

## TABLE of CONTENTS

<b>ACKNOWLEDGEMENTS.....</b>	<b>ii</b>
<b>DEDICATION.....</b>	<b>iii</b>
<b>ABSTRACT.....</b>	<b>iv</b>
<b>KEY WORDS.....</b>	<b>v</b>
<b>LIST OF TABLES.....</b>	<b>vi</b>
<b>CHAPTER 1 .....</b>	<b>1</b>
<b>Introduction .....</b>	<b>1</b>
1.1 Background.....	1
1.1.1 Protest literature .....	3
1.1.2 Appreciation of protest music.....	5
1.1.3 Kalanga history and culture .....	6
1.2 Statement of the problem.....	9
1.3 Aim of the study .....	10
1.3.1 Objectives of the study .....	10
1.3.2 Research questions .....	10
1.4 Justification of the study.....	11
1.5 Definition of terms .....	12
1.6 Literature review .....	14
1.7 Conceptual framework .....	19
1.8 Research methodology .....	20
1.8.1 Research approach and design .....	20
1.8.2 Population and sampling.....	21
1.8.3 Strategies for data collection.....	22

1.8.4 Data analysis, presentation and discussion .....	22
1.9 Scope of research .....	23
1.10 Ethical considerations .....	23
1.11 Conclusion .....	24
<b>CHAPTER 2.....</b>	<b>25</b>
<b>Literature review.....</b>	<b>25</b>
2.1 Introduction .....	25
2.2 Literature of related studies in the world .....	25
2.3 Literature review of related studies in the African continent .....	29
2.4 Literature review of studies conducted within Zimbabwe .....	34
2.4.1 Literature review that relates to Kalanga music .....	43
2.5 Conclusion .....	44
<b>CHAPTER 3.....</b>	<b>45</b>
<b>Theoretical framework.....</b>	<b>45</b>
3.1. Introduction .....	45
3.2. An overview of Critical Discourse Analysis (CDA) .....	45
3.3. A brief history of the CDA movement.....	47
3.4. Central tenets of Critical Discourse Analysis.....	49
3.5. Criticisms of Critical Discourse Analysis .....	52
3.6 Implications for this study.....	53
3.7 Hegemony theory.....	54
3.7.1 Ideology .....	57
3.7.2 Power .....	59

3.8. Conclusion .....	59
<b>CHAPTER 4.....</b>	<b>61</b>
<b>Research methodology.....</b>	<b>61</b>
4.1 Introduction .....	61
4.2 Research design .....	61
4.3 Research paradigm.....	65
4.4 Research strategies .....	66
4.4.1 The case study strategy.....	66
4.4.2 Phenomenology .....	68
4.4.3 Historical research .....	68
4.5 Population and Sampling .....	70
4.5.1 Sampling Procedures .....	71
4.6 Strategies for Data Collection .....	73
4.6.1 Collection of Recorded Songs .....	73
4.6.2 Questionnaire .....	74
4.6.3 Interviews.....	76
4.6.3.1 Semi-structured Interviews .....	77
4.7. Data analysis and presentation plan .....	79
4.7.1 Qualitative Content Analysis.....	79
4.7.2 Data coding and analysis.....	82
4.8 Hermeneutics.....	82
4.9 Semiotics .....	83
4.10 Validity and Reliability .....	83
4.11 Ethical Considerations .....	84

4.12 Conclusion .....	85
<b>CHAPTER 5.....</b>	<b>86</b>
<b>Data presentation and analysis.....</b>	<b>86</b>
5.1 Introduction.....	86
5.2 Presentation and analysis of data from questionnaires.....	87
5.2.1 Analysis of findings from questionnaires on the general definition and understanding of protest music.....	88
5.2.2 Analysis of findings from questionnaires on the nature of protest music .....	89
5.2.3 Analysis of findings from questionnaires on the role and place of protest music in society.....	91
5.2.4 Analysis of findings from questionnaires on whether Kalanga music is protest art or not? .....	93
5.2.5 Analysis of findings from questionnaires on identified Kalanga musicians ....	94
5.2.6 Analysis of findings from questionnaires on the major concerns, issues or themes of their protest music.....	96
5.2.7 Analysis of findings from questionnaires on the extent to which music can be used as a transformation tool.....	97
5.2.8 Analysis of findings from questionnaires on the solutions that musicians offer to the concerns that they raise.....	99
5.2.9 Analysis of findings from questionnaires on whether music be used as an effective catalyst for social and political change and transformation and if so, how? As well as their views on whether with the current music in Zimbabwe it is possible to foster a new tradition of protest music .....	101
5.2.10 Analysis of findings from questionnaires on how the role of protest or political music can be improved to ensure issues of critical dialogue, change, transformation and critical pedagogy are addressed and also the opening up	

