the government directive. During the same period, government introduced ÷price slashesø on essential commodities. However, this stance worsened the situation in that the shops became empty and some could not display anything on their shelves. This meant that the government policies and strategies had failed. If a measure or strategy cannot solve the problem then it is a complete failure.

The Zimbabwean government further introduced a scheme that was known as Basic Commodities Supply Side Intervention facility (BACOSSI) as a crisis management intervention strategy. This was introduced through the Reserve Bank of Zimbabwe (RBZ). The scheme was designed in a manner that people could purchase and access basic commodities at lower prices compared to those at the black market. However, not everyone benefitted from the scheme as some who would have registered in the same way as others, would not receive the assistance. This is a reflection that the scheme was characterised by activities of corruption and nepotism. The failure of the intervention to deliver or bring off to the food crisis was a sign of farce and travesty to the government's failed strategies.

5.1.5 Spill-over and escapements to other countries: egression as a panacea

In another song by Tongai Moyo entitled *Tsamba ndakanyora* (I wrote the letter) which appears on the album *Toita basa* (executing the job) of 2010, In the song, Moyo presents a

father who had left his family and home so that he can seek for financial resources as well as basic commodities in the Diaspora. The musician deplores on the challenges that were particularly faced by people who eventually fled to the foreign lands due to the trebling economic woes. The title of the album *Toita basa* bespeaks a collaborative exertion in the struggle for political, social and economic transformation. The song is corpulent with overtones of unity of purpose among members of the civic body to work as a united front for nation-building. The lyrics of the song are;

Nhaiwe mudiwa, chindipawo zororo

Tsamba ndakanyora asi hapana mhinduro

Tiri kutsvaga mari mhiri kwemakungwa

Vakuru venyika gadziraiwo nyika tidzoke kumusha

Mukutsvaga mari misha yoparara

Vakuru venyika gadziraiwo nyika tidzoke kumusha.

My dear, may you bestow happiness upon me

I have since written to you some letters but no response

We are in the Diaspora in search of greener pastures

Political leaders resolve the political and socio-economic conditions such that we return to our homes

Because this kind of this life is extinguishing families

One academic explains that ‘as the economic and social conditions intensified in Zimbabwe, people decided to migrate to neighbouring countries in order to dredge and hunt-through some greener pastures. Some even exited Zimbabwe to the Diasporan states.’ The lyrics of the song and the views from respondents comply in that people migrated to other countries in search for employment and better opportunities to support their families they would have left behind in Zimbabwe. Chitando and Mapuranga (2006) say as desperation for a decent and

honourable life gripped the national psyche, the majority of people exited Zimbabwe into economic and political exile. The lyrics *tiri kutsvaga mari mhiri kwemakungwa* indicates that during the decade of crisis foreign lands became the main destination for job seekers from Zimbabwe as people had high expectations that the countries would help them move out of various precipices. In accordance, Tongai Moyo petitions and supplicates the Zimbabwean government to address and redress the political and economic issues that had necessitated the massive spill-over of Zimbabwean labour force. By indicating that *vakuru venyika gadziraiwo nyika tidzoke kumusha* Moyo hurls the blame on the national leadership whose mandate is to offer freedom to its masses to do so in such a manner that motivates the citizenry and those in the Diaspora to return home and work for their country in an attempt to develop the nation. The artist's productions reflect unity and co-operation in the struggle for socio-economic transformation. The musician becomes an ambassador of socio-economic transformation and democracy of life time.

In the song *Tsamba ndakanyora* (I wrote the letter), Tongai Moyo presents a man cum father who has exited Zimbabwe in search for greener pastures. The line *tsamba ndakanyora asi hapana mhinduro*, Moyo presents a father in the Diaspora in a psychological despair, emotionally unstable, despondency and hopelessness arising from the economic convulsive and turbulent times. The man is presented frustrated, confused and baffled with the social and economic conditions both in the Diaspora and at home. Precisely, the informal sector became the order of the day during the Zimbabwean crisis. Babu (1981:81) observes that people 'distort[ed their] economy and subordinate[d] it to the metropolitan economy in order to enable [them] to make profits.' The government had been facilitating the exploitation of peasants' labour for their own benefit. This exploitation of the peasants' labour force becomes a major obstacle to development because it stifles enthusiasm for production. The harder the peasants work, the poorer or little they are rewarded. At the end of the day the

economy suffers particularly in the event that the workforce decides to turn their back. This is a scenario that Tongai Moyo depicts under this song. If the economy suffers, people jump-out for other better survival strategies.

The man in the song bewails the challenges encountered as a result of operating in other cultures. Moyo invites political leaders resolve the political and socio-economic conditions such that those who had fled out of the country returns to home the country. One academic laments that òduring the decade of crisis, it was not only men who migrated to other countries to search for employment and better opportunities leaving their wives and children behind but women also left their husbands and children for the same aspirations. People had discovered that working for the government was not beneficial to them hence the decision to quit formal jobs and venture into informal ones.ö Tongai Moyo's song *Tsamba ndakanyora* attributes Zimbabwe's suffering and starvation to Zimbabwean poor governance and leadership.

The lines *mukutsvaga mari misha yoparara* indicates threnody and elegiac. Tongai Moyo provides how surviving in distant affairs might breed social challenges. Family disintegrations and harlotry are not exceptional challenges that Tongai Moyo posits. The artist presents how native and non-indigenous cultures that are necessitated by a culture of distant amour can jeopardise family life situations. Culture is a reflection of people's social activities in their struggle against natural and man-made fetters. Babu (1981) posits that usually the culture of a foreigner opposes the culture of the native ones. From the song, Moyo is suggesting that it is a challenge surviving in a diverse culture as most Zimbabweans are experiencing since the period of economic melt-down. The artist addresses to the *vakuru venyika* (Zimbabwean political leadership) particularly the head of state to resolve the economic, social and political mess in the country such that millions of Zimbabweans residing in the Diaspora returns home where their families are stationed.

The line *vakuru venyika gadziraiwo nyika tidzokere kumusha* suggests that the home is never a symbol of oppression and exploitation but a location of decent life and family stability. The home is seen as a centre for happiness, joyous life and maximum freedom. Muhwati and Mheta (2009:220) views a home country as ō a place to be defended, home as place where one escapes from and escapes to, home as exclusion and home as inclusion.ö Similarly, Moyo (2018) says Zimbabwe is the only home of all Zimbabweans and it is the motherland where our brothers, sisters and ancestors are located. Regardless of the debilitating effects on economic, social and political institutions in Zimbabwe, Tongai Moyo displays patriotism for his country as he believes that the country is the giver of life, the protector of lives born and yet unborn, the guarantor of cultural continuity, (Vambe in Muhwati, Charamba and Tembo 2018:289). Addressing the message in the song to the political leadership, Tongai Moyo is of the view that Zimbabwe's economic plunge has been and is a manifestation of leadership failure to vibrantly lead the economy. Accordingly, Babu (1981:130) contends that the president, to whom this song is referred to ōshould be involved in productive activities [to] earn some income which in turn would create demand for goods and services and set in motion economic growth...ö On this note, the leadership is expected to decide on necessary responses to the popular will of the masses.

From this song we discover that the economic crisis that was experienced in Zimbabwe transgressed and agitated the social order and the societal expectations of people. The economic crisis coerced and pressured people to accept some practices that are deemed unethical such as wives going abroad to look for work while leaving their husbands and children at home. To a larger extent migration of Zimbabwean citizens was socially adventuresome and life-threatening. In African culture, the mother or wife is a key and role player in nurturing children when the father or husband feeds for his family. However, the

decade of crisis turned such philosophies the other way round and in some instances both parents would fend for their children since the situation was a bit tense.

One musician portrays the role of musicians in the society as 'individuals who are responsible for commenting political, social and economic matters.' Like any other form of art, music mirrors the day to day events of the society and what Tongai Moyo brings to light through the song is what transpired in Zimbabwe during the decade of crisis. His music has been successful in conveying messages and important information to the community or spiritual world (Matiure 2018:345). Employment opportunities were not realised to all those who migrated to the neighbouring and Diasporan countries. Some failed to secure employment. Some Zimbabweans who migrated to countries like South Africa, Zambia, Mozambique and Botswana realised that life continued to be gruelling and arduous as they earned hand-to-mouth money. Some even decided to return home as a best option as they failed to meet their expectations in as far as employment opportunities is concerned. Their dreams could not be fulfilled and life remained horrendous and dreadful.

For one musician, he indicated that 'associated with some unfavourable living conditions in the neighbouring and Diasporan countries some Zimbabweans chose to return to their motherland. Some were accused for the murder, theft, prostitution and robbery among others.' Xenophobic attacks on foreigners like Zimbabweans who were in South Africa were not exceptional. Such reflections indicated that Zimbabweans who had migrated to South Africa were no longer at ease in the country because they had overstayed, causing commotion and criminal acts. Nhongo (2018:221) argues that during the decade of crisis in Zimbabwe, 'migration did not always lead to positive transformation of one's life.' The conditions in some Diasporan countries provided unrest between home country and the foreign country. The home country is conceptualised as a place of political freedom. The song *Tsamba ndakanyora* therefore is an encouragement to the political leadership to address and redress

the socio-economic disarray and disorderliness that had hit Zimbabwe between 2000 and 2010. The urgent address of such fundamental issues would necessitate those residing in the Diaspora to return to their motherland where peace and tranquillity prevails. Muhwati and Mheta (2009:231) hold the view that;

í home country affords individuals an identity, culture and history without which they degenerate into a motley array of anonymous and nameless travesties. The presence of home-country also lends purpose, direction and credence to one's travel abroad.

During the Zimbabwean crisis, the country had become what Marechera understood as the 'House of Hunger' in the sense that the economy had become a threat to survival. The home could no longer afford to provide protection to its people. Zimbabwe had become a hostile jungle to its citizens hence the involuntary and instinctual decision of migration. Nevertheless, the continuous tumbling of the economy left most Zimbabweans with options of either venturing in the informal businesses or spontaneously migrate to the Diasporan countries. Tongai Moyo presents the home as the locus for freedom. Having said that, the artist holds that during the decade of crisis, freedom and happiness was inaccessible and unattainable in the motherland as well as in the Diaspora thus, *mukutsvaga mari misha yoparara* (the search for greener pastures in the Diaspora has resulted in family disintegrations). The line indicates that during the decade of crisis peace was hardly accessible in real life situations. Most families disintegrated while their partners were in the Diaspora looking for greener pastures. Usually one partner migrated to the Diaspora while the other one was left behind with children at home. Such separations witnessed the break-ups of most families during that era. Tongai Moyo therefore adjures and conjures to the Zimbabwean political leadership to 'wake-up' and address the prevailing dreadful state of the nation. Moyo

becomes the spokesperson or the voice of the voiceless masses. He adopts a language of struggle in order to strive and maintain unity in the family, community and nation.

5.2 Engaging struggle to cease tyranny: an optimistic vantage

In 2008 Tongai Moyo released an album entitled *Muridzi wenyaya* (the owner of the story) which carries the song *Kukanda nekuvhika* (a hand to hand struggle) in which he advances the need to face violence head-on in times of hardships by any means necessary, to use Malcolm X (1975)'s words. Moyo is worried by the unscrupulous political leadership who continuously hold on to power while the nation is becoming a melting pot. The artist is advocating for a socialist approach that provides guidance in the organisation of society as well as planning the economy since man is both an object and subject of development (Babu, 1981:150). The lyrics of the song are as below;

Shamwari mukutonga nyika iyi tingangosvika mukukavana

Iwe uchikanda, ini ndichivhika kana kuti iwe uchivhika maiwee ini ndichikanda

Tosvitsana kumatalks

Kuti iwe ndiwe wenyembe vamwe tichisaluta

Kuti iwe ndiwe wemberi vamwe tichitevera

Aaaah zvinhu zvinosanduka wani iwe.

Zvinhu zvikaoma, zvikaomesesa tinokakata kusvika tasvika.

My friend, while ruling this country we might end up in a hand to hand struggle

Whereby throwing and blocking fists becomes game and vice versa

That way, we end up in national dialoguing.

My friend, do not swear that the masses will continuously salute you as a leader

You will be surprised when the system works against you

If the scenario worsens, we will engage ourselves in a struggle until transformation is realised.

The song was released in 2008 at a time when the political protagonists, Zimbabwe African National Union Patriotic Front (ZANU PF) and the Movement for Democratic Change (MDC) led by Morgan Tsvangirai were involved in political controversies, (Tembo, Muwati and Chigidi 2018:283). The lyrics *shamwari mukutonga nyika iyi tingangosvika mukukavana* suggest a background of a failing political leadership because normally a struggle transpires when there is a failure. During an interview session, a particular musician indicated that “Zimbabwe is currently characterised with leadership crisis. There is a massive black to black oppression that is reflected in unprecedented corruption and nepotism.” Tongai Moyo suggests that oppressive laws and practices that tend to dehumanise the citizenry and impoverish them as they are limited or rather denied their potential in areas of creativity and innovativeness. The song satirizes political leaders who cleave and stick to power viewing themselves as the only candidates capable of leading the country. He therefore expresses disappointment with such leaders and projects resistance and struggle against the stultifying machinations of such leaders as the strategy to overcome tyranny (Tembo, Muwati and Chigidi 2018:293). Tongai Moyo expresses discontentment and displeasure with such a draconian government for ruling Zimbabwe with oppressive power. Through vitriolic words in lyrics of the song, the musician admonishes and chides the government of the day to shape-up or ship-out.

According to Tembo, Muwati and Chigidi (2018) Tongai Moyo’s song *Kukanda nekuvhika* delineates the political contestations between ZANU (PF) and the opposition MDC prior to the formation of the government of national unity. The scholars maintain that this was the period when Robert Mugabe fearlessly proclaimed that Morgan Tsvangirai would never rule Zimbabwe as long as he was alive. The formation of the MDC witnessed various accusations largely from ZANU (PF) officials who claimed that the party was aimed at inducing regime

change agenda through foreign aids which was contrary to the liberation agenda. Similarly, the MDC blamed Zimbabwean crisis on failure of political leadership and malgovernance practices. Consequently, the main parties led by Mugabe, Tsvangirai and Arthur Mutambara formed a government of national unity that was necessitated through negotiations facilitated by former South African president Thabo Mbeki. The song speaks on the concessions that were facilitated by former South African president Thabo Mbeki hence the lyrics *tosvitsana kumataalks* (we will end up negotiating). The negotiations witnessed the two major parties working together to end the political disagreements at that time. During the time, ZANU (PF) insisted in the maintenance of the status quo while clinging on to power and rule indefinitely while the MDC-T was preaching the democratisation agenda.