democratic space for meaningful engagement by people, for example on issues of corruption.....	103
5.3.1 Interviewee 1 .....	105
5.3.2 Interviewee 2 .....	107
5.3.3 Interviewee 3 .....	109
5.3.4 Interviewee 4 .....	110
5.3.5 Interviewee 5 .....	111
5.3.6 Interviewee 6 .....	113
5.3.7 Interviewee 7 .....	115
5.4 Conclusion .....	116
<b>CHAPTER 6.....</b>	<b>117</b>
<b>Discussion of findings.....</b>	<b>117</b>
6.1 Introduction.....	117
6.2 Data generated from songs.....	117
6.3 Understanding of protest.....	133
6.4 The nature of protest music .....	134
6.5 Corruption as a source of protest.....	136
6.5.1 Corruption at Border posts and on the country's roads.....	137
6.5.2 Abuse of power.....	137
6.5.3 Protest against plunder of entrusted resources .....	142
6.5.4 Protesting against favouritism.....	145
6.5.5 Consequences of Corruption .....	148
6.6 Protesting against poor governance and poor leadership .....	150

6.7 Protest against unfulfilled promises .....	153
6.8 Lack of unity .....	156
6.9 Protest against repressive and oppressive laws .....	157
6.10 Protesting against a skewed representation of a nation's history.....	161
6.11 Deployment of Shona teachers in Matabeleland.....	164
6.12 Decrying moral decadence .....	167
6.13 Singing against jealousy and envy.....	169
6.14 Protest against violence targeted at immigrants .....	171
6.15 Music as a contrivance for change.....	175
6.16 Does Kalanga music offer solutions to the problems it raises? .....	176
6.17 Conclusion .....	177
<b>CHAPTER 7 .....</b>	<b>179</b>
<b>Conclusion.....</b>	<b>179</b>
7.1 Introduction .....	179
7.2 Research Findings .....	179
7.3 Recommendations for future research .....	184
<b>REFERENCES.....</b>	<b>185</b>
Primary Sources.....	185
Secondary sources.....	186
<b>APPENDICES .....</b>	<b>203</b>
Appendix A: Kalanga music .....	204
Appendix B: Interview Guide for University lecturers and Students .....	232
Appendix C: Interview Guide for Musicians.....	234

Appendix D. Questionnaire for University lecturers and Students .....	235
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## **CHAPTER 1**

### **Introduction**

#### **1.1 Background**

The study investigates Kalanga music as a form of protest by analysing the nature and content of the music. The art of protest singing, both as an art form and as an ingredient of day to day activities is an integral part of Zimbabwe's rich and dense oral forms of communication. The Kalanga people like many other African communities, protest widely and effectively through songs. Songs are composed and used as a tool to express grievances or as commentary on unpleasant contemporary behaviour as observed by Barber (1997:2) who notes that people "make use of all available contemporary materials to speak of contemporary struggles". Different cultures all over the world view music as a phenomenon that embraces so many facets of people's lives. This happens because it is a form of communication which "speaks directly to society as a cultural form" (King and Richard, 1995: 19). The different musical codes then mirror and configure different experiences of individuals and communities. Music is a persuasive form because it has the ability to communicate at different levels. It does this at the cognitive, physical and emotional level. According to King and Richard (1995) it does not only steer in one the desire to dance but it invokes one to think about the social, political, and economic conditions prevailing at a particular time and space. This does happen because music speaks about and to the audience's experience. In this study, the analyses of selected Kalanga songs composed between the years 2000 and 2013 take centre stage to identify and discuss the political, economic and social themes presented through the music. The study focuses only on songs whose lyrics are in Ndebele because the researcher is linguistically competent in the language. It is acknowledged that while the Kalanga musicians sing in Ndebele and Kalanga most of their songs are in the Ndebele language. For a very long time now the Ndebele language has been used as a lingua franca for people in Matabeleland and for Kalanga



musicians this is an opportunity for them to appeal to a wider audience and at the same time it increases their sales.

Music has the ability to keep a record about the people's history, travesties and their trajectory. The artists would then produce art as a result of a reaction to a particular event or events. Music is a socially and politically functional tool. It is not only about the melody, the harmony, the rhythm and the dance moves that accompany it. It is the lyrical and thematic content of the songs which brings substance to this research. This is also observed by Chief Mafu cited in Nkiwane (1992:19) who says, "Our music has always had a moral, religious, social and philosophical role. It tells the story of our life". It therefore, implies that music is a basic human function which provides an outlet for people to express their joys, anguish and what they believe about a particular system. People have always found music significant in their lives because it is not only viewed as pleasing to the ears but opens up a whole new world of experiences that further enhances the moral and social fibre of the society. It tells the story of who they are, where they come from and where they are going.