In the song, Tongai Moyo refers to the negotiations that saw the arch rivals working together for the purpose of disenthraling Zimbabwe from political, social and economic disorder. The negotiations were largely viewed as a panacea and a universal remedy to the Zimbabwean crisis. Furthermore, the song challenges and demystifies Robert Mugabe's position of self-aggrandisement of maintaining a one party state. The lyrics invoke Zimbabweans to be active participants in life situations. The title of the song *Kukanda nekuvhika*, Tongai Moyo suggests that in times of crisis, the masses are essential agents of political and socio-economic transformation. The title indicates that socio-economic development is subject to incongruity and therefore there is need to comprehend the contradictions between the masses and the ruling elite in order to resolve them. Babu (1981:150) acknowledges that "the process of analysing and resolving these contradictions [between the suffering masses and leading elites] is í a never-ending process [until the basis of social and economic development is realised]." Precisely, the title encourages the citizenry to physically face violence with oppressive governments head-on. According to Malcolm X in Ladenburg (2007:32) "the history of unpublished violence against our people clearly indicate that we must be prepared

to defend ourselves or we will continue to be a defenceless people at the mercy of a ruthless and [draconian government].ö The title suggest that the government had shown some signs of unwillingness and unable to safeguard the lives and human rights of the general public, a scenario which then triggered the masses to protect themselves by whatever means necessary. Self-preservation and self-defence against forms of oppression and exploitation becomes significant elements of ensuring and guaranteeing freedom among the citizenry.

Additionally, the lyrics *zvinhu zvikaoma, zvikaomesesa tinokakata kusvika tasvika* (if the scenario worsens, we will engage ourselves in a struggle until transformation is realised) suggest that the struggle for socialism will only be ceased until solutions to the contradictions are accomplished. Moyo presents the masses as real agents of political, social and economic transformation therefore to the artist; the process of engaging violence of purpose in any struggle ensures correct answers to economic and social development. The artist invites the general masses to be actively involved in the struggle to socially liberate themselves from all forms of oppression. The musician castigates passiveness and acquiescence among Zimbabweans. Throughout the song *Kukanda nekuvhika*, Moyo insinuates that progress, transcendence and transformation of the economy can only be realised from the democratisation struggle.

In the song *Kukanda nekuvhika*, Tongai Moyo sings on lobbying violence against the Mugabe led ZANU (PF) party for causing the socio-economic and political logjam during the decade of crisis. For Tongai Moyo, lobbying violence against Mugabe and ZANU (PF) will liberate Zimbabweans from the famishment and suffering. Babu (1981) argues that lobbying the struggle of transformation and development of the masses contains effects of awakening them to equally liberate themselves from oppression and domination thereby ending exploitative system of production that is largely for export. The song accuses Robert Mugabe

for perpetuating starvation and suffering of Zimbabweans during the 'lost decade' Westland in Muromo and Njanji (2018:136) suggest that Moyo's 'protest song [has] the power to inspire, inform and unite [the oppressed]'. Whereas the song was released during the Zimbabwean crisis, Moyo's quest is on the change of the government through democratisation agenda. As a man of the people, Moyo does not sit back and relax while citizens are suffering due to mismanagement of resources and dictatorship. Infact Tongai Moyo 'tries to put words into [the mouths of the poor masses] and reason into their heads' (pBitek, 1986:39).

The artist foresees the birth of a new Zimbabwe that contains leadership that is people-centred people-serving as reflected in the lyrics *zvinhu zvikaoma zvikaomesesa tinokakata kusvika tasvike* (if things worsen we will engage in a struggle until change is realised). The song authenticates optimism for a better future through violence of purpose. Moyo believes that violence of purpose is the alpha and incipency of a genuine democratic Zimbabwe. The musician is hopeful and auspicious that facing Mugabe head-on will enhance transformation of the economy and will manumit and disentrall Zimbabweans from bondages of poverty and suffering. While leadership is a responsibility, Tongai Moyo holds the view that Mugabe has failed entirely to be faithful and constant to his people. Moyo demonstrates that for people in a society to be liberated from suffering, facing violence is a necessary alternative. When Fanon (1968) discusses the mental impacts of colonialism, he sees total liberation involving every facet of the personality. He explains that people cannot progress through decolonisation and establish a new government and national culture successfully unless the people are willing to examine and treat the 'wounds' of the past.

While Tongai Moyo recognises the need for outside help in certain parts of culture building, he insists that people who have been affected with trauma must be involved in the struggle

and should take appropriate actions to rebuild themselves hence *tosvitsana kumataalks* literally implying (we will end up in a national dialogue). The eventual ideal government would be Afrocentric in nature, without class systems although it is attainable through violent revolution. In the song *Kukanda nekuvhika*, Tongai Moyo considers violence a necessary instrument in the process political, economic and social transformation. Moyo sees Zimbabwean government as a capitalist and oppressive in nature. The Afrocentric notion of history and of the progression towards freedom needs to be married to the struggle for independence. The struggle for independence necessarily entails the destruction of the image of the oppressed that the colonisers have set forth in an attempt to define the colonised. Central to Moyo's ideas throughout the song *Kukanda nekuvhika* is the quintessence and apotheosis of violence in the struggle for liberation of Zimbabwean from the hands of oppressive rule. Therefore violent struggle is a necessary agent for the colonised people to gain a genuine independence. Accordingly, Babu (1981:152) holds that "without mass enthusiasm there is economic stagnation, resulting in a downward spiral in living standards, accompanied by untold hardship for the masses." The downward spiral of the living conditions are a genesis of underdevelopment or the emergence of social and economic crisis hence the process has some deleterious effects to the economy. In conditions of social and economic crisis the worst bludgeoned are the masses hence Tongai Moyo in *Kukanda nekuvhika* uses his voice as a prophylactic, precautionary and preventive measure.

The artist highlights the need for Zimbabweans to actively participate in their own socio-economic and political challenges in an attempt to positively transform the nation. To use Mazrui (2002)'s words, Tongai Moyo invites and encourages Zimbabweans to be active participants and agents rather than subjects or spectators in the transformation of the society. The lyrics of the song *Kukanda nekuvhika* re-educates Zimbabwean masses that they are subjects of change rather than mere objects, makers of history rather than incidents of history

and as such they should not allow the ruling bourgeoisie to negatively act upon them. For Babu (1981) the purpose of engaging violence with the rich elites is to transform the lives of the poor masses from exploitative nature by the bourgeoisie and at the same time ending the class struggles of the ruling elites and the poor masses. The lyrics *kuti iwe ndiwe wenyembe vamwe tichisaluta aaah zvinhu zvinoshanduka wani iwe* (My friend, do not swear that the masses will continuously salute you as a leader because you will be surprised when the system works against you), Tongai Moyo seems to alert the masses on the need to liberate themselves from oppressive rule. The artist educates the masses that to attain complete freedom, all oppressed classes including peasants and workers must together struggle to rid the society of class antagonism (Babu, 1981:150). The musician suggests that the challenges faced by Zimbabweans during the decade of crisis required human agency as a panacea to socio-economic transformation.

The line *kuti iwe ndiwe wenyembe vamwe tichisaluta, kuti iwe ndiwe wemberi isu tichitevera, maiwee zvinhu zvinoshanduka* reminds political leaders that life situations can be refashioned and remodelled given the African philosophy that *ushe madzoro* (chieftainship is all about rotations or gyrations). The lyrics are satirical and also set images of the period that Zimbabweans went through during the turbulent times before the government of national unity. The lyrics are also an evocative reminiscent to the long serving ZANU (PF) political party that leadership is a matter of turns. The musician indicates that the idea of clinging on to political power, selfishness and political greediness are practices that will not succeed and sustain in the long-run because the general citizenry will eventually retaliate against such political leadership violently. Tongai Moyo encourages political leaders to exercise democratic type of ruling, a leadership style that is anti-egocentric.

In this song Tongai Moyo meditates genuine nationalism and commitment to nation-building. Moyo's song *Kukanda nekuvhika* reveals profound patriotism and commitment to nation-building through engaging violence of purpose in areas where political leadership neglects and disregards their key role of serving the nation. In the song, Tongai Moyo uses his voice as a weapon to liberate the suffering humanity against enervating, incapacitating and debilitating crisis era. Singing about the sine qua non to institute violence against the rich elite during the crisis period invites agency and conscientises the poor masses to liberate themselves from bondages of oppression, capitalism and exploitation. Freire (1993) holds that pedagogy of the oppressed must be forged with the oppressed in the incessant struggle to regain their humanity. Tongai Moyo therefore is part and parcel of the struggle with the suffering masses. He is not a detached observer but rather an active fighter in the liberation struggle of all. Through this song, the artist manages to awaken people to fight against oppression and exploitation.

However, the ultimate weakness of violence is that it is a descending spiral that largely begets to destroy rather than to diminish the problems. Engaging in violence might multiply and propagate problems that affect the society. Returning violent act with violence multiplies violence. Though violence, the masses might manage the problem but fail to come up with concrete solutions. Violence might also increase hatred, abhorrence and anathema. Dialogue and negotiation becomes democratic tools for reaching genuine transformation in various spheres.

5.2.1 Music and the struggle for humanisation

Rugare (a descent life) is another song released by Tongai Moyo during the Zimbabwean crisis. The song is a reflection of the extent to which Zimbabweans suffered during the crisis

era. The song was produced in 2003 and appears on the album *Chingwa* (Bread). Tongai Moyo bemoans unevenness of the distribution of national resources among citizens. *Rugare* questions the political leadership on the whereabouts of genuine freedom, liberty and independence when the general masses are surviving in severe poverty. The decade of crisis caused a massive harm to people's lives to the extent that dehumanisation became the order of the day. Destituteness, lifelessness and hopelessness became part and parcel of life situations of the ordinary people due to increasingly deterioration and distortion of the economy. Accordingly, Tembo, Muwati and Chigidi (2018:290) posit that Tongai Moyo's song is engaged in the 'struggle to humanise the suffering by helping them understand that the struggle for humanisation is inevitable... because' dehumanisation dehumanises the oppressed.' From the song, Tongai Moyo bemoans good and decent life for all. In the song *Rugare*, Tongai Moyo views Zimbabwe as an orphanage. He sees Zimbabwe as a parentless country typified by the level of starvation and suffering of its citizens. The lyrics of the songs are;

Tarira baba vangu vanochema avo

Tarira mai vangu vasuruvara

Chembere kumusha dzinochema idzo

Harahwa kumusha dzasuruvara

Majaya nemhandara vaperazano, shungu havachina

Chikonzero chacho vanoda rugare

Chikonzero chacho vanoda kurarama

Chikonzero chacho vanoda kupfeka

Tarirai muone vakapfeka madhumbu aya

Tarirai muone vakapfeka marengeny

Nyika yenyu Mwari yave mamvemve

Nyika yenyu ishe yave marengeny

Ndianiko aviga rugare?

Ndianiko atipa kutambura?

Ndianiko atora rugare?

Rugare munhu wese anokudawo

Rugare huya undisunungure

Huya undisunungure munhamo iwe

Ugare neni panguva yekuchema

Ugare neni panguva yekusuva

Look, my father is mourning

My mother is grieved

The old generation are suffering

The young boys and girls are mindless and hopeless

The reason being that they need liberty and freedom

The reason is that they need descent life

The reason being they require descent clothing

As you can see that they are in tattered dressing

Oh Lord, your nation is now in tatters

Who has hidden national freedom?

Who has perpetrated all this suffering?

Who has robbed us of our freedom?

Freedom, come and rescue me from this suffering

And live with me in sorrowful, doleful, bitter and grief situations.

The lyrics *ndianiko aviga rugare? Ndianiko atipa kutambura? Ndianiko atora rugare* emphasise on the corrupt political leadership and how the rich bourgeoisies benefit at the expense of Zimbabwean masses. The line satirises political leadership for failing to be responsible in the provision of sovereignty to its citizens. Tongai Moyo submits that corrupt practices have become a major threat to justice and sustainable peace. According to Nduku

and Tenamwenye (2014:289) corruption òhas been aptly described as a cancer festering within society, enriching a few and impoverishing many.ö The lyrics indicate that bad governance is harmful to wellbeing of the masses because the level of poverty portrays that leadership is not working in the interests of their people. The liberation agenda has been sacrificed to the detriment of the poor citizenry. The lyrics of the song suggest that corruption leads to poor governance by weakening and reducing transparency in the governance of state institutions. According to Nduku and Tenamwenye (2014:290) òcorruption is a manifestation of institutional weakness, poor ethical standards, skewed incentives and insufficient enforcement.ö When corrupt leadership slowly drain or siphon national resources, its potential to develop socially and economically to attract foreign investment is diminished making it incapable of providing physiological services to its citizens. As such, the citizenry suffer from the corruption which results in poverty and destituteness as reflected in the line *ndianiko atipa kutambura?* Corruption is therefore viewed as a practice that intrinsically undermines the quality of governance as well as the welfare of the public. The rhetoric question is an imposition of blame on the national leadership while questioning them of their responsibility in safeguarding the social welfare of the public in the contemporary crisis of the post-colonial Zimbabwe.

The protest musician uses music as a weapon of economic and social transformation. In an interview one musician indicated that òan artist does not give prescriptions to the society but rather offers headaches to the national leadership.öThe sentiments are amplified particularly in the line *ndianiko avigarugare?* (Who has hidden us freedom?) and *ndianiko atipa kutambura?* (Who has given us all this suffering?) Such lyrics are directed to the political leadership such that they address and redress the burning issues affecting the masses. The rhetoric questions tend to stimulate a rigorous excavation of the forces that have plunged humanity into mass poverty (Tembo, Muwati and Chigidi 2018:291). By posing several

rhetoric questions around the genesis of poverty in the country, Tongai Moyo satirises political leadership while placing the citizenry in a search mode to the Zimbabwe's challenges thereby encouraging critical thinking in the rummaging of the economic solutions.

The sentiments revolve around despondency, despair and hopelessness among the citizenry due to the suppression of people's freedom. Regardless of political independence that Zimbabwe attained in 1980, during an interview session one musician dismissed prosperity, felicity, happiness and joy in the country because of the precarious situation of the lives of the masses. He mentions that 'unfair distribution of national resources that are mostly beneficial to the ruling elite has impoverished the majority of citizens.' The respondent submits that of course Zimbabwe attained political independence from the hands of the white colonialists but he is angered by the manner in which social and economic freedom is being suppressed among the general masses. Achebe (1983) laments that African political leadership are characterised by the pursuit of power and fascinated with the wealth which they accumulate at the expense of the masses.

Accordingly, the song *Rugare* which is a wistful request of genuine freedom presents Zimbabwe as a nation that has failed its people particularly in the provision of basic goods and services, employment creation, a scenario which creates a massive genocide and hazardous to developmental programmes. The lyrics *majaya nemhandara vapera zano shungu havachina* suggest that the young are mindless, hopeless and pessimistic about their future given the rate at which the nation is fast losing grip on economic revival. One academic says that 'the educated youths hold educational qualifications which have become worthless pieces of papers that enrich the government through debts.' High levels of unemployment persisted as the economic situation crumbled. Tongai Moyo lampoons

leadership for failure to offer genuine people-centred alternatives to solve the economic crisis.

Throughout the song, Tongai Moyo bemoans the suffering of the people. By singing *chembere kumusha dzinochema idzo. Harahwa kumusha dzasuruvara*. Tongai explicitly paints the doom and gloom in urban and rural areas where life has been bedevilled by lack of food and basic essentials/commodities. Tongai Moyo submits that during the decade of crisis, people of all age groups lived a miserable life. In addition, people who resided in the urban settings and those in rural homesteads were all affected by the deteriorating economy hence, *chembere kumusha dzinochema idzo* (the old women in the rural areas are crying) and *harahwa kumusha dzasuruvara* (the old men in the rural areas are also miserable). Mothers and fathers found it difficult to fend for their families due to the economic hardships. This is also compounded by the wording *tarirai muone vakapfeka madhumbu aya, tarirai muone vakapfeka marenganya. Nyika yenyu Mwari yave mamvemve*. Here Tongai Moyo emphasises an utmost and dire situation that prevails and manifests the extent to which life in the country is agonising. Moyo criticises political leadership for the neglect and failure to respond adequately to issues affecting the citizenry. Reddy (2008: 472) contends that regardless of attaining independence from former colonial masters ‘the majority of Africans remained in poverty, often worse off than at the end of the colonial period. A politics of nepotism and corruption had entrenched itself.’ Tongai Moyo’s observation is credible because commodities went scarce during the period of crisis.