Available current studies have not explored fully the music genre by Kalanga musicians. This research seeks to fill an aspect of this huge academic gap. It seeks to steer renewed interest in the neglected area of the verbal art, which could serve as a broad academic subject that may help young generations to evaluate how the traditional way of life of the past and present and the African sense of national character unfolds in terms of building indigenous values and democracies. This is supported by Lindfors (1972:223) who compares African folklore with the vast uncultivated land and mysterious terrain of the continent containing the undiscovered and neglected large quantities of valuable minerals. Just like these minerals, the music tradition is a store house of knowledge capable of yielding great riches if it is critically studied within the relevant context. It is hoped that Kalanga music will contribute to a paradigm shift of human interactions because the purpose of any form of art is to reformulate the idea of social exchange, the relationships of subjects and rulers and society as whole. It is hoped that the study opens up more literary space and possibilities for music art. What

the whole of this argument reinforces here is the need for an objective study of Kalanga music by drawing due attention to the interplay between, culture, history, politics and the verbal art.

### **1.1.1 Protest literature**

Protest literature means different things to different scholars. This is raised by Stauffer (2006) cited in Adebola (2014:279), who avers that "there is no common understanding of protest literature; the term has been used to mean almost all literature or no literature". Therefore, based on that supposition every genre can be described as "protest literature" (Stauffer, 2006) in Adebola (2014:279). Stauffer (2006: xi) goes on to state that:

I define protest literature broadly to mean the uses of language to transform the self and change society. By language I refer not only to words, but to visual art, music, and film. Protest literature functions as a catalyst, guide or mirror of social change. It not only critiques some aspect of society, but also suggests, either implicitly or explicitly, a solution to society's ills.

Stauffer (2006) in Adebola (2014) discusses a set of values to assist in the understanding of protest literature. He defines protest literature as a tool that has the ability to transform a person and the society at large. In addition, Stauffer in Adebola (2014:279) goes deeper by describing the literature as a "catalyst or mirror of social change". He further opines that there are elements that are important in protest literature such as empathy and action. These elements should then enable the respective audiences to respond and take action on identified issues that bother the community. By achieving this, it is then a demonstration to show that protest literature cannot take effect on a void rather it should inspire change and transformation. The objectives of the writer should be those that seek to inspire change from the onset. If that is achieved protest literature would have been "employed their talents toward awakening the public to injustices locally and world-wide". (Adebola, 2014:280).

According to Akingbe (2012:1) protest literature is viewed:

as a sub-category of literature in which the works espouse protest explicitly, either as a major theme, a recurring motif, an overarching metaphor, or as a structuring device. It is a literature which is characterised by the existence of a clearly-defined viewpoint, strong moral convictions, an often-strident tone, a pronounced sense of outrage, a clear perception of the issues at stake, and a usually optimistic belief in the ultimate triumph of justice.

The above conviction implies that protest literature should clearly bring to the fore the issues that are at stake in society and assist the community to clearly understand and articulate the similar issues. The main goal of protest literature is to intensify the consciousness of the people towards the ills that affect them. It is also critical for such literature to instill a particular ideology on the people. Ideology is an important element in protest literature because it assists the protest writers to offer a coherent understanding of issues at stake. Going through the different approaches and definitions of ideology one was struck by the cumulative number of different attributes that writers have accorded to it. At times there are contradictions to the definition of the concept. However, for the purposes of this study ideology would be understood from the Loewenstein point of view. Loewenstein (1953:52) in Gerring (1997) defines ideology as “a consistent integrated pattern of thoughts and beliefs explaining man’s attitude towards life and his existence in society, and advocating a conduct and action pattern responsive to and consummate with such thoughts and beliefs”. This definition approaches ideology from a critical perspective which acknowledges that perspectives are never innocent but involve struggles for power and these can either be positive or negative.

Akingbe (2012) acknowledges that one of the ways in which protest literature can be understood is by considering its intentions, characteristics as well as its systems. He believes that the summative role of protest literature is that of testifying, indicting and lastly, redressing. In the mentioned categories it acts as a reminder of the injustices

perpetrated on some people. When protest literature indicts, it exposes those implicated in the acts of injustice. Finally, it then seeks to end the injustices and to punish the reprobates and provide for compensation to the victims of the injustices.

### **1.1.2 Appreciation of protest music**

According to Delen (2011) protest songs can be politically or socially inspired and have the will to bring changes into a society. “Protest songs basically stress the lyric or intellectual aspect of song by attempting to convince the listener that something is wrong and in need of alteration” (Denisoff 1972). He further states that protest songs aim to attain the following:

“1. The song attempts to solicit and arouse outside support and sympathy for a social or political movement. 2. The song reinforces the value structure of individuals who are active supporters of the social movements or ideology. 3. The song creates and promotes cohesion, solidarity and high morale in an organization or movement supporting its world view. 4. The song is an attempt to recruit individuals for a specific social movement. 5. The song invokes solutions to real or imagined social phenomena in terms of action to achieve a desired goal. 6. The song points to some problem or discontent in the society, usually in emotional terms.” (Denisoff, 1972:2-3).

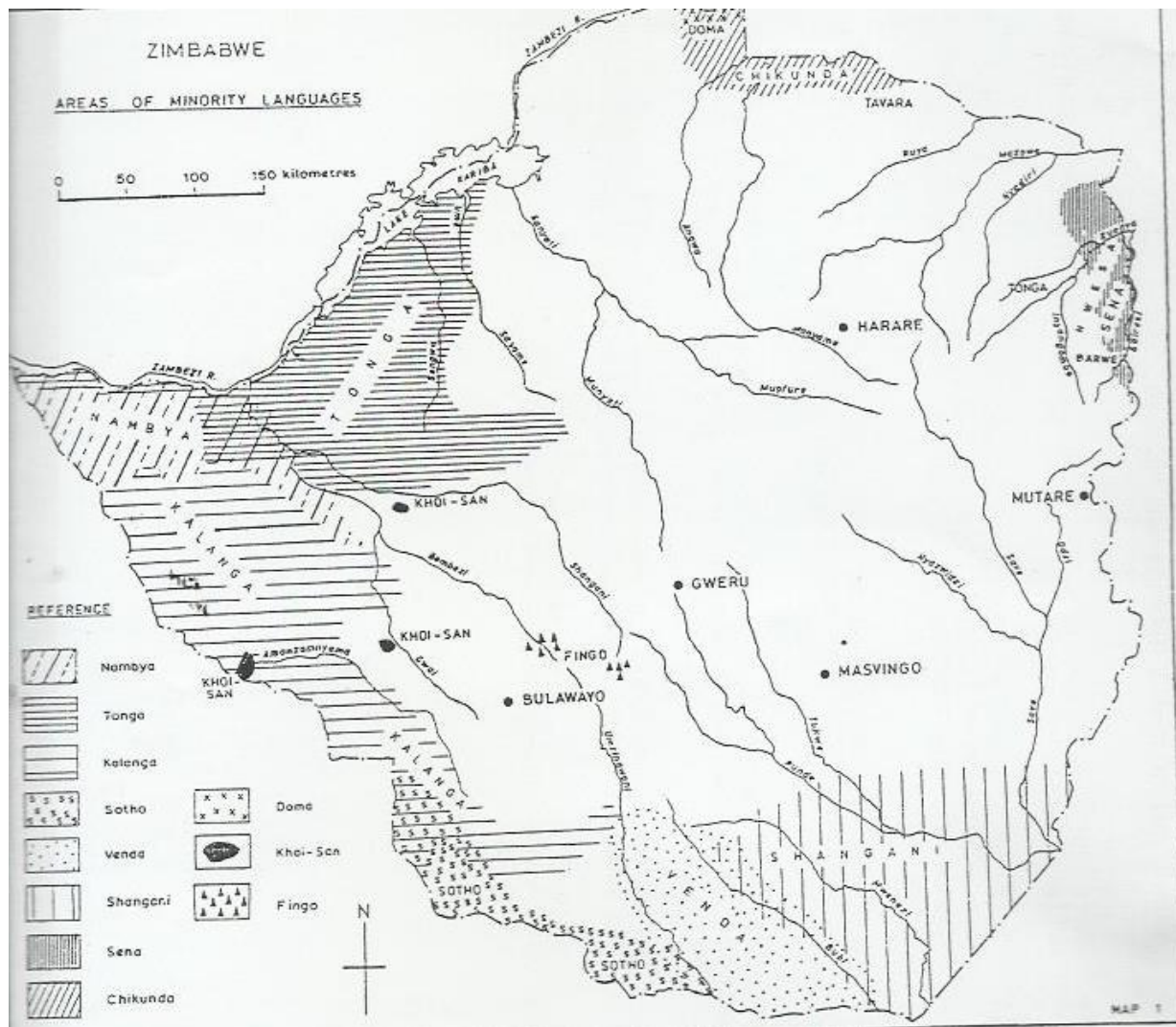
These goals outlined by Denisoff (1972) indicate that people have used protest music to defend themselves, to show their unease about specific situations/decisions. Music is an easy way to let oneself be heard and everyone who wants can just sing along and be part of the story that is being told. People would sing against crimes against humanity such as vandalism, brutalisation, racism, war-mongering and all other social ills that faced them. They enable people to have a critical look at what is going on at a particular time and at a particular place. Different styles of music and songs are an expression of the society they originate from, directly or indirectly. Music can never be

completely isolated from the socio-political, socio-economic and cultural circumstances it is a part of.

Hansen (2007), states that a common definition of protest music would be that it is music that objects to injustice, whether it is based on social, economic, political or racial circumstances. The singer aims at educating and engaging people to take action. Protest songs usually contain elements of subversion and controversy. They are traditionally considered to be folk music, or belong to folk music genres. Protest music is usually seen as a part of a larger and organised protest.