The song is a reflection of the socio-economic and political consequences of the crisis experienced by the citizens during the ‘lost’ decade. Suffering, hunger, starvation, poverty and corruption affected the Zimbabwean nation during decade of crisis. The song further exposes how poverty has affected the general masses to an extent that citizens no longer

afford to purchase basic requirements like clothing and food hence the lyrics of the song *tarira uone vakapfeka marengeny*a (you can see that they are dressed in tattered clothes). The lyrics reflect a troubled nation that is in a serious crisis where only those who are in power and the rich elite can afford the living standards at the expense of ordinary citizens. During the Zimbabwean crisis, ordinary citizens could not afford essentials like clothing, health facilities and food due to increasing poverty and unemployment. Life became excruciating and unendurable to the general masses during the decade of economic turmoil. The musician contends that the general citizens did not see their lives improve and in most instances life conditions worsened regardless of independence gained.

Tongai blames the national leadership for failure to be socialists and provide its citizens with necessary physiological essentials to enhance a decent life. The mandatory duty of any leader to cater for the masses is augmented in the line *nyika yenyu ishe yave marengeny*a (leader, your nation is now in tatters). The line pasquinades political leadership for leading Zimbabwe into disarray and welter. Far from his ambitiousness, appetency and aspiration, Tongai Moyo presents a nation that is incorrigible with its citizens in lying in hopeless and desperate mode. For Tembo, Muwati and Chigidi (2018), the song *Rugare* reflects the pedagogy of sovereignty and freedom and the song energises and invigorates austere mental activity about the condition of the suffering Zimbabweans.

The sungura musician employs popular figurative language of affirming hopelessness and lifelessness among the public due to a flinty suffering. The lyrics condemn political leadership for permitting economic challenges through misgovernance. The artist deplors that the terrible socio-economic situation has resulted in serious effects in perturbing the economy as signified by the galloping economic deterioration. However, the song is aimed at rejecting the repercussions of the economic challenges and substitutes them with good life

situations as a panacea to the misery and poverty. The lyrics *rugare munhu wese anokudawo. Rugare huya undisunungure. Huya undisunungure munhamo iwe. Ugare neni panguva yekuchema. Ugare neni panguva yekusuva* are a reflection that freedom is non-negotiable to every member of a society. It is a requirement for good life. The lyrics of the song indicate that securing substantive human freedoms ensures a measurement of socio-economic success. According to Sen (2000:126) “social opportunities of education, [availability of basic commodities] and health care facilities which require [leadership] action complement individual opportunities of economic and political participation and also help to foster the public’s initiatives in overcoming various deprivations.” The lyrics suggest that freedom is a necessity in difficult times of sadness, sorrow and mourning. The song suggests that scantiness and exiguousness of freedom to the citizenry is synonymous and tantamount to deprivation of their humanitarianism. Economic and political freedoms therefore help as reinforcement among members of a community.

5.2.3 Singing on African culture and crisis

In the year 2001, Tongai Moyo released an album with the title *Mudzimu weshiri* (the spirit of a bird). The album carries a song with the name *Siya wapira* (perform ritual ceremonies before you embark on a journey). The song carries African cultural values that were dominant and ubiquitous prior to colonialism. The song is an Afrocentric engagement to the prevailing conditions affecting Zimbabwe. The song speaks on the aesthetics of sharing that which is good for the society and the world. Below are the lyrics of the song;

*Chengetedza tsika dzako dzechinyakareiwe
Ukadzirasa mumwe wangu uchazvikanganisira
Mudzimu weshiri uri mudendere
Njiva kubuda kwayo inosiya yapira*

Mbeva mudzimu wayozve uri mumwena
Pakubuda kwayo inosiya yapiraiyo
Mombe kurova muramba-mhuru madeukazuva
Pakubuda kwayo mudanga inosiya yapira iwe.
Vadzimu vako iwe vari kumusha
Pakubva kwako ikoko unosiya wapira iwe
Zvandoenda midzimu yangu munditarirewo
Muri mweyapandiri, ndinoda kufema
Muri ziso pandinofamba, munditarirewo
Muri simba pandiri, mundipewo simba.
Iriyo iyi nhamo iyi vadzimu vanguka
Munditarirewozve pandinofambaka.

Stick and adhere to your traditional values
You will be in trouble if you abandon them
The spirit of the bird lies in the nest
When it leaves, it conducts some rituals.
The spirit of the mouse lies in the hole
When it leaves, it conducts some rituals
When you see a beast galloping when the sun is about to set
It would have performed some rituals upon leaving the kraal
The spirit of the human being is in the rural setting
Perform some rituals when leaving the place
Look after me as I embark on the journey
You are my breather, I need to breathe
You are my eye, take care of me
You are my strength; give me the strength and power
Even in the times of hardships, look after me.

In an interview, one musician comments musicians for being consistently addressing social matters. He says “the majority of musicians are successful in the reformation agenda particularly to those who imitate other people’s culture.” The respondent suggests that mimicking and emulating cultures is a menace. In the song, Tongai Moyo celebrates African culture as the genesis of African development. The artist adopts an Afrocentric stance in an attempt to address Zimbabwean economic meltdown. The line *chengetedza tsika dzako dzechinyakare iwe, ukadzirasa mumwe wangu uchazvikanganisira* is fortified by Asante (1998:2) as he says;

African genius and African values are created, recreated, reconstructed and derived from our history and experiences in our best interests. It is an uncovering of one’s true self, it is the pinpointing of one’s centre, and it is the clarity and focus through which black people must see the world in order to escalate.

The line admonishes the public against nationalism and subjugation in order to maintain African cultural heritage. The line encourages African people to adhere to traditional and cultural values as means to escape turbulent times. The musician suggests that the socio-economic problems or difficulties that any nation faces are a result of overlooking and neglecting traditional culture. He also suggests that the dilapidating economy of Zimbabwe is a result of failure of officials to consider paramount African concept that dodge and eschew underdevelopment. The line firmly holds that by adhering to the Afrocentric philosophy of life, Zimbabwe will escape and avoid the many challenges or threats to life situations. The musician submits that for any activity to be successfully conducted, one has to consider and adhere to the cultural values in order to appease the living-dead. Gray (2001:101) concurs by stating that African principles “ensure that Afrocentric thought and praxis begins with African history.” History and cultural values are always at the centre of any development therefore light-heartedness or abandonment of African culture breeds suffering by punishment from the living-dead since they are considered guardians of African people.

In the line *mudzimu weshiri uri mudendere njiva kubuda kwayo inosiya yapira*, Tongai Moyo hints that history and culture are key enablers of constructing meaningful life. The lyrics indicate that a brighter future is projected by understanding and considering the key cultural values required to enhance survival. The desire for originality is thus to become the prerequisite for authentic African culture which explores Africa's past, buttress its present and advocate a propitious, sanguine and rosy future. This research holds that the process of decolonisation is essential as its goal can only be achieved and effected within a theoretical framework which places African issues at the core of any activity rather than at the periphery. Karenga (1993:278) argues that there is need 'for a cultural revolution which will prepare the Black masses for a political struggle to end the social [and economic] conditions which deny their history and humanity.' Cultural struggle transforms the cultural contexts in which people live and make them self-conscious agents of their own liberation.

Fanon (1968) holds that decolonisation (cultural-revolution) involves replacing a certain 'species' of men by another 'species' of men. He also avails that, it encompasses putting of the following statement into practice: 'The last being the first and first being last.' In light of this assertion, Chinweizu et al., (1980) subscribe to the same school of thought as they are of the view that decolonisation is a process of transforming the oppressed who are in a precarious condition created and maintained by the settler or the ruling elite among the oppressed masses. This is what Tongai Moyo bemoans in the song *Siya wapira* where he advocates for African solutions for African problems. Asante-Darko (2000:2) argues that 'post-colonial [dispensation] is a synthesis of protest and imitation. It blends revolt and conciliation.'

According to Karenga in Karenga (1993:278) 'the ideological and political struggle to transform persons and people and to build structures [helps to] insure, maintain and expand

that transformation. Their major thrust is to raise the critical consciousness of the oppressed so that they can assist them to regain complete freedom, self-pride and existence as they were made to abandon themselves through self-denial, oppression and domination. This study therefore proves to be a reaction to that debate as it seeks to correct the misconception by some Africans and Westerners thereby demystifying and demythologising oppressive rule and domination. The song *Siya wapira* encourages Africans to be game-changers of their life-situations and to reclaim total freedom and independence. In the song, Tongai Moyo seems to engage Gray (2001)'s principle of creativity which encourages Africans to remake the world by repairing what has been damaged during colonialism, re-join what has been separated, replenish what has depleted and solve what is wrong. Such a call enhances the greatness of the African people.

5.2.3.1 Culture crisis

Karenga (1993) defines culture as a totality of thought and practice which people create and sustain, develop and introduce to history and humanity. The concept has interests in fundamental areas of social, economic, political organisation, religion, history and creative production with music included. Having defined culture, culture crisis refers to a plunge linked views and values. The concept is concerned with how people understand each other in order to shape and dictate the foundation of development. How people view and see each other in the world affects human development. In the song *Siya wapira*, Moyo advocates for the need to incorporate culture-grounding in developmental projects. Culture-grounding which implies ruling using indigenous culture helps people to easily understand each other hence; development does not become mammoth task. The lyrics *mombe kurova muramba-mhuru madeukazuva, pakubuda kwayo mudanga inosiya yapira iwe* (When you see a beast galloping when the sun is about to set, it would have performed some rituals upon leaving the kraal) denotes the idea of recognising and respecting indigenous or own culture as unique and

equal value as any individual in the world. The same lyrics projects placing African culture at the centre of any development. Tongai Moyo seems to encourage African people to exercise their right of standing on their cultural grounds insisting and exercising the responsibility to make unique contribution on how Africa should be perceived. Karenga (1993) articulates that the artist's intention is to remake and reconstruct the world through mutual respect for each people's rights and responsibilities to speak their own unique and special cultural truth and make their own contribution to the forward flow of human history and development. Having said the above, Tongai Moyo seems to educate Africans that the abandonment of incorporating cultural aspects in developmental projects breeds suffering of humankind.

Tongai Moyo further emphasises on the operational roles and responsibilities of the living-dead in the lives of people. This is compounded in the line *zvandoenda midzimu yangu munditarirewo. Muri mweya pandiri ndinoda kufema*. The lines suggest that ancestral involvement and guidance in life situations is vital in that they escort and guard the people particularly in journey that demand fortunes and benedictions. The lyrics suggest that stumbling blocks during the course of the journeys should be dealt with accordingly. Stumbling blocks may appear in forms of wild creatures and 'artificial' accidents are dangerous and thus the living-dead are called-upon to provide life through barricading life-threatening events. This is augmented in the line *muri ziso pandinofamba munditarirewo. Muri simba pandiri mundipewo simba*. Tongai Moyo is of the view that in life situations, ancestral spirits are always custodians and protectors. By so doing, the artist is regarded as a socio-cultural ambassador and a man of identity. Moyo invites the ancestral spirits to continuously provide the public with necessary vision and strength in developmental projects. According to Malcolm X (1975:68) 'we need to [appreciate] people who [always] fight and bleed for our freedom.' Moyo further holds that spiritual guidance through consulting the

living-dead necessitates safe journeys and life situations. The lyrics further communicate on the need for perseverance and steadfastness as cardinal virtues.

Grey (2001:102) observes that by rooting his musical compositions in the Zimbabwean traditional culture, Tongai Moyo anchors his

“efforts in that past-gleaning the most instructive and constructive information from the past, refining that information as necessary, and then utilising the information along with one’s particular [national] desires to achieve pro-[Zimbabwean] purposes in the present and the future.”

By captivating the rich Zimbabwean cultural values in an attempt to educate the present and future generation, the study contends that Tongai Moyo is a cultural oracle. His music suitably turns to be the fossils that energise African people not to lose grip on indigenous culture as it is the genesis of progress. By educating audience through music, the study maintains that Moyo is thus viewed as a great teacher in African cultural studies. His song *Mudzimu weshiri* is beneficial to the present as well as future generations in directing and redirecting the “stray” and transgressing communities. The study therefore deduces that Tongai Moyo’s music reflects a unique way of expressing Africaness.

5.2.4 Reflecting on the galloping inflation: A ghastly scenario

In a song by Hosiah Chipanga with the title *Zvaita nyika* (what the nation has become) that was released in 2009 under the album *Sahwira wenyika* (a nation’s closest friend) speaks on the terrifying and horrifying hyperinflation that rocked Zimbabwe between 2000 and 2010. Chipanga addresses the prominent problem of hyperinflation that affected Zimbabweans during the decade of crisis. The Zimbabwean dollar had been devalued to an extent that it was gruesome to purchase goods with basic salaries and incomes. In the song *Zvaita nyika*,

Hosiah Chipanga blames the political leadership in the form of *vana baba* for their failure to obey to God's rules and commandments. The lyrics of the song are;

Mhosva ndeyenyu vana baba

Ndimi makaramba kuteerera mashoko, zvinodiwa naMusiki

Chionaika zvaita nyika.

The blame is on you my fathers

You are the ones who refused to listen to God's words of wisdom

Now look at what the nation has become.

From the lyrics above, Chipanga satirises the ruling political leaders for being arrogant, bumptious and egotistic, hence *ndimi makaramba kuteerera mashoko zvinodiwa naMusiki* (you are the ones who failed to comply with God's rules). Academics who participated during the questionnaire and interview sessions indicated that leadership crisis as well as improper distribution of national resources among citizens has highly led to the realisation of economic crisis in Zimbabwe. The musician submits that the socio-economic dishevelment that was realised in Zimbabwe between 2000 and 2010 were as a result of conceitedness and complacency by the political leaders. Chipanga submits that if political leaders were faithful to their people whom they serve, the nation could not have gone on the brink. As a matter of fact, Chipanga lampoons and condemns Mugabe's government for breeding and catalysing the socio-economic plunge that was realised in Zimbabwe in the decade of crisis. The political leadership whom Chipanga refers to as *vana baba* (fathers) are responsible of safeguarding the economy in a manner that will enhance development of the country. Marongedze and Chinouriri (2018:45) argue that 'in [African] society, when one occupies any position of authority, he is called upon to behave like a father figure to all his subjects.' They further mention that the father is then anticipated to hear and listen to advices from family members and make appropriate decisions, failure of which he is considered an

authoritarian leader or father. Such leadership styles will embarrass the family or nation, hence the lyrics *chionaika zvaita nyika* (witness what the nation has become). The line is a reflection of the failed leadership's dictatorial style of ruling. The lyrics depict a despicable condition of the economy. The lyrics below are a confirmation of state of the nation as witnessed in the period between 2000 and 2010 when the economy nearly collapsed.

Mutengo wehuku wave kutenga zai

Mutengo weimba ndoyave rent

Migwagwa yave magoronga

Huni kumusha, huni kudhorobha

Tsime kumusha, tsime kudhorobha

Chionaika zvaita nyika

The price of a chicken now buys an egg

The price of a house now pays rent

Roads are now gullies

Firewood in the rural areas, firewood in towns

Wells in rural areas, wells in towns

Now look at the state of the nation.

From the lyrics above, Chipanga presents Zimbabwe as a decaying economy. He exposes Zimbabwe as having lost her currency value which had negative impact on the survival of the general Zimbabweans. The loss of value of the Zimbabwean dollar witnessed price hikes of commodities that went beyond the reach of many. As indicated in Chipanga's song *Zvaita nyika* the Zimbabwean currency depreciated to the extent that the price of a chicken ended up purchasing a single egg while the money that used to buy a house was now adequate to pay rentals only. According to Marongedze and Chinouriri (2018:46) Hosiah Chipanga's song "mirrors the drastic shift of prices such that the money that used to buy big items now purchases very small items" – Poor governance, mismanagement of national funds and

autocratic rule has been catalysts for deplorable conditions of the hyperinflation and infrastructure which was evident through *migwagwa yave magoronga* (the roads are now gullies). The state of the infrastructure like roads in locations and highways which were characterised by unprecedented potholes was now equated to the trenches.

In an attempt to show that Zimbabwe was no longer a favourable environment for its people, Chipanga presents urban dwellers living a horrendous life. The scantiness and exiguous supply of electricity across the country provided no difference between rural and urban life because firewood was being used everywhere both in rural and urban areas. During the decade of crisis, the government was no longer capable of supplying adequate power to its people for home use as well as for industrial purposes. This scenario is what Chipanga informs us when he sings *huni kumusha, huni kudhorobha* (firewood in the rural areas, firewood in urban areas). Firewood became the main source of energy for the majority of Zimbabweans during the decade of crisis. Chipanga therefore blames political leadership for the failure to address rural and urban development. The artist also lampoons leadership for the failure to democratise Zimbabwe as a society. Marongedze and Chinouriri (2018:47) enunciate that inhabitants of the urban areas also resorted to the use of firewood because of severe electricity outages. Zimbabwe had become a hostile jungle to the extent that the access of day to day resources for various purposes had become a challenge to dwellers both in rural and urban set-ups. Muwati, Gambahaya and Mutasa (2013:74) posit that when addressing and reflecting on the situation during the decade of crisis, Chipanga's song *Zvaita nyika* (what the nation has become) suitably becomes part of the music that trumpets the experiences of people in misery and misery in people. In this song, Chipanga is regarded as a pro-poor artist, a philosopher cum musician and a political commentator whose music discursively assesses the nature of social relations during the post-2000 Zimbabwean crisis, (Nyambi, 2018:29).

In another song titled *Ndafunga zano* (I have decided otherwise) which appears on the album *Chiparure Chipanga* (Tear it apart Chipanga) of 2003, Hosiah Chipanga presents citizens that are hopeless and doomed to life situations as a result of the hyperinflationary economy that has seen the significant rise in prices of commodities and services beyond the reach of the consumers.

Yaaah ndagaya manje

Mai mwana ndafunga zano

Kuti tivake musha wedu pamusoro-soro pegomo

Kuti kana vokwidza mitengo vanokwidzira vari pasi

Sarei tiri mudenga kana tichinge touya kuzotenga, toita zvemutserendende

Zvingareruka mai wemwana, zvinhu zvadhora.

Tavaka pamusoro pegomo, kuti vatikwidzire mitengo vanototanga vakwira mundege

Vouya pamusoro pegomo, vokwidza mitengo varipamusoro pedu

Pasina izvozvo ndaramba, ndaneta kujairirwa mai wemwana

Zvinhu zvaoma, eyiyeee

Uuuuumm ndagaya

I have now decided

I have thought a plan my wife

Of constructing our homestead at the peak of the mountain

Such that when the government increases prices of commodities, it affects others not us

When we intent to buy or purchase goods we descent like a chute

That way, it might be easier and simpler for us; prices have gone high beyond our reach

If they wish to increase commodity prices, they must use an aeroplane to visit our residential place and charge while on top of us

Failure to do so, we will not accept any prices increase

Things are now costly and expensive

Uuuumm I have now decided a better plan.

In the song, Chipanga deals with the plethora of crisis emanating from maladministration by the ruling ZANU (PF). The musician shows that Zimbabwe is facing a challenge of inflation, a situation that had become terrible and horrendous. According to Makochekanwa (2009:5) "hyperinflation is considered as inflation out of control, a condition in which prices increase rapidly as local currency loses its value." The lines *mai mwana ndafunga zano, kuti tivake musha wedu pamusoro-soro pegomo, kuti kana vokwidza mitengo vanokwidzira vari pasi* reflects a desperate situation for the citizenry following a contemptible state of the nation where Zimbabweans had been adversely affected by the economic crisis. He presents citizens venturing in undoable practices due to unprecedented economic crisis mounted. By virtue of the limited powers invested in the citizens, they decided to manage difficult economic situations rather than offering lasting solutions. Chipanga presents Zimbabwe as lacking a leadership with craft competence, obedience, love and respect to transform the material conditions and aspirations of the people of Zimbabwe. Marongedze and Chinouriri (2018) posit that Chipanga discloses Mugabe's autocratic leadership as having necessitated the economic plunge into a lobotomising hyperinflationary period.

It was unfortunate that the government of Zimbabwe had the marginal propensity of deviating and deflecting from addressing the genuine challenges facing the country. It either became a sign of denying that the country was in a crisis or that the political leadership was now out of control with the affairs of the economy. Acknowledging that the country is in a crisis helps to find ways to combat and deal with the crisis. Deflecting from addressing the reality was showing signs of ignorance by choice and not by default and this facilitated people to decide on impracticable strategies like constructing a homestead on mountainous

areas in an attempt to run-away from the hyperinflationary environment in the song *Ndafunga zano* (I have thought a plan), Chipanga assumes that resettling on top of the mountain will only affect those whom he has left residing below the mountain and making him and his family safe from the crisis.

The line *zvingareruka mai wemwana, zvinhu zvadhora* suggest a desperate move by citizens to offer temporary solutions to the troubled times. Various survival strategies in the form of illegal dealings were invented by the poor masses to enhance a better life. Chipanga is suggesting that the hyperinflationary situation in Zimbabwe during the decade of crisis resulted in pessimism and hopelessness among the masses. Economics by nature is not a mathematical subject but a social subject which imply that the subject should speak directly to the daily lives of a people in a society. The subject speaks to the societal needs of a people. Economics invites one to be at par with the realities of a people. Chipanga presents ZANU (PF) regime as an indicative of the plutocratic nature of government that we have in Africa, the regime that elitist or predatory in nature where political leadership strives from robbing from the poor masses. Corruption in Zimbabwe has become a battle between the heaves and the heave-notes. For Marongedze and Chinouriri (2018:48) ðas a result of corruption, the masses experience a plethora of life-threatening challenges including loss of savings, hyperinflationí ðThe leadership continue to show signs of mal-economics, mal-governance and lack of craft-competence to lead their countries from the prevailing economic comatose into a prosperous democratic developmental state, a welfare system where the government takes care of the poor and socially vulnerable. Economics are naturally run on principles and fundamentals such as macroeconomic stability and fiscal discipline. Economics calls for ubuntu, hunhuism and values in the utilisation of a nation's resources. The subject promotes values that are people-centric to enhance a socially democratic state which is inclusive.

The issue of current economic comatose can only be liquidated, dismantled and extirpated by electing leadership that is sincere and faithful to serving their country and not these hungry leaders who are elected full of self-aggrandisement. Such leadership believe in begging from Western countries (former colonial masters) and continue to engineer corruption and other maladministration practices. They continue to brag about while their fellow citizens are dying and languishing in poverty, diseases and hunger. According to Marongedze and Chinouriri (2018) the song therefore becomes satiric in the sense that it pasquinades the mismanagement of financial resources by the national leadership and plunges the ordinary citizens into turmoil and restiveness. The chapter therefore suggests that as long as Zimbabwe does not combat corruption and other maladministration practices, they remain poor because political leadership have become ambassadors of poverty and destituteness.

5.3 Survival strategy through vandalism and larceny

The Zimbabwean dilapidating or degenerating economy during the decade of crisis triggered various means of survival accepted and non-accepted by law. Life was arduous and hellacious therefore demanded herculean effort in order to accomplish decent life. In the song *Kwachu-kwachu* (complete destruction) which was released in 2004 under the album *Kwachu-kwachu*, Chipanga presents the culture of vandalism which went common during the decade of crisis. People usually destroyed public telephones, road signs, banners, bus stop sheds among other structures that were usually owned by the government. However, people did not only demolish such structures through mischievousness or devilishness but that were signs of impoverishment and destituteness. Such acts of vandalising structures that were built from precious metals like iron, copper and aluminium produced blacksmiths who intended not to serve the economy but to serve their families through destroying government structures. People later realised that the ruling elites were making good living at the expense

of the masses which propagated retaliation by destruction. Government structures were readily available with relatively no costs excepted when captured by police or other state apparatus. The song contains the lyrics below;

Hama dzanguwee mandinyadzisa

Ndakakuisirai mapombi pamisika kuti kana manzwa nyota muwane pekunwa

Michero yamunotenga muwane pekugeza, imi kwachu-kwachu mapombi acho motora

Kuitawo yere ikoku?

Hama dzanguwee mandinyadzisa

Ndakakuisirai nhare dzeruzhinji pachena kuti muzofonawo pasina gogogoi

Mukaona tsaona usiku mowana pekufona imi kwachu-kwachu nhare dzacho motora

Hama dzanguwee munonyadzisa

Ndakakuisirai mibvuri pachiteshi kuti kana rapisa zuva muwanewo bvute

Kana kwonaya muwane pekudzamba, imi kwachu-kwachu marata acho motora

Maakunayiwa manje!

Hama dzanguwee mandinyadzisa

Ndakakuisirai zvikwangwani mumigwagwa ndikanyora mazita kuti muzive migwagwa

Imi kwachu-kwachu marata acho motora, tofamba sei vakomana hey?

I feel disgraced for you my relatives. I connected water pipelines on the flea-markets

Such that when you get thirsty, you can drink from there but you destroy and loot the pipes

I also meant to ensure that you wash fruits before consumption to reduce and avoid diseases

Fellow citizens, I issued public telephones such that you make phone calls anytime without troubling others but you vandalised and looted the telephones

I also constructed sheds for you at every bus stop such that you are will be safe from the sun and rainfalls but you destroyed and looted the materials

I had further constructed and labelled road signs such that you understand roads regulations but,

You demolished them and plundered the materials so how can we travel now?

From the lyrics above, Chipanga is lampooning such behaviour of vandalism that people resorted to during the decade of crisis. The idiophone *kwachu-kwachu* reflects acts of completely destroying or pulverising public or private property to an extent that it cannot be repaired. The musician blames and denounces the public who are represented by the term *hamadzangu* (my fellow countrymen) for a rapacious economic situation through vandalism and destruction.

The lyrics *hama dzanguwee mandinyadzisa, ndakakuisirai zvikwangwani mumigwagwa ndikanyora mazita kuti muzive migwagwa, imi kwachu-kwachu marata acho motora, tofamba sei vakomana hey?* (I am ashamed of you my fellow countrymen. I constructed and labelled road signs such that you understand roads regulations but you demolished them and plundered the materials so how can we travel now) suggest that Chipanga is actually expressing embarrassment on the behaviour of property vandalism by his fellow Zimbabweans. To a lesser extent, the song carries a voice of the former colonial masters condemning Zimbabwean leadership for being irresponsible for not safeguarding the institutional structures that were set-up prior to the Zimbabwe's attainment of political independence from the British rule. The musician condemns Mugabe and ZANU (PF) for destroying Zimbabwe as a nation. Chipanga is devastated and concerned with the parastatals like Air Zimbabwe, National Railways of Zimbabwe (NRZ), Cold Storage Commission (CSC) and the Power Tele-Communications (PTC) which are currently non-functional and non-operational. These parastatals were built by the Ian Smith regime. Prior to the Third Chimurenga these institutions were active and operating, creating employment for thousands of people. Accordingly, Chipanga rebukes and objurgate Zimbabwean political leadership for being corrupt and irresponsible in as far as preservation of the non-natural heritage reflected in the song as being demolished.

To a larger extent, Chipanga strongly blasts the citizenry for initiating economic challenges that in Zimbabwe between 2000 and 2010. This is compounded in the line *hama dzanguwee munonyadzisa*. By casting the blame on members of the public, Chipanga acts as a bulwark to the president and his ruling party whom he appreciates for providing the property that is being destroyed by members of the public. In this case, Chipanga is blaming the victim of circumstances. Instead of rallying behind the suffering masses who were emotionally pleading for socio-economic welfares from the Zimbabwean government, Chipanga blames them for being troublemakers. Instead, Chipanga should be condemning the system for failing to stand with and for its people in the provision of basic services as per their responsibility.

While destruction and vandalism are a menace to socio-economic development, the artist failed to realise that behaviour is largely shaped by the current economic situation. As a social commentator, Chipanga fails to inform the masses that a phenomenon is best described in terms of its causes. The artist falls short in displaying the reasons why Zimbabweans had resorted to vandalism of government property when “the harsh economic environment seemed to have corroded people’s sense of responsibility and morality” (Gijima and Matiza 2018:70). Instead of protecting the masses, he castigates and lambastes the poor masses for their mechanism to make ends meet. While he succeeded in his song *Kwachu-kwachu* (destroy) in showing that the masses had consequently displayed some signs of chaos, disarray, disorderliness, lack of values and respect for public and private property, Chipanga repeatedly blames the masses for the destruction particularly in the phrase *hama dzangu mandinyadzisa* (I am ashamed of you my relatives) and a government that has failed to bring order in the nation. Under this song, Chipanga disregards his duty to stand with and for the masses while being the voice of the voiceless. Instead of criticising and encouraging the government to redress the economic mess that has resulted in the destruction of property,

Chipanga protects Mugabe and his party for being responsibly providing material resources and services to the public. Mhiripiri (2012) articulates that the decade of crisis witnessed a dismal failure by the government to provide service delivery and for Chipanga he is celebrating by inventing an oppositional dimension of thoughts.

The line *ndakakuisirai mibvuri pachiteshi kuti kana rapisa zuva muwanewo bvute. Kana kwonaya muwane pekudzamba, imi kwachu-kwachu marata acho motora* suggests massive vandalism. The destruction is a typical reflection of a nation that is an orphan. Chipanga submits that during the decade of crisis, Zimbabwe was characterised by high levels of unemployment, hyperinflation and de-industrialisation among other scenarios that defined the nation as a melting pot. People destructed and looted government property and infrastructure for sustaining families due to excessive poverty. The National Labour Force Survey (2014) indicates that the decade of crisis witnessed a ninety-four percent of the Zimbabwean economy that was now in-formalised, an increase from the eighty-four percent. ZANU (PF) government therefore would imply that they are milking a dead cow in an attempt to advance and grow the economy, a situation that is very undoable and impracticable for any development of a nation. Being dominantly an informal economy, it was not surprising that the anguishing masses resorted to destroy the infrastructure and property available in order to enhance survival. People vandalised public property for personal businesses.