### **1.1.3 Kalanga history and culture**

It is important to acknowledge from the onset the controversies that surround the identity of the Kalanga people. The most critical researches on Kalanga history and culture are the oral, historical and archaeological researches done by van Waarden (1988) and Msindo (2003, 2004, and 2005). These scholars document the Kalanga history for late 19th century and early 20th century. Werbner's works of (1970, 1971, 1975, 1989, and 1990) presents an ethnographic understanding of the Kalanga people. Wentzel (1983) provides the linguistic and ethno-historical research of the same people. Kangira (2001:18) is of the view that "scholars such as Van Waarden (1988), Wentzel (1983), Fortune (1959) and Chigwedere (1985) provide linguistic and historical evidence that shows that before the border between Zimbabwe and Botswana was drawn, the Kalangas in the two countries formed a large, homogenous group of people who spoke Kalanga as a dialect of the Shona language." While such ideas are subject to debate, the interest of the current research is to discuss Kalanga music as an output of an autonomous language and culture. Hachipola (1996) also gives a brief on who the Kalanga people are. The following section just gives a brief overview of the Kalanga history as gleaned from different scholars and a linguistic map on the physical location of the Kalanga speakers in Zimbabwe.



*Map adapted from Hachipola (1996:74)*

According to Hachipola (1996) Kalanga is mainly spoken in Bulilima-Mangwe district in Matabeleland South in south-western parts of Zimbabwe. It is also found in Nyamandlovu, Kezi, Matobo and Tsholotsho districts. Outside Zimbabwe the Kalanga speaking people are found in Botswana in areas like Moroka, Ramokgwebane, Habangane and even Francistown. He also highlights that Kalanga is one of the dialects of the Shona language. By 1950, Doke found Kalanga to be the most important member of the western Shona cluster, also called the Kalanga cluster.

According to Mazarire (2003) Kalanga is a language one would say got caught between two linguistic systems, of the Ndebele and Tswana people. This then could have forced the Kalanga people to adopt in some way the practices of the two dominant languages. Mazarire (2003) further postulates that because of the close association between the Ndebele and the Kalanga people, even missionaries were caught in the web of seemingly neglecting the Kalanga language. Missionary linguists in Kalanga speaking areas at the time spent more time and resources working on Ndebele or Zulu and Tswana rather than developing Kalanga to a language that could be used in schools and developing biblical material in the language. However, Mazarire (2003:7) goes on to claim that the fall of the Ndebele state “was a turning point both for the Ndebele and the Kalanga as it signaled the opening up of the rest of the Ndebele hinterland to evangelisation”. The fall of the state opened up an avenue for the missionaries to start concentrating on the Kalanga as a people with a separate identity from the Ndebele. Written literature began to emerge from the Kalanga people as well.

Wentzel (1983) projects that the origins of the Kalanga people can be traced back to the people who are believed to have originated in North-East Africa and settled in what is now known as Zimbabwean. It is believed that this could have taken place during the start of the Christian epoch in Africa. Wentzel (1983) also makes some hypothesis that the Kalanga people could have migrated to the western parts of the country during the early parts of the 15<sup>th</sup> century. Beach (1974), further claims that, between the period 1644 and 1683 the Torwa dynasty was succeeded by that of the Changamire-Rozvi state and the Kalanga remained as the basic population that state and they could have been speaking some form of Kalanga. Wentzel (1983) further acknowledges that while much of the history of the Kalanga language and of the group would remain elusive, it is believed that Kalanga was the language of the Changamire state. Kalanga speakers could have lost contact with the Changamire state when the Ndebele state supplanted the Changamire state. This, then according to Wentzel (1983) could have led the Kalanga found on the western parts of the country to find themselves sandwiched by the rule of the Ndebele and the Tswana people.

Emmanuel (2012) holds the view that, despite their many years of existence as the presumably most civilized group south of the Sahara, the Kalanga have been exposed to the cruel treatment and conquest over the last 200 years by the Ndebele, the Shona and the Tswana. According to Emmanuel (2012) this explains the Kalanga's relative insignificance as a nation in recent years. From that assertion, "it is increasingly clear that it is hardly possible to treat Ndebele and Kalanga ethnicity separately, they are interlinked and feed a lot into each other due to shared experiences in the environments of the newly imagined Matabeleland" (Mazarire 2003:9). This is even noted in the music that the musicians produce. Most of the music that will be used for this study is written and sung in Ndebele. However, this research acknowledges and concurs with Mazarire (2003:9) who notes that:

the Ndebele and Kalanga are different people with entirely different origins, language and culture. Their experiences however, have of late come to be shared more often than not this has given rise to a common imagined identity of belonging among other things to Matabeleland'. This imagined identity is unique in its ability to appreciate and acknowledge differences between the two cultures

As a result, for the purposes of this study the Kalanga are treated as an autonomous community. Emmanuel (2012:9) concludes by emphasizing that "the Kalanga are actually a distinct people or group, distinct from the Shona, the Ndebele and the Ngwato-Tswana". Based on the noted arguments, it can be concluded that the understanding of the Kalanga history and identity will remain concealed.

## **1.2 Statement of the problem**

Protest is an old form of showing discontentment with a particular state of affairs. A lot has been studied on protest in the political domain because protest is conceived as a physical show of discontent through street marches and the carrying of placards. The role of music in protest has been marginally ignored. Music has been appreciated for its entertainment and its aesthetic value but not so much of its contribution as a protest



tool. Music is a common phenomenon in people's lives, as such this research subscribes to the idea that it can go a long way in fronting the protest agenda. It is common place that people will pay attention to the rhythm and other acoustics of music and this research seeks to draw the community's attention to the message of protest carried by the Kalanga music especially within the sociopolitical marginalisation and socio-cultural discourse.

### **1.3 Aim of the study**

The broad aim of this study is to critically analyse the nature, content and themes of the protest music of the Kalanga ethnic group of Zimbabwe, highlighting its reflection of everyday struggles of the Kalanga people in particular and Zimbabwean people in general. It is essential to note that the study of music helps to unravel the socio-political and socio-economic ills that still bedevil people in their struggle to survive. The selected music tries to demonstrate the battles that are ongoing that the musicians are protesting against. The task of musicians is to conscientise the society on its rightful roles to speak out against issues such as corruption, governance struggles that people face on a day to day basis, family disintegration and unemployment, jealousy, oppression and all other ills that arise from time to time.

#### **1.3.1 Objectives of the study**

The major objectives of this research are;

- (i) To investigate the nature of protest music
- (ii) To investigate the causes of protest in music as reflected in the selected songs
- (iii) To identify and discuss the themes of Kalanga music
- (iv) To assess whether music can be a vehicle for change
- (v) To analyse if there are any solutions suggested by the musicians

#### **1.3.2 Research questions**

- (i) What is the nature of protest music?

- (ii) What are the musicians protesting against?
- (iii) What are the protest themes passed by the music?
- (iv) Can music be an artistic innovation that can bring about change?
- (v) Do the musicians proffer any solutions to the problems that they raise?

#### **1.4 Justification of the study**

Significant studies have been carried out on protest literature in Zimbabwe. Most of the studies, however, have concentrated on the different genres of Shona literature. Such works include the works of Mazuruse (2010), Duri and Gwekwerere (2007), Vambe (2004a, 2004b) and Kahari (1981). The mentioned works generally discuss the representation of protest in the different genres of Shona literature focusing more on the colonial and post-colonial periods. In the search of literature, Kalanga literature and in particular Kalanga music has not been comprehensively studied. Yet music generally occupies an important place in the cultural and socio-political life of the people of Zimbabwe. Chitando (2002) attests to the fact that Zimbabwean music has not consistently received due scholarly attention. This study therefore, seeks to widen the field of protest music and it is also an attempt to create a ground breaking work on the study of Kalanga music as protest.

From the past years that the researcher has been involved with tertiary education in Zimbabwe there is little or nothing that has been studied on Kalanga music. This has created a vacuum in the study of African literature because by not studying Kalanga literature their voices remain unheard and muffled thereby creating very little discourse on the issues that affect them and this has an effect on their progress as a society as well limiting their contribution to the development of the country. It is the contention of this study that artists contribute to the development of music in the country and through their music they also put across innovative and very powerful ways of using their music to address socio-political and socio-economic challenges. This study adds to that body of scholarship on Zimbabwean music that emphasises on listening to the content of the songs and to appreciate the criticism in a positive manner, since music has always been

an integral part of Zimbabwe's socio-political landscape since time immemorial. Throughout all the different phases and eras of change, music has always played a substantial role in not only reflecting and engaging with those changes but also in facilitating them (Barber, 1997).

One also notes that, human communication finds expression in language which is the mother mode and music represents a heightened expression of feelings. It is also noted that the social locations of individual musicians has a marked bearing on the messages that they put across through their music. It is important to highlight that the period under study also introduces some interesting dynamics in terms of the survival of Zimbabwean citizens. This then justifies the study of music produced during this period. It is expected that multiple themes can be gleaned from the songs. The reasons for the choice of this literary genre are informed by the fact that songs are a powerful form that appeals to the audiences' sense of feeling. It is through music that people have found a channel to make their needs known and to resist the oppressive forces forced or thrust upon them by the socio-political and socio-economic pressures. It is believed that the music that they sing is penned from the lived experiences of their society; as a result, artists cannot turn a blind eye to the circumstances around them. Plekhanov (1986:34) opines that "...when artists become blind to the major social trends of their time, the inherent value of the ideas they express in their works is seriously impaired. And their works inevitably suffer in consequence". It is in this context, that this research analyses and interrogates Kalanga music.

### **1.5 Definition of terms**

This section provides meanings of various terms that are important to the study. These terms are defined in relation to how they are used in this study.