The year 2000 - 2010 marked a turning point in the history of Zimbabwe as it was engulfed in an economic meltdown which reflected a failed system of functioning. According to Muwati (2018: xiii) the period 2000 to 2010 was 'known as the decade of crisis, the lost decade and the Zimbabwean crisis in some circles due to the numerous and often unprecedented challenges buffeting the nation.' The country was on the verge of collapse with neither industries nor companies that seemed to be operational. There was widespread violence, rampant corruption, unemployment, dearth of basic commodities culminating into

disorderliness and extreme poverty. Zimbabwe was characterised by unbearable social and economic problems. The prevailing situation in Zimbabwe at the time got the attention of musicians. Muwati (2018: xiii) asserts that 'music provides a far-reaching commentary on political and economic convulsions of the decade of crisis.' In an interview, one musician noted that 'music plays a significant role in communicating and creating a critical awareness of problems arising in a given society.' This is what Chipanga does particularly by addressing current events that usually carry socio-economic and political messages. Music thus, significantly lubricates, consolidates, widens, accentuates, communicates and shapes people's consciousness regarding the unfolding dynamics of the nation. Since it is socially constructed, it aims at addressing the burning issues of the day. During the Zimbabwean crisis, musicians like Tongai Moyo and Hosiah Chipanga used music as a platform to communicate their fears, hopes and aspirations. Much of the music showed disgruntlement and discontentment with President Robert Mugabe and ZANU (PF) for dereliction and disregarding the welfare of the people and economy. Muwati (2018: xiv) argues that;

The musical voices in this category trumpet the need for a functional and humane economic and political dispensation. They clamour for re-humanisation of the victims of the crisis. The artistic infrastructure provides a cloud-burst of critical patriotism in which the overarching temperament is to remind, again and again, political leaders to rethink priorities for the nation.

During the 'lost decade' people's lives changed negatively due to various circumstances which ranged from rampant corruption, bad economic practices and violence against citizens. The face of the nation retrograded socially, politically and economically. Various artists sang to raise awareness and trigger people's feelings on the issues that concern them and the crisis during that time. Nyambi (2018) posits that singing on the decade of crisis effectively transcends the didactic function and dwell on the moral dimensions to the injustices of power

and social hierarchies created and sustained by wealth. The music that was produced during this era expresses the socio-economic life and adversities experienced by citizens thereby adjuring the political leaders to shape-up.

5.4 Political leadership's remorselessness and atrociousness

In the song Pharaoh (*Ngoda*) by Hosiah Chipanga which appears on the album *Sahwira wenyika* (a nation's ally) of 2009, Chipanga sings on the detection of natural resources in the form of diamonds and gold. The title of the song *Ngoda* denotes a type of mineral in the name of diamond which was discovered in Manicaland province of Zimbabwe. Precisely, the mineral was spotted at Marange or Chiadzwa in 2008. Chipanga presents citizens demodulating the precious mineral for surviving families while Mugabe's leadership employed physical force in form of atrocities and massacres against citizens which engineered chaos to the country. At the core of the centre of the song is the callousness of leadership that fragrantly metes violence against suffering people, (Tembo, Muwati and Chabata 2018:55). The lyrics of the song are;

Takananga Canaan tichibva Ijipita nzara mugwenga yatibaya nyota makumbo tayaura

Nehanda Nyakasikana modira madiamond enyu

Chaminuka omwaya goridhe kuti vana tirarame

Hondo yasara ndiye Pharaoh

Haaa Pharaoh vatishungurudza.

Nhamo yasara ndiye Pharaoh, vaNehanda tinotenda

Zamu renyu rosisa ngoda kuti vana tirarame, dambudziko ndiye Pharaoh

Haaa Pharaoh teki teki

Nhamo yasara ndiye Pharaoh, vaChaminuka tinotenda

Nhasi morota parere goridhe kuti vana tirarame, dambudziko ndiye Pharaoh

Uuuuumm Pharaoh vatisona.

On our way to Canaan, from Egypt starving with hunger, thirsty and tiredness in the desert
Nehanda provides us with diamonds while Chaminuka plentifully supplies us with gold so
that their children can survive

The only problem left is Pharaoh

Pharaoh has traumatised us.

The only pending threat to our life is Pharaoh, Nehanda we are very grateful

Your breast exudes with diamonds such that your children survives but,

Pharaoh is always behind us.

The only challenge remaining is Pharaoh, Chaminuka we are thankful

Today you dreamt where gold is naturally located so that we can survive

Pharaoh has troubled us.

The lyrics of the song *Pharaoh (Ngoda)* carries the idea of spirituality as it begets in the Chimurenga spirits mediums of Mbuya Nehanda and Sekuru Chaminuka whom Chipanga praises for the bountiful provision of minerals in an attempt to redeem humanity. According to Tembo, Muwati and Charamba (2018:56) the song ò... carries overtones of acute suffering and brutality accompanying small scale and illegal search for diamonds in Chiadzwa in 2008...during the decade of crisis.ö Rooted in the Biblical denotations, Pharaoh was a belligerent Egyptian leader who masterminded the suffering of the Israelites in Egypt under his rule. In this song, Chipanga employs euphemism to descend on dictatorship in post-independence Zimbabwe. Given that the constitution of Zimbabwe is lucent in citing that the president is responsible for the deployment of the army and police to enforce law and order, it can then be argued that in this song Pharaoh is referring to the then president of Zimbabwe, Robert Mugabe. Chipanga equates post-independence Zimbabwe scenario to the life that was survived by the Israelites while in Egypt under the leadership of pachydermatous and merciless Pharaoh.

However, Chipanga is depressed by the state apparatus that were deployed by Mugabe's leadership in Chiadzwa who then behaved antagonistically against the citizens resulting in expulsions, killings and mass displacements. Tembo, Muwati and Chabata (2018) argue that security forces in form of police, soldiers and other arms of the state that were deployed in Marange diamond fields to enforce law and order became a threat to citizens' survival. Chipanga blames the deployment of arms of the state for tormenting and torturing citizens causing more suffering. The song Pharaoh captures the unprecedented levels of suffering that Zimbabweans experienced during the 'lost decade'. By constantly making reference to Canaan, Egypt and Pharaoh, Chipanga reminds the suffering Zimbabweans that under the leadership of Robert Mugabe, it is formidable and arduous to access total emancipation. Similar to the Biblical Pharaoh, Chipanga debunks and confounds Mugabe's authoritarianism to have triggered the socio-economic mess that Zimbabweans went through during the decade of crisis. In the song, Mugabe mirrored as Pharaoh and his leadership are threats to total liberation of Zimbabweans, hence *haaa Pharaoh vati shungurudza* (Pharaoh has traumatised us).

Having said the above, in this song Chipanga offers 'a voice searching for liberation from the manacles of a deleterious leadership that dehumanises a society already dismembered by the crisis' (Tembo, Muwati and Chabata 2018:56). Chipanga likens the onerous and torturous leadership under Mugabe to the aggressive and heartless Egyptian Pharaoh who are obstacles to a better life. Due to the economic hardships that were experienced by Zimbabweans during the period of 2000 to 2010, Chipanga equally equates the nation to a desert that is devoid of life. Chipanga presents Mugabe as a national leader who has denied citizens the opportunity to extract minerals in the form of diamonds and gold that were generously provided to them by Mbuya Nehanda and Sekuru Chaminuka. The song reflects Mugabe as a slave-master or slave-driver whose major interest is to see his people languishing in poverty and hunger

notwithstanding Mbuya Nehanda and Sekuru Chaminuka's interventions with the provision of diamonds and gold for the survival of the majority. Such leadership is anti-people centred as they breed starvation. The song *Pharaoh* exemplifies that Chipanga's music is an art of persistence, determination and perseverance. In this song, Chipanga questions the 1980 independence. He questions Zimbabwean leadership over the erosion of the 1980 independence. The musician attacks, tackles and grapples with social and economic issues in a critical manner. Chipanga submits that Zimbabwe's independence was a fallacy; Zimbabweans are yet to be independent. Genuine independence should be the dawn of a new era galvanised by transformation of life situations.

The artist educates Africa that independence should herald peace, stability and should also lead to the revitalisation of African personality. However, from the song Chipanga is clear in exposing that Zimbabwean independence has yielded a culture of silence, the state of despair, loss of hope and direction for a better life. According to Tembo et al., (2018) Chipanga sees iron-hearted leadership (Pharaoh) as a barrier to the enjoyment of the primogenitor-granted resources or minerals. Hosiah Chipanga is therefore a voice of the voiceless masses by bringing to light the unfair distribution of the national cake among citizens. In this instance, the national cake is the natural resource in form of gold and diamonds within the country which the leadership continuously plunder at the expense of the masses advocating for poverty and suffering. Chipanga proves to be an economic and social activist therefore the research honours him as a musician-cum-philosopher who sings African philosophy par excellence. He sings social sciences in which he submits that oppressiveness breeds crisis in various forms which include poverty, hunger and starvation as witnessed during the decade of economic downturn.

5.4.1 The Third Chimurenga: The Arena for destituteness in post-independence Zimbabwe

The Third Chimurenga which is also referred to as the fast track land reform programme happened around the year 2000. The chief reasons that necessitated the struggle encompassed the longing desire for land and dignity. The idea was to return the land that was occupied by white settlers to the indigenous inhabitants of Zimbabwe by any means necessary, to use Malcolm X (1975)'s words. Chipanga's song *Ivhu redu nderipi?* (Which one is our land?), which was released in 2004 under the album *Kwachu-kwachu*, Chipanga addresses the germane and apropos issues of unjust redistribution of land in the post-independence Zimbabwe. Chipanga submits that after 2000 there seems to be aggravated poverty and suffering in Zimbabwe. The album was produced four years after the violent land reform programme, a time when Zimbabwe falling into the decade of economic collapse. Unlike Simon Chimbetu's music which appears to support the land reform programme though it appeared chaotic, Hosiah Chipanga challenges the essence of the programme because most citizens did not benefit from the programme.

Mapara (2018) argues that the land redistribution exercise that transpired during the Third Chimurenga was done in a corrupt manner without credibility and ingenuousness. Chipanga uses the names of ex-liberation war idols of Mbuya Nehanda, Sekuru Kaguvi and Mufemberi Chaminuka in an attempt to critique and offer a disquisition of the land that the people of Zimbabwe died for during the liberation struggle with the prima facie of languishing Zimbabweans in poverty and hunger. The lyrics of the song are;

Ivhu ratakatora nderipiko?

Ivhu ratakafira nderipiko?

Nhai mbuya Nehanda, sekuru Kaguvi, mufemberi Chaminuka

Ivhu redu nderipiko?

Kuroja kudai kushaya pekugara

Kunzi ndiri sikwata munyika yababa

Nhai vaTongogara, vaZiyaphapha Moyo, Chibwechitedza baba Nkomo

Ivhu redu nderipiko?

Ivhu mudhorobha rinotengeswa

PaGrowth point rinotengeswa

Nhai chimbwido, mwanangu mujibha nemi komuredhi

Ramatora nderipiko?

Which one is the land that we fought for?

Where is that land which we died for?

Nehanda, Kaguvi and Prophet Chaminuka, can you respond?

Which one is our land?

Living in rented houses, a sign of homelessness

Living as squatters on our father's land

Tongogara, Ziyaphapha Moyo and the great Nkomo can you respond?

War collaborators, may you respond to this question?

Which one is our land?

Land in the cities is being sold

Even in rural areas land is also being exchanged for money

Which land did you fight for?

In the song, Chipanga is saddened by the business of buying and selling of land that the Mugabe-led government of the day was or is up to despite that land is a natural resource which should be utilised free of charge. Chipanga submits that the majority of people perished in the liberation war in an attempt to free the nation from various colonial bondages. For Chipanga, land is a source of life and a nourisher which should not be sold at supreme prices. Chipanga castigates the 'culture' of buying and selling of land as it suggests that the

sacrifice of life during the liberation struggle was worthlessness and pointlessness. The liberation struggle was motivated by the longing appetency of transparency in the equitability of land redistribution. Chipanga therefore blames the fast track land reform programme for inducing and prompting the suffering of citizens because ōí at that time most agricultural activities on the former commercial white farms had come to a standstill, (Mapara 2018:121). Chipanga presents the land as still a pending issue particularly when he formally invites Josiah Tongogara, Jason Ziyaphapha Moyo and Joshua Nkomo who represented the Second Chimurenga to intercede and interpose with responses to the suffering Zimbabweans.

The lyrics *kuroja kudai kushaiwa pekugara* (we reside as lodgers because we do not possess own houses) and *kunzi ndiri sikwata munyika yababa* (I dwell as a squatter while in my fatherland) reflect that the post-independence Zimbabwe failed to offer justice, freedom and opulence to citizens. People are living in conditions of indigence and penury notwithstanding that the liberation struggle is over. The Third Chimurenga (land reform programme) was expected to provide resettlement to Zimbabweans who were thrown in semi-arid land where productivity was very low due to the infertility of the soils. Furthermore Mutopo (2014) posits that the land reform programme was more for political expediency than for economic empowerment and the resultant effects of the programme included homelessness, low productivity in commercial farms and dwindling exports thereby negatively affecting the Gross Domestic Product (GDP). Some people became squatters as they had no homes or permanent places of residence. Correspondingly, Chipanga requests the deceased liberation icons to intervene with explanations as well as solutions to the crisis in question hence, *nhai vaTongogara, VaZiyaphapha Moyo, Chibwechitedza baba Nkomo ramakafira nderipiko?* (narrate to me Comrade Tongogara, Comrade Ziyaphapha Moyo and great father Nkomo which land did you die for). People's hopes were accompanied with confidence that such liberation heroes would transform Rhodesia into a Great Zimbabwe but on contrary, life

worsened. People's desires and expectations ended up being hopes against hope. According to McGregor (2009), the fast-track and chaotic agrarian land reform programme that was initiated in the year 2000 with the politically motivated and radicalised invasion of largely white owned productive farms and the subsequent disturbance of farming activities and vandalism of expensive and difficult-to-replace farm equipment worsened Zimbabwe's economic logjam and meltdown. Chipanga submits that land as a productive and fixed asset was a genuine aspiration that was militarised. The thousands of farmers who were displaced, including some who were killed did not have to die if there had been a civilian polity and mind-set on the table.

The song is a dirge that directly addresses his queries and concerns to the defunct liberation icons and not to the extant leaders like Mugabe, Mnangagwa, Phelekezela Mphoko among others to reflect that the present leadership has failed to conform and fulfil the liberation war promises to its people. Thereupon, resorting to the living-dead is a pantomime of inviting intermediation for the betterment of people's lives. By referring to the living-dead, Chipanga is seeking liberation of Zimbabweans from the bondages of poverty and suffering. He is aligning himself to the poor Zimbabweans who require genuine independence in the post-independence Zimbabwe. According to Ndlovu-Gatsheni (2008) Chipanga's incessant reference to Mbuya Nehanda, Sekuru Kaguvi and Mufemberi Chaminuka is a desperate invitation to liberate the masses from domination and oppression from ZANU (PF)'s autocratic rule.