**Protest**-According to Marshall (2000:1), "protest happens when there is something in the society that people do not like; it may be the law, institutions, cultural traditions or practices that are not right or fair". It therefore, implies condemning a deviation from the

expected norm or ideal in order to create a better environment. It is a way of challenging injustices affecting humanity imposed on them by the environment or by other human beings.

**Music-** According to Aduonum (1980) in Flolu (1996:26):

...permeates all daily activities. Music in Africa is the soul which is ultimately concerned with various customs and religious practices. The African is born, named, initiated, fortified, fed, nurtured, buried with music. In Africa, music heals the sick, music directs and guides the blind, music comforts the widow, and music stops tribal warfare.... Finally, music accompanies every single daily activity.

This, therefore, implies that music is a social fact, a social reality and a lived experience. It is a communication tool which goes beyond words and is intricably linked to human's behaviour and their interaction with their world. "Music is one of the most prevalent social activities of the African people. This is almost exclusively due to the interrelationship between music-making and everyday human activities. In this way, the purpose of African music is not necessarily to produce agreeable sounds, but to translate every day, communal experience into living sound" (Bebey 1999:15). African music generally seeks to depict life experiences and it is hoped that the music under study will also be understood in the same vein. Within many African communities, music is recognised for its purpose. Music does not evolve from void rather, it emanates from its milieu.

**Corruption-** "is the abuse of public office for private benefit. It includes bribery, extortion and other acts of misconduct, including fraud and embezzlement. It can lead to wasteful government spending, and can have a detrimental effect on economic growth and development." (Uneke, 2010:111). According to the United States Agency for International Development (USAID) (1999:8) corruption:

"can assume various forms: It encompasses unilateral abuses by government officials such as embezzlement and nepotism, as well as abuses linking public and private actors such as bribery, extortion,

influence peddling and fraud. Corruption arises in both political and bureaucratic offices and can be petty or grand, organized or disorganized.”

From the above definitions it can be assumed that corruption entails some form of deviant behaviour and that behaviour relates to people who are assigned certain responsibilities either in the private or public sector. Such individuals end up abusing the powers or offices that are entrusted onto them. Examples of such behaviour include bribery, embezzlement, nepotism, abuse of functions or positions and illicit enrichment.

**Governance** is defined “as a government’s ability to make and enforce rules, and to deliver services, regardless of whether that government is democratic or not” (Fukuyama, 2013:3). It is the exercise of authority over a country’s economic, political and social affairs because it remains a critical link in the sustainable development of any nation.

## **1.6 Literature review**

The review of related literature is used to establish the agenda around the research problem. It reveals the views and arguments by other scholars which support this study exploring the extent to which the research problem has been investigated before. According to Wellington (2010) literature review establishes a preliminary foundation for any research. A well thought out literature review launches the study in a proper operational and historical framework. This means that through a literature review the researcher can position their own study by mapping clearly its limitations and pinpointing the gaps of knowledge and information that the study seeks to fill. If the literature review is carried out properly it acts as a crucial link between the research questions and data analysis in the study (Wagner, 2010). In this case the literature reviewed included books, journals articles, Masters and PhD theses, and Internet-based sources.

Music in modern societies is often used and viewed as a refreshing agent after a hard days' toil. For that reason, Stokes (1994:5) re-emphasises the social role of music because he argues that "it provides means by which people recognise identities and places, and the boundaries which separate them". In other words, people use music not only to place themselves in a particular social context but also to learn about other people and what obtains in their social spaces as well. For the state or the ruling elite music can be used as a tool to provide individuals with a sense of belonging. The state can also use music as a supportive strategy for a regime or an ideology. Martiniello and Lafleur (2008) give classic examples of Nazi German and the Soviet Union, who both saw music as a way of promoting national identity and for gaining support for the dominant ideology. They suggest that in Germany, school children were obliged to learn the *Horst-Wessel* song (official song of the Nazi Party). It was important for them to know and recite the song because it was used as a strategy by the state to promote and enforce a national ethos. As a result, for the ruling elite music plays a critical role in nation building. Martiniello and Lafleur (2008) conclude by stressing the urgent need to develop research on music and politics of which protest is part. Hence, the current study aims at contributing modestly towards filling in the gap identified in literature by examining the extent to which Kalanga music contributes to the subject of music as an expression of protest.

Quirk Cort (2013:5) is of the view that "until the late 1960s, serious scholarship involving the impact of popular music as political expression was lacking. Studies generally tended to focus" on other genres such as speeches, essays and historical documents. In her thesis, Quirk Cort (2013) examines the rhetorical function of protest songs performed in the 2000s in America. During this period music is used as a bulwark to challenge the power structures by endowing the audiences with power to overcome adversity. The songs performed during the period that Quirk Cort (2013) studies transmit messages that unite the members of different movements and the push for societal transformation. This research is significant, to the current study because it provides some insight as to the power of protest songs in passing certain messages. Musicians will put across their ideas differently and at times by blending the lyrics of the songs and the type of music performed. Music also allows different artists to deduce

and pass on different viewpoints to the audiences on a similar phenomenon. Protest music allows for unfiltered messages to be passed on to audiences, a feat which is very difficult for other media outlets to achieve. Since media is such a powerful tool that allows the public a chance to dialogue on issues of mutual interest, it then warrants that it be closely examined by the researchers so as to appreciate the value it brings to society. It is a form that can be very persuasive and can inspire audiences to rethink their conditions because it affects them on an unconscious level.