The song *Ivhu redu nderipi?* (which one is our land) makes Chipanga as a champion of Zimbabwean interests as he firmly rally side by side with the proletariats for liberation. The song voices discontentment, displeasure and disgruntlement with the ZANU (PF)'s leadership style that has bred poverty and starvation. The song challenges the Mugabe's

ruling party for over-glorification and self-aggrandisement of the party while neglecting to serve and advance the lives of citizens by any means necessary. Considering the late vice president of Zimbabwe, Joshua Nkomo as *baba* (father), Chipanga deposits a request to him such that he addresses the pertinent issues affecting the society since the father is expected to provide physiological need and services to the family in order to enhance protection, ammunition and survival.

5.4.2 Singing on the maladministration of state funds

The song *Dura remari* (the storehouse of money) which was produced in 2004 enunciates on the mismanagement of public funds through corrupt tendencies which precipitated into financial crisis during the decade of economic meltdown. In the song, Hosiah Chipanga bemoans extortion as a crime against humanity. Chipanga presents Zimbabwean masses encountering challenges of accessing their finances which they would have deposited in banks. In accordance, the musician lampoons the corruptly rich whose wealth is derived from the exploitation of the poor (Nyambi 2018:30). The lyrics of the song are;

Mudura remari riye mapinda chipfukuto

Mudura remari riye mapinda muchenje

Mudura remari riye mapinda mujuru

Kare waiti ukaisa mari inokura yoberekawo

Nhasi ukaisa mari inofuma yarumwa-rumwa

Service charge, *hezvo!*

Nhasi ukaisa mari inofuma yadyiwa-dyiwa

Operation fee, *chipatara here?*

Kare waiti ukaisa mari yako paunoda wotorawo

Nhasi ukaisa mari unosvika mangwana kusina

Yaendepi?

Vakuru vakati kupakata hakusi kunzi ridza, zvandakati muchengete ndakati muridze here
Haaa imi!

The bank has been raided by weevils

The bank has been raided by termites

Historically when you deposited money into the bank it would multiply but

Currently if you deposit money into the bank you find it dissipated

And they claim that it is service charge or operation fee, is a bank similar to a hospital?

In the past, if u deposited money into the bank you could comfortably withdraw it when you needed it,

But nowadays if you deposit money into the bank it disappears

Where exactly has the money gone?

The old suggested that keep resources for the benefit of others and not for personal gains

Hey you!

According to Marongedze and Chinouriri (2018:37) Chipanga makes use of the *ĩ* imagery of the *chipfukuto* (weevil) to highlight the serious threat posed by corrupt management to people's savings or national treasures. In this song, Chipanga equates Zimbabwean corrupt political leadership to weevils or insectivorous animals whose mission is plundering and squandering national resources through thievery. Chipanga presents a scenario during the Zimbabwean crisis whereby people would tirelessly work and bank their monies but upon withdrawing it they would be dumbfounded to discover that the banks would have no money. Chipanga attacks the former Reserve Bank of Zimbabwe (RBZ) boss Gideon Gono for retrograding and degenerating in the benchmark of Zimbabwe's banking economy. The term *dura remari* (a granary of money) which Chipanga uses to denote the banking sector carries a delicate role of safeguarding the deposited finances of people since the bank is a dais for securing the future. Be this as it maybe, no individual is supposed to illegally tamper and interfere with the national funds as it translates to economic meltdown.

The lyrics *nhasi ukaisa mari unosvika mangwana kusina* (nowadays if you deposit money into the bank it disappears) reflects attenuation and devaluation of standards of the banking system which are as a result of the incapable financial managers who fail to satisfy their clients but magnify their ideological programmes of thievery and corruption. As a social commentator, Chipanga submits that maladministration of Zimbabwe's public funds particularly in banks became a sham and public posturing zone. During the 'lost decade' monies that were deposited in banks did not accumulate or generate some interests as it used to happen but rather depreciated in value because of hyperinflationary situations and numerous bank charges which went preternatural and anomalous. Resultantly, the morass and platonic relationship between the banking sector and the clients evanesced due to diffidence, mistrustfulness as well as uncertainties. In this song, Chipanga offers a voice to the general citizens that mismanagement of public funds, rampant corruption and daylight thievery have triggered financial crisis during the decade in question. For Marongedze and Chinouriri (2018) the banks began charging deposit fees which Chipanga refers to as *operation fee*, an amount that is normally charged by doctors at hospitals when one requires treatment, Chipanga's lyrics that appear in form of a rhetoric question; *Chipatara here?* (Is a banking system similar to a hospital?)

In the song *Dura remari* (the storehouse of money), Hosiah Chipanga grills and quizzes political leadership's maladministration of public financial resources as the habit has become a derailing factor of social and economic development resulting in the general citizens languishing in stern poverty, hunger and starvation. Achebe quoted in waThiong'o (1981) asserts that it is clear that an African creative artist who tries to avoid and deviate from the big social, economic and political issues of the contemporary Africa will end up being completely irrelevant. It is argued in this study that the artist must capture burning issues of the day rather than concentrating on issues that have insignificant impact on human's life. An

artist is a servant of the society. pBitek (1986) stipulates that the artist must express the joys and sorrows of the people. He also emphasises that rights and duties of the individual in the society must be respected since they are likely to lead to the betterment of the society. Nevertheless, the artist should never give up nor succumb to any challenges in addressing the burning issues of the day but rather press-on in an effort to transform people's lives. Chipanga uses music as a tool to protest against mismanagement, corruption and thievery of national resources.

5.4.2.1 Corruption: A barricade for good governance

For the purposes of this study, Lumumba in Nduku and Tenamwenye (2014:19) says corruption is a term used to imply the 'use of public office for private gain.' In other words the term denotes use of office powers to enrich oneself at the expense of the masses. In the song *Dura remari*, Hosiah Chipanga laments that corruption is deadly and even worse than prostitution because it endangers the morals of the entire community. An anonymous academic says 'corruption is presently one of the major challenges mostly affecting the poor masses.' The line *kare waiti ukaisa mari paunoda wotora, nhasi ukaisa mari inofuma yarumwa-rumwa* denotes that corruption is increasingly being seen as a threat to human existence to the extent that some have recognised the act as a 'crime against humanity.' The line suggests that corruption has been identified as the major obstacle to the realisation of good governance and sustainable development. Research participants firmly held the view that corruption affects investments, increases and distorts allocation of resources on basic needs such as infrastructure, education and healthcare sectors which are fundamental to survival. Participants also mentioned that corruption ruins and undermines good governance, democracy and a country's competitiveness with other nation states. Of paramount importance to the effects of corruption on Gross Domestic Product (GDP) is that the higher

the rate of corruption, the situation becomes worse and reduces the growth of domestic product.

In the case of Zimbabwe, Chipanga presents the nation as suffering from poor leadership that shows signs of greediness and selfishness. Patronages, nepotism, lack of accountability and transparency have also been identified as directly fuelling economic crisis in Zimbabwe in particular and Africa in general as reflected in the line *mudura remari riye mapinda zvipfukuto*. When weevils penetrate to destroy the granary it shows lack of meticulousness and scrupulousness on national projects. The imagery *zvipfukuto*, *muchenje* and *mujuru* depict destructive insects. Chipanga uses such imagery of destructive insects to indicate the level of corruption and thievery that has destroyed Zimbabwean economy. The song further suggests that after independence political leaders preoccupied themselves with politics of survival at the expense of the public. The line *vakuru vakati kupikata hakusi kunzi ridza, zvamakanzi muchengete makanzi muridze yere* suggests that exploitation of national resources through unorthodox means has become order of the day in the neo-colonial society. Chipanga bemoans individuals in high offices in the public sector who use their power and influence to amass financial wealth to the detriment of the citizenry. The artist indicates that such abuse of office power leads to increased poverty among the masses and further necessitates the challenges to the full realisation the benefits of democratic governance. Therefore the effects of corruption and bad governance are far reaching.

Hosiah Chipanga warns the government of the day on the effects of extortion through corrupt acts. The lyrics *mudura remari riye mapinda zvipfukuto* informs us that corruption has permeated the African society and has caused severe suffering of the people. Extortion and corruption negatively affects growth and development of the economy. Such acts undermine economic performance and disrupt socio-economic order due to lack of financial security. As

the song unfolds, Chipanga laments that at the end of the day, it is largely the public who suffers. The lyrics *haaa imi!* provides a direct caution and admonishment that corruption is an impediment to political, economic and social development. The line also warns the state that corruption and extortion impairs economic efficiency and discourages foreign investments. Such effects breed socio-economic crisis since corruption also reduces the productivity of national investment. That same caution that Chipanga directs particularly to the Zimbabwean state in *haaa imi!* indicates that corruption undermines peace, the rule of law and democracy which consequently threatens the survival of the state. The holy bible in Ecclesiastes chapter 7 Verse 7 also reinforces the danger of corruption as it says and extortion turns a wise man into a fool and a bribe corrupts the heart of humankind.

5.4.2 Singing against oppressive power and injustices

In the song *Dafi* (Frog), Hosiah Chipanga captures human rights issues in Zimbabwe. The song demonstrates that the artist is championing, patronising and advocating for human rights in the Zimbabwean society. The song is a request for genuine democracy for all citizens. Released in 2004 under the album *Chakabaya Chikatyokera* (it penetrated and fractured), Chipanga sings against tyranny and demeanour that are antihuman as they breed disorderliness, poverty, suffering and hunger in the long run. The song *Dafi* encourages audiences' participation as active participants over democratic issues in the society. The song is a community-based communication process. It is also an ideological weapon used to spread the spirit of togetherness among the masses. The theme in the song demonstrates the forceful ways employed by the rich predators and powerful elite to exploit and dominate the powerless masses. Chipanga therefore uses music as a vehicle that drives a story of good governance to the masses. The song carries the lyrics below;

Tsime nderenyu mambo, ndimi makarichera
Asi ikodzero yangu dafi kurarama mutsime menyu

Zvemunosema dafi, vhaidzai mvura yenyu
Musariuraye dafi, tsime rinooma iri
Zvamauraya dafi, marima nechisi
Rimwe gore makavarairwa tsime richaoma iri

Chief, of course the fount or well belongs to you
 But it is my human right to reside and survive from it
 For you are allergic to the frog, boil water from the well
 And do not kill the frog because the well will dry up
 For you have killed the frog and you are farming on a pious day
 It is one year when the well will dry up and become waterless.

In the song, Chipanga sings on the need to respect human rights and also the essence of good governance. An anonymous academic indicated that “human rights abuse and racialism are also among the factors barricading genuine freedom in Zimbabwe.” Reddy (2008:477) describes good governance as a form of rule which “implies liberal democracy and constitutionalism. It requires constitutions that protect human rights, the participation of citizens and effective institutions.” By identifying with small creatures *dafi* (the frog), Hosiah Chipanga sings against oppressive rule and therefore canvasses for the rights and dignity of the downtrodden and powerless. He gives voice to the oppressed masses in a way that challenges or confronts tyranny and authoritarianism. The imagery *dafi* is assertive as shown in the line *tsime nderenyu mambo ndimi makarichera asi ikodzera yangu dafi kurarama mutsime menyu*. Arguably, the *dafi* is both assertive and defiant which is akin to depicting the oppressed as agents. The term *mambo* is used here to denote political leadership. Mlambo (2009) observes that human rights abuse that was engineered by Robert Mugabe’s dictatorship and rule of law has been a major genesis of crisis. Chipanga offers a threnody and elegiac song that speaks on the rampant abductions and assassinations during the Mugabe regime. By singing *tsime nderenyu mambo ndimi makarichera*, Chipanga acknowledges and

appreciates the role played by liberation fighters up until independence was realised while in the line *asi ikodzero yangu dafi kurarama mutsime menyu* he laments on the need for survival of all without life-threatening activities in a democratic Zimbabwe.

Ordinary citizens anticipated a better life following independence but the Zimbabwean post-independence period has proved to be utterly disappointing. From the song, Hosiah indicates that the dominant concerns experienced since independence include violation of human rights, failure of the state and elites to address genuine democracy, crisis of rule of law, good governance and poverty. Chipanga satirises Zimbabwean leadership for being a disappointment to the general public. Malcolm X in Ladenburg (2007:31) says;

[African] political leadership should forget all the differences that have been artificially created by the whites who have been over us and try and work together in unity and harmony with the philosophy of black nationalism, only which means that we should control our own economy, our own politics and our own society.

Respect of human rights, good governance, unity and harmony are helpful towards building a better civilisation. The lyrics suggest that the possibility of genuine democracy flourishing in a nation like Zimbabwe can be interpreted as a new beginning and independence that is real. Accordingly, Ndlovu-Gatsheni (2002:100) indicates that “Zimbabwe is beset by a serious crisis of governance. This crisis has given birth to political, economic, social, ideological, and humanitarian problems in the country.”

In another line *zvamunosema dafi, vhaidzai mvura yenyu. Musariuraye dafi, tsime rinooma iri* Chipanga indicates a nonnegotiable respect for human rights issues. Precisely, Chipanga sends a clear message to the political leadership to attend to the disorderliness of the socio-economic environment rather than tempering with the lives of the citizens through mass murder and other violent attacks on the citizenry. By offering a sober and perhaps sombre or melancholy perspective on the democratic environment, Hosiah Chipanga critically evaluates

the post-independence Zimbabwean politics. In the song Chipanga indicates that the African state benefited at the expense of the small elite who occupied higher echelons (Reddy, 2008:472). This is strengthened by the line *zvamauraya dafi, marima nechisi. Rimwe gore makavarairwa tsime richaoma iri*. The lyrics provide a stern warning to the political leaders for abuse of state powers through unlawful elimination of people's lives. Various abductions and assassination attempts have transpired in Zimbabwe during the Mugabe regime. Zimbabwe's former human rights activist, Itai Dzamara was seized due to the political reasons. Movement for Democratic Change (MDC) activists like Tonderai Ndira among others were also bludgeoned and abducted.

In retrospect, dissatisfaction grew inside and outside of the intellectual community during such troubled times. According to Babu (1981) the deterioration of life conditions was mostly denounced on the post-independence African leadership for failing to restructure the states which they lead along democratic lines. The line also indicate that the culture of mass murder and abduction have adverse effects of poverty, hunger and starvation. Chipanga suggests a growing disillusionment concerning the process of building democracy and good governance in Zimbabwe. The emphasis of the song is on how best Zimbabwe can be a democratic society which demonstrates good governance. Pursuing human rights issues, the song further emphasises on holding political leadership accountable thereby enhancing and preserving a democratic culture among the citizenry. In retrospect, Chipanga advises political leadership to shape up and embrace love and unity of purpose among the masses in order to enhance nation-building.

The lyrics *rimwe gore makavarairwa tsime richaoma iri* (one day the well will dry up) denotes that consequently the nation suffers literally and metaphorically. Chipanga insists that the causes of the Second Chimurenga are yet to be fulfilled. The Second Chimurenga

was a struggle against racial and colonial oppression while the Third Chimurenga was a struggle for land and dignity. Chipanga submits that oppression, domination and exploitation have poisoned African land.

In the song, Chipanga affiliates a nation to a well which incessantly generates water for all. Water is one of the basic needs required by humans, animals and plants for survival without discrimination. Musiyiwa (2013) holds that Chipanga's portrayal of the poor masses as preys while the rich as predators can ardently marshals listeners to assimilate and reprobate unjustness, inequity and oppressive rule. Accordingly, Chipanga advances the respect of human rights, particularly the right to survive freely from oppressive governance. In the song, Chipanga asserts a voice of freedom that is all-inclusive. Equating *dafi* (a frog) to Zimbabwean citizens, Chipanga arguably demands the right for survival through impartial utilisation of God-given resources. Mass intimidation, violence and murder for the exploitation of natural resources like what Chipanga portrays in the song *Pharaoh (Ngoda)* becomes a violation and infringing of human rights.

In the song *Dafi*, Chipanga champions and sings against human rights abuse thereby fighting for the voiceless masses. Unfortunately under Mugabe's authoritarian rule, the musician was branded an enemy of the state for addressing the bread and butter issues of the society. The artist presents Zimbabwe as a nation that is not a war zone but a country that is in a politically and economically cesspit. Chipanga advocates for Pan-Africanism and Afro-triumphalism, ideologies and movements that encourage solidarity, love peace and harmony of Africans worldwide, (Tembo, Muwati and Chigidi 2018:284). The ideology is based on the belief that unity, unison, love, peace and harmony are vital for economic, social and political progress which aims at unifying and uplifting people of African descent. Being a national preacher, Chipanga yearns for descent survival, hopes and aspirations to life and encourages the

African leadership to exhort and embrace democratic leadership style in order to escape socio-economic and political crisis.

In his song, Chipanga underscores the need for defending fatherland with the sword of revolution. In this sense of oral art, the artist brings life and meaning to the masses through the spoken word and actions used to relay a message of liberation to the oppressed. To use Freire (1993)'s words, Hosiah Chipanga's music becomes pedagogy of the oppressed in the sense that it condemns violence and injustice and sanctifies unity, peace and harmony in order to enhance re-humanisation of the oppressed masses.

5.5 Applicability of Afrocentricity to the study

Afrocentricity seeks to place Africans, their history, culture and values at the centre for any development. The theory also seeks to humanise Africans, reclaim and restore African values. Asante (1998) argues that Afrocentricity literally refers to placing African ideals at the centre of any analysis that involves culture, history and behaviour. Afrocentricity can have a significant impact upon the way African people view their identity specifically considering the African people as centred, located, oriented and grounded. The applicability of Afrocentricity in this research lies on the idea that it seeks to solve African political, social and economic challenges the African way by taking into cognisance culture and history as the basis and runoff points for any development.

According to Asante (2008:87) 'the thematic core of Afrocentricity emphasises the importance of theory in practice as liberation model [for Africans] which extends beyond the notion of Africa itself through the application of strategies in education and history.' Of particular importance the theory is symbolic and representational in its critique of the continued oppression, suppression and domination of the African masses by African or

Western forces in the post-colonial dispensation on the African psychological condition. The Afrocentric theory encourages agency and voice among Africans. As a liberatory theory, Afrocentricity urges Africans to actively participate in life situations in order to liberate themselves from forms of oppression and domination. The theory orders Africans to actively engage the struggle for genuine freedom and liberation. Tongai Moyo and Hosiah Chipanga are among the musicians who engage the Afrocentric theory in disseminating political, social and economic information to the masses such that they take appropriate initiatives to liberate themselves. The theory further challenges Africans to commit themselves to work towards social and economic transformation in all disciplines of life situations as it emphasises on re-education and -re-member a dismembered.ø Afrocentricity provides some therapeutic and curative -medicinesø to the oppressed because it seeks to restore the sanity of the dominated African people. Afrocentricity is therefore an imperative and critical perspective of the African renaissance. Chinweizu (1987: xix) reveals the necessity of embracing an Afrocentricity in life situations when he holds that òa decolonised and re-educated African ought always to demand matters [that are] explained from an Afrocentric viewpoint.ö Karenga (2007) asserts that the theory inspires African òproject of resurrection [which] speaks to each of our need and obligation to create the world we want and deserve to live in.ö Afrocentricity challenges African people to reclaim their freedom and liberation from bondages of oppression and domination by various forces. Hosiah Chipanga and Tongai Moyoø's selected music under study has enlightened Africans at large and Zimbabweans in particular to shape-up and fight against suffering and starvation that is largely engineered by leadership failure and misgovernance. The approach seeks to put an end to African marginalisation, historical and cultural misrepresentation as well as negation of African agency by the West. Ultimately, the Afrocentric approach is a quest for African cultural integrity and higher life from what has been survived under colonial rule. African cultural

integrity and a higher life are arrived at through the exercise of agency as African people. This is what is reflected in Tongai Moyo and Hosiah Chipanga's selected post-independence music.

5.6 Conclusion

The chapter is an elucidation and exposition of Tongai Moyo and Hosiah Chipanga's protest songs centring and exposing the land, human rights issues, political injustices, leadership issues, poor governance and oppression as among forces that precipitated Zimbabwean crisis. The artists highlight the need for Zimbabweans to actively participate in socio-economic and political challenges if transformation of the society is to be attainable. By exposing leadership failure particularly during the Zimbabwean crisis, the artist invites and encourages Zimbabweans to be active participants and agents rather than subjects or mere spectators in the transformation of the society. The artists indicate that the challenges faced by Zimbabweans during the decade of suffering requires human agency as a panacea for socio-economic transformation. Chipanga and Moyo present human agency as a *modus operandi* in grappling with the political and socio-economic challenges. Chipanga and Moyo's music fights for the liberation of the masses socially, politically and economically. Their music resonates with the Afrotriumphalist theory concerned with struggle, agency, victory, optimism that undergirds everything. The artists have indicated that the 'new' Zimbabwe has failed to provide hope and prosperity to its citizens. The protest musicians express that Zimbabwean crisis has given birth to despondency, despair and hopelessness and the situation posed threats to life. Imbedded in lyrics of the analysed songs, Hosiah Chipanga and Tongai Moyo dismiss prosperity, felicity, happiness and joy in the country because of the precarious situation of the lives of the masses. By siding with the masses in times of trouble and suffering, Chipanga and Moyo's music becomes art of persistence, determination and

perseverance. The two protest musicians seems to indicate that for neo-colonial countries to accomplish genuine socio-economic independence and self-reliance, there is need to adopt a socialist approach to development strategies since capitalist strategy has demonstrated unworkable and has obstructed development. The artists sing as African teachers cum social, economic and political freedom fighters. Their music becomes the most direct vehicle used to reflect on the day to day social, political and economic hardships.

Chapter Six

Conclusion

6.1 Introduction

This chapter provides conclusions on the research findings of the thesis as reflected in the previous chapters. Afrocentricity provided the theoretical anchorage to the exposition and elucidation of the pursuit for independence, liberation and freedom of Zimbabweans in the post-independence era by analysing selected *sungura* songs composed and sung by Hosiah Chipanga and Tongai Moyo in post 2000. The exposition unfolds through a critical exegesis of selected songs by these *sungura* artists. In doing so, the study is alive to the fact that there are other artists who have voiced similar concerns. For the purposes of clarity and manageability, only Chipanga and Moyo were chosen. The study is largely qualitative in nature and employs questionnaires and interview guide questions as instruments of collecting data from academics, *sungura* musicians as well as music producers. The selected artists are *sungura* icons, patriots, doyens of democracy. This position is made against the backdrop of their commitment and courage to comment on -big political and economic issues seriously affecting the performance of Zimbabwe.

Remarkably, the study asserts that Hosiah Chipanga and Tongai Moyo are among the Afro-optimist musicians who believe that Africa can develop regardless of the unfortunate hick-ups contrary to Afro-pessimists who hold the view that Africa is -dead and requires re-colonisation in order to revitalise. Hosiah Chipanga and Tongai Moyo engage the centre as the locus of cultural and political transformation. Both musicians have been remarkably consistent in maintaining their objections to European domination of the culture. Chipanga and Moyo are therefore regarded as political, social and cultural ambassadors and men of

identity. The study partially contends the notion that wealth inherited is laziness created. The artists use music a weapon with which to confront tyranny and oppression, akin to what Fanon (1967) calls a literature of combat and revolutionary literature. The music reflects that Tongai Moyo and Hosiah Chipanga are true and real prophets, philosophers and visionaries. Their music reflects how African governments imprison the poor wretches who steal because they are hungry but none of those who steal millions of national resources on the detriment of the public have ever spent a night behind prison bars.

The study also establishes that cronyism, patronage and corruption have become industries of the day in Africa. Patronage has failed to buy trivial basic commodities for its citizens. Through fighting for the voiceless, the study contends that Africa's system of governance has taken the medals of humiliating its own people. Ndlovu-Gatsheni (2002:100) indicates that "Zimbabwe is beset by a serious crisis of governance. This crisis has given birth to political, economic, social, ideological, and humanitarian problems in the country."

Pertaining to the leadership crisis in Zimbabwe, the study also establishes that musicians who include Hosiah Chipanga and Tongai Moyo insinuate that the deep seated Zimbabwean challenges are a manifestation of a nation that is parentless. In their protest music, the artists seemingly reiterate that poverty, hunger, diseases and other forms of sufferings are a signal of a country that is an orphan in terms of the lack of leadership that is people-centred. The study posits that the African leadership has failed to support its people in terms of basic needs and wealth distribution while multiplying cases of poverty and hunger. Interestingly, the study also reveals that it is the duty and responsibility of the leadership to provide basic and physiological needs to the people whom they lead or who elected them into power, failure of which becomes a subject to criticism.

In the case of Zimbabwe, corrupt activities can be traced to realise that it is the national leadership which is exacerbating poverty and severe suffering of citizens. As the analysis of the songs has revealed, a greedy and corrupt government is not capable of putting the interests of its people at the centre of any developmental activity. This implies that African leadership are internal opponents and antagonists of complete freedom.

As an interrogation of the music that deals with the Afrocentric ideas, the study establishes that history and culture are key components in order to realise total liberation in the post-independence Zimbabwe. History and culture assures the leadership to be people oriented and centred in life processes. This is a manifestation derived in the findings from the music, interviews and questionnaires where the indications are that one of the most commonly cited impediments to freedom is disrespecting crucial lessons from the past. Against this background, the study maintains that music that reflects on the subject of values, history and culture is marked by moralisation and in the majority of cases the musicians do not go beyond moralisation. However, the research reiterates that history and culture are grossly inadequate for musicians to have a surface reflection on the importance of them but they are key enablers. The struggle for the liberation and independence of African states that is complete should embrace social, political and economic factors that seem to inhibit democracy. Legitimacy is therefore a significant and substantial factor in as much crisis is concerned.

Additionally, findings from interviews and questionnaires divulge that the land issue is one of the commonly identified factors that are ascribed to partial independence in Zimbabwe. The land question has invited an attention in Hosiah Chipanga's post 2000 music as one patriotic cadre who assumes that Zimbabweans were to a larger extent betrayed by ZANU (PF)

leadership. Key research participants comprising of musicians and academics who partook in the interviews and questionnaires hold and maintain that land is a natural resource and a source of life but surprisingly it was distributed in a manner that would have realised the general Zimbabweans enjoy it as a national cake as a resource. To larger extent key informants of the study contend that land is the bond and covenant to a welfare state because it is the backbone of Zimbabwe's economy. The study holds that the life of Zimbabweans is premised on the land as a nourisher. The discussion of the music on the land question reveals that musicians are depressed by the notion that while the liberation struggle was primarily based on the land issue, the attainment of political independence failed to address the land issue. The musicians assert that the land issue is non-negotiable and it is obligatory to regain control over the land in order to enhance survival of the masses. The concerns portrayed in the music of Hosiah Chipanga and Tongai Moyo as engineering and fuelling the deep seated challenges in Zimbabwe include black to black oppression, massive corruption, nepotism, human rights issues and governance.

The artists argue that the problems in Zimbabwe emanate from the stated concerns. The musicians therefore use music as a means of communication between persons and even within a person with the intention to raise alarm and awareness to the public on the burning issues affecting the community. Thus the selected musicians communicate the message of patriotism rooted in the struggle for transformation. The artists adopt the Afrotriumphalist theory which is concerned with the struggle, agency, optimism, victory and triumph that undergirds everything. In as much as Zimbabweans suffer oppression from the national leadership, the artists remind the national leadership that victimisation of vulnerable citizens will not last forever because ideas can never be imprisoned. Thoughts and ideas cannot be suppressed forever.

In the case of Zimbabwe the masses require employment, good health facilities, land for all, adequate food supply, transparency and security because these issues constitute the current economic crisis.

The musicians underline the fact that land guarantees dignity as well as economic prosperity. The study interprets that economic prosperity and freedom is made possible by adequate control of the land and its resources. The land becomes a place for exercising human agency as free agents because it is a natural resource that humanises and harmonises a people. The research further argues that musicians who sing on the land question are part and parcel of the anti-imperialist struggle. Their message is against domination and oppression in various forms. Their music is revolutionary with an attempt to empower the public as transformation agents. To the artists, independence that does not empower the public through land redistribution is an act of domination, oppression, neo-colonialism and imperialism.

The land reform exercise which was chaotically implemented witnessed government officials occupying productive land while most citizens are landless, a situation which is undemocratic. Against this background, nailing blame of African crisis on neo-colonialism is baseless given that the selected music and other protest music by various artists have largely indicated that Zimbabwean crisis has been largely necessitated by internal issues of corruption, misgovernance, human rights issues, patronage and cronyism. The elites tend to shift blame to accuse neo-colonialism and the West ignoring internal issues restricting freedom of the people. Music should reflect on the day to day social, economic and political hardships and not massaging the people so the music should contain voices that demand freedom for Zimbabweans by any means necessary. Corruption begins with the leadership hence selected musician is justified in bringing this to light. Without struggle there is no

meaningful life and movement. A nation has no permanent friends or enemies but permanent interests and values. Hate, retribution and vindictiveness are not orders of the day in the contemporary world since for the case of Zimbabwe the nation is in a situation of political, economic and social decay and requires engagement and re-engagement to rejuvenate and revive it. The oppressed masses must repair, liberate and transform themselves through various instruments of democracy otherwise poverty becomes the order of the day. However, poverty and penuriousness has no heroes. Musicians should therefore press on and fight to change the social, economic and political circumstances regardless of any hindrances.

The study establishes that selected musicians have managed to conscientise the masses on political injustices, oppression, domination, imperialism, misgovernance, human rights issues, dictatorship and corruption in Zimbabwe and Africa in general. Music has been used to as a direct attack to the Zimbabwean leadership who suppress and deny freedom of the populace. Some musicians particularly in the urban grooves and Chimurenga like the late Dickson Chingaira who was popularly known as Chinxø's music tend to counter attack and defend the Zimbabwean government probably out of fear or favour. However, the study holds that musicians who counter-sing are potentially unsupportive of the broad struggle for total liberation from the shackles of corruption. A good and balanced artist should strive to portray reality in its multifaceted ways. Such a musician must also sing from the perspective of the oppressed and suffering as reflected in Chipanga and Moyoø's post-independence music. For instance, Chipangaø's song *Kwachu-kwachu* (complete destruction) reminds us how people behave as a result of misgovernance. Normally destruction happens as a result that people do not have resources particularly to support families. The study insists that musicians should always monitor events in societies and struggle with the masses. The study further establishes that the artistø's role is to spearhead the voices of the masses hence the field of play between

the masses and the elite should be equal. Music becomes an instrument of resistance to all forms of oppression, suppression and domination as it builds a collective consciousness that yearns for total free.

However, music that is bold is hardly played on radio and televisions hence sometimes the messages fail to reach the public in order for them to be aware of and digest the burning issues affecting the society. As such some unpatriotic and selfish musicians tend to tackle and concentrate on trivial issues which only serve the purpose of entertainment to the public rather than to conscientise and awaken them. There has not been adequate justice from artists in addressing issues on neo-colonialism.

Most popular sungura musicians treat social issues and shun political issues, except for a few who include Tongai Moyo and Chipanga. The majority concentrate on family and love issues. Hosiah Chipanga consistently sings politics since the beginning of his career. He did not waver in the context of political repression and censorship. He continued to be on the side of the masses. His music has managed to evolve to reflect the political issues at each particular time. Though Tongai Moyo was not generally political in the beginning and a greater part of his political career, he has songs which crucially treat political issues in Zimbabwe. Most sungura artists shun political issues as they concentrate on social issues. While Hosiah Chipanga has been consistently political, there was a time when he subverted the struggle of the masses and sang for Mugabe's oppressive regime.

Though it is a powerful instrument that can be used to achieve total liberation, in a politically repressive environment it is difficult because of censorship. The music of those musicians who are bold and sing politics is not given air play on public broadcasting platforms. Even to the listeners, at times they are afraid to buy and listen to political music for fear of victimisation. Then not everyone who listens to music with political messages will interpret

music in a political sense, some may miss the message altogether while others will be interested in the instruments alone.

Music is leisure; therefore, if used appropriately it can serve the purpose since people will be enjoying it. Since it is leisure, very few people will pay special attention to the lyrical content of the music. Some will be interested in the instruments. The other weakness is on deciphering the message, what the composer of the song had in mind may be missed by the listeners who may fail to interpret the intended message. The political message may be miscommunicated.

6.3.1 Recommendations for future practice

1. As musicians clearly point out, there is need for national rescue programme to revitalise the economy in an attempt to create employment which has become a challenge in Zimbabwe.
2. There is need to rejuvenate industries or re-industrialise in order to enhance foreign currency to country. The agricultural sector makes up about sixty percent on national feeds therefore there is need to implement the agricultural policy in order for Zimbabweans to walk the talk.
3. It is high time Africans resonate with the plight of the nation. Africa needs leaders who are not rulers. People need unifying leaders and not divisible leaders. Citizens bemoan leadership that is people-centred and not inconsiderate, selfish and insensitive.

4. Africans must stop talking about its pathologies but rather its possibilities and potentialities. The continent must quit talking about what it did not do but what it has done and how it can achieve more.
5. In the struggle for independence that is all-pervasive, Africa must focus on education, leadership, leadership and reparation. The question of leadership remains a critical issue in Africa.
6. There is need to create a new Africa which has integrity and honesty. This can happen if the corrupt officials are punished. Africa has condoned and encouraged political thieves to the extent that those in power have invested in outside nations.
7. In terms of sustainable development to eliminate the economic and social crisis, Africa needs to revisit its education system in an attempt to return back Africa's basic values such that Africa breeds free from corruption. African challenges might be solved the African way.

6.3.2 Recommendations for future research

1. Learning institutions should encourage more studies in areas of music and politics such that readers appreciate the role of music particularly in the post-independence Africa.
2. University education particularly in the Department of African languages should introduce a Department of Language and Development so that students get a complete intellectual understanding of the nature and significance or magnitude of the discipline.

3. The research further recommends that regardless of globalisation and modernisation, there is need for learning institutions to introduce Afrocentricity as a discipline such that students appreciate and acknowledge the significance of African culture in Africa's development programmes.
4. The research also suggests the need for further academic studies in areas of African democracy and governance in the post-independence dispensation in an effort to intellectually liberate the masses from bondages of oppression and exploitation by the ruling bourgeoisies.

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Appendices

As indicated in chapter four of this thesis, this research largely relies on interviews and questionnaires as methods of collecting data. The researcher identifies fundamental informants to participate in the interview and questionnaire process. These encompass musicians particularly those in the sungura genre, music producers, academics that study or teach literature. However, below are examples of interview guides and questionnaires with research participants.

Appendix A: Interview Guide for Sungura Musicians

My name is Chirombe James, a PhD candidate with the University of South Africa in the Department of African Languages. The title of my thesis is: **‘The Interface of Music and Politics: A Critical Exposition of Tongai Moyo and Hosiah Chipanga’s Post 2000 Music.’** The argument maintained in this thesis is that music produced in post-independence Zimbabwe has an infatuation with the narrative of a half-built democracy that has stifled people’s aspirations for dignity-affirming independence. Furthermore, the study seeks to discuss chief contributions, strengths and weaknesses made by musicians towards the struggle for the realisation of freedom. This interview is aimed at collecting data on the expressed commitment towards the search for freedom and justice embedded in sungura music, one of the genres that is largely sung in Shona. You are kindly requested to assist and contribute through responding to the questions that are posed to you. Your responses shall be used solely for the purposes of research. Your effort will be greatly appreciated.

1. What has been the central concern in sungura music particularly in post-independence Zimbabwe?
2. What do you consider to be the relationship between music and politics particularly in Zimbabwe?
3. What do you think are the factors that led to the failure to realise complete independence as depicted in the music of Hosiah Chipanga, Thomas Mapfumo and Tongai Moyo among other sungura musicians?
4. In your view, what is the role of musicians in the struggle for total independence?
5. From the look of things, is your music committed or linked to the realisation complete independence and to what extent?
6. In your opinion, is music an instrument that is sufficient in the struggle for the realisation of freedom in Zimbabwe and to what extent?
7. What is your view pertaining to the idea that post-2000 music largely focuses sing on neo-colonialism?
8. Would you say that the many problems in the post-2000 dispensation inspire new forms of musical creativity?
9. Would you say that sungura musicians suffer from a fear of politics?

Appendix B: Interview Guide for Academics

Dear Respondent

My name is Chirombe James, a PhD candidate with the University of South Africa in the Department of African Languages. The title of my thesis is: **‘The Interface of Music and Politics: A Critical Exposition of Tongai Moyo and Hosiah Chipanga’s Post 2000 Music.’** The argument maintained in this thesis is that music produced in post-independence Zimbabwe has an infatuation with the narrative of a half-built democracy that has stifled people’s aspirations for dignity-affirming independence. Furthermore, the study seeks to discuss chief contributions, strengths and weaknesses made by musicians towards the struggle for the realisation of freedom. This interview is aimed at collecting data on the expressed commitment towards the search for freedom and justice embedded in sungura music, one of the genres that is largely sung in Shona. You are kindly requested to assist and contribute through responding to the questions that are posed to you. Your responses shall be used solely for the purposes of research. Your effort will be greatly appreciated.

1. What would you say is the connection between music and politics in the post-independence Zimbabwe?
2. In what way would you say music in post-independence Zimbabwe has entrenched oppression and or promoted the search for freedom and liberty?
3. In your view what is the role and position of a musician in the struggle for the realisation of complete independence in Zimbabwe?

4. What is your reaction to the notion that music in the post-independence Zimbabwe addresses issues on neo-colonialism?
5. Corruption and misgovernance are a topical issue in literature, including music. In your opinion, what do you think are other hindrances to the realisation of full freedom in Zimbabwe?

Appendix C: Interview Guide for Music Producers

Dear Respondent

My name is Chirombe James, a PhD candidate with the University of South Africa in the Department of African Languages. The title of my thesis is: **‘The Interface of Music and Politics: A Critical Exposition of Tongai Moyo and Hosiah Chipanga’s Post 2000 Music.’** The argument maintained in this thesis is that music produced in post-independence Zimbabwe has an infatuation with the narrative of a half-built democracy that has stifled people’s aspirations for dignity-affirming independence. Furthermore, the study seeks to discuss chief contributions, strengths and weaknesses made by musicians towards the struggle for the realisation of freedom. This interview is aimed at collecting data on the expressed commitment towards the search for freedom and justice embedded in sungura music, one of the genres that is largely sung in Shona. You are kindly requested to assist and contribute through responding to the questions that are posed to you. Your responses shall be used solely for the purposes of research. Your effort will be greatly appreciated.

1. What would you say is the place and role of a music producer within the context of Zimbabwe’s economic, social, political and religious experiences?
2. As music producers, what is your reaction to the idea that music produced in post-independence Zimbabwe largely addresses issues against neo-colonialism?
3. As a producer, what is your contribution towards the realisation of total independence in Zimbabwe through music?

4. In your view, what are the merits and demerits of music over other forms of oral literature particularly considering those which preach on total independence in Zimbabwe?
5. As a producer, what is your observation on the role and position of music in the struggle for emancipation in Zimbabwe?

Appendix D: Questionnaire for Music Producers

Dear Respondent

My name is Chirombe James, a PhD candidate with the University of South Africa in the Department of African Languages. The title of my thesis is: **‘The Interface of Music and Politics: A Critical Exposition of Tongai Moyo and Hosiah Chipanga’s Post 2000 Music.’** The argument maintained in this thesis is that music produced in post-independence Zimbabwe has an infatuation with the narrative of a half-built democracy that has stifled people’s aspirations for dignity-affirming independence. Furthermore, the study seeks to discuss chief contributions, strengths and weaknesses made by musicians towards the struggle for the realisation of freedom. This questionnaire is aimed at collecting data on the expressed commitment towards the search for freedom and justice embedded in sungura music, one of the genres that is largely sung in Shona. You are kindly requested to assist and contribute through responding to the questions that are posed to you. Your responses shall be used solely for the purposes of research. Your effort will be greatly appreciated.

1. Paying particular attention to the music that you have produced, what would you say are main themes that you address?

2. The pursuit and fight for freedom is a central theme in some sungura music produced in post-independence Zimbabwe. Do you agree?

Yes ☐

No ☐

3. From the sungura music that you have produced, is the quest and struggle for freedom a thematic issue?

Yes ☐

No ☐

4. If yes, who are some of the sungura musicians who have addressed this aspect in their music?

5. Zimbabwe attained independence in April 1980. In your view, what are the push-factors that still motivate musicians to keep mourning for freedom that is holistic in practice?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

7. What do you consider as the role and position of musicians and producers in the battle against neo-colonialism?

[illegible]

8. In your view, to what extent is music an essential weapon in the pursuit of freedom and justice?

9. Is music a sufficient resource in the pursuit and struggle to attain genuine independence in Zimbabwe? Give reasons to your response.

197

10. Some of the sungura musicians in Zimbabwe often sing about total emancipation. Have you made musical productions pertaining to this subject?

Yes ☐No ☐

11. If yes, what might be the factors hindering the realisation of total emancipation in Zimbabwe as portrayed in the sungura music that you have produced?

[illegible]

12. As music producers, what is your reaction regarding the idea that censorship hinders musicians from singing for and about freedom and emancipation in an unrestricted manner in Zimbabwe?

Appendix E: Questionnaire for Sungura Musicians

Dear Respondent

My name is Chirombe James, a PhD candidate with the University of South Africa in the Department of African Languages. The title of my thesis is: **‘The Interface of Music and Politics: A Critical Exposition of Tongai Moyo and Hosiah Chipanga’s Post 2000 Music.’** The argument maintained in this thesis is that music produced in post-independence Zimbabwe has an infatuation with the narrative of a half-built democracy that has stifled people’s aspirations for dignity-affirming independence. Furthermore, the study seeks to discuss chief contributions, strengths and weaknesses made by musicians towards the struggle for the realisation of freedom. This questionnaire is aimed at collecting data on the expressed commitment towards the search for freedom and justice embedded in sungura music, one of the genres that is largely sung in Shona. You are kindly requested to assist and contribute through responding to the questions that are posed to you. Your responses shall be used solely for the purposes of research. Your effort will be greatly appreciated.

1. What do you consider to be the major concerns in your music?

2. In your music, do you sing about the struggle for independence that is complete?

3. If yes, what do you recognise as factors hindering the realisation of complete independence in Zimbabwe despite the attainment of independence from white rule?

201

4. In your opinion, what is the role and position of a musician in the struggle for liberation in Zimbabwe especially in the post-independence period?

[illegible]

5. What do you consider to be the advantages and disadvantages of sungura music in the dissemination of information ahead of other artistic genres like written literature?

Advantages

Disadvantages

6. To what extent is music a crucial instrument in the battle to attain full freedom in Zimbabwe and justify your response?

Very Large extent ☐ Large Extent ☐ser extent ☐ Not ☐
effective ☐

Justification

7. As a musician, would you recommend music to be an adequate instrument in the struggle to attain complete independence in Zimbabwe and justify your answer?

Adequate to a very large extent ☐ To a Lesser extent ☐

Not adequate ☐

Justification

[illegible]

8. Do you sing on issues of misgovernance and corrupt activities generally in Africa and Zimbabwe in particular?

Yes ☐ No ☐

9. If yes, what do you consider as factors that trigger and promote such malpractices in Africa and Zimbabwe in particular?

[illegible]

Appendix F: Questionnaire for Academics

Dear Respondent

My name is Chirombe James, a PhD candidate with the University of South Africa in the Department of African Languages. The title of my thesis is: **‘The Interface of Music and Politics: A Critical Exposition of Tongai Moyo and Hosiah Chipanga’s Post 2000 Music.’** The argument maintained in this thesis is that music produced in post-independence Zimbabwe has an infatuation with the narrative of a half-built democracy that has stifled people’s aspirations for dignity-affirming independence. Furthermore, the study seeks to discuss chief contributions, strengths and weaknesses made by musicians towards the struggle for the realisation of freedom. This questionnaire is aimed at collecting data on the expressed commitment towards the search for freedom and justice embedded in sungura music, one of the genres that is largely sung in Shona. You are kindly requested to assist and contribute through responding to the questions that are posed to you. Your responses shall be used solely for the purposes of research. Your effort will be greatly appreciated.

1. What is your age group? 0-18 ☐ 18 and above ☐

2. What is your level of education?

Degree ☐ Diploma ☐ University Student ☐ AØLevel ☐ OØLevel ☐

Other _____

3. Which of the following genres of music do you listen to most?

Sungura ☐ Gospel ☐ Dancehall ☐ Chimurenga ☐

4. If you listen to sungura music most, for what purposes do you listen to the genre?

Academic ☐

Self-development ☐

Leisure ☐

Other _____

5. What do you think are the major concerns in the post-independence Zimbabwe despite the attainment of political independence in 1980?

6. There is a link that binds music and politics. Do you subscribe to this viewpoint?

Yes ☐

No ☐

6. If yes, what do you consider as the role of music and musicians in the post-independence Zimbabwe?

[illegible]

7. Do you think sungura musicians have been successful in addressing socio-economic and political concerns in Zimbabwe? Justify your answer?

Absolutely successful ☐ Very Successful ☐ Successful to a limited extent ☐

Not successful ☐

Justification

Successes

Failures

8. To what extent is music an effective tool in the fight for total liberation in Zimbabwe and justify your response?

210

Justification

13. To what extent is sungura music that you have listened to capable in addressing the prevailing issues in Zimbabwe?

Very large extent ☐ Larger extent ☐ Lesser extent ☐ Not Committed ☐

14. What might be the major strengths and weaknesses of music in addressing pertinent issues in Zimbabwe?

Strengths

Weaknesses

[illegible]