Finnegan (1970) is one such scholar who has extensively researched on African oral studies and from whose work most scholars have been inspired. She has contributed substantially in the area of oral literature where she explores various topical and political issues mediated through songs. In East Africa, for example, Finnegan (1970) argues that songs can be used as a means of reporting and recounting and remarking on what is taking place presently, for rhetoric and to redirect the opinions of the masses. The work of Finnegan contributes to the knowledge of where and when people are likely to use songs as an avenue of commenting about their societal concerns. The discussion she engages in with regards to the functions of music provides a broad theme of songs as coping mechanisms within the context of strife and discontentment.

Finnegan's concern with what songs can achieve is further addressed in her 1992 work. In this work she sees oral poetry and songs as a way of settling conflicts between individuals or groups in social settings as well as in politics. Two cases presented by Finnegan which are of relevance to the current research involve the West Nigerians. In response to their frustrations with the federal elections of 1959 they composed satirical political songs. Faced with similar concerns, the Bashi singers in the Congo also composed songs which were sung in the work place. This is an important development with regards to the function of Kalanga songs when one analyses the function they fulfill in times of great distress. It is believed that singers through their music illustrate that songs can be seen as weapons to draw attention to what affects them as a people. In addition to Finnegan's views Mbaegbu (2015), also investigates the role of music in Africa. Mbaegbu (2015) is of the view that music has a crucial role in the existence of

Africans. They use music in politics, in their socio-economic engagements, in religious worship and even day to day endeavors. This then demonstrates that African music is functional and cannot be divorced from the values of a particular culture or community.

According to Chitando (2002) in Zimbabwe, songs were composed and used to encourage young people to rise and take up arms and deal with the colonial injustices. The songs that were sung during the liberation struggle point out the harsh unpleasant circumstances introduced by colonialism as well as to chastise white obstinacy. The songs provided a narrative of colonialism and subjugation. Chitando (2002) highlights that while the traditional songs were used, Christian songs were also effectively used to empower and assist Africans in their protest against a racist government. In this case music was used creatively to inculcate the value of the war of liberation and to demonstrate what freedom would entail to the masses. Music was used as powerful tool before independence, it was used to celebrate independence in 1980 but the post-colonial ecstasy did not last forever as cynicism began to creep in the late 1980s to the 1990s.

Chitando (2002) further acknowledges that, the flawed economic and political paradoxes of the 1990s threatened to expose the unified political dispensation. Corruption, extravagant attitudes and bigotry showed that the black government could not deliver the economic wonder it had promised. The economy at the time was fast shrinking. It is at this point that musicians started protesting the emerging trend where the black elite were getting richer while the poor got poorer. As a result, people were trapped in a vicious and agonizing circle of poverty. In the period lasting over a decade from 1990-2001, government adopted the Economic Structural Adjustment Programme (ESAP) over the communist attitude that was in place since independence. During this era, there were heavy retrenchments, prices soared, the rate of unemployment increased and poverty was wide spread as well (Chitando, 2002). At this point Vambe (2000:84) observes that musicians captured the national mood in their compositions when he says “in the late eighties and early nineties, young African singers were more strident in their criticism of the failure of the government’s economic policies.” The songs composed and released during this period sought to criticise and condemn the



difficult situation people found themselves in. This then demonstrates that protest music is not only a preserve for secular music but also gospel musicians participated in the protest.

Mazuruse (2010) discusses the depiction of the theme of protest in selected Shona novels. His study focuses more on the post-independence era in Zimbabwe. The issues raised by the different novels are analysed in the context of the socio-political and socio-cultural problems in post-independent Zimbabwe. Mazuruse (2010) further examines the degree to which protest literature is crucial for African people to free themselves from the fetters of colonialism. In his analysis of the novels he demonstrates how the writer remonstrates against the government which has failed to deliver on the independence promises. One of the factors that lead to such failure is corruption. The study concludes that for any work of literature to be reliable and useful to society it should be able to offer constructive and corrective criticism rather than highlighting the criticisms and ending there. This is an indication that protest literature is an important tool for social transformation in Zimbabwe. The current research also pursues the theme of protest through the analysis of an oral genre which is music and this work will also assist in defining protest and the general understanding of what protest literature is. The difference also lies in the texts that are used for protest analysis. Mazuruse employs the Shona novel while the current study makes use of music to tackle the subject of protest.

Moyo (2008) studies Albert Nyathi's music to determine how he has used it as a channel to dialogue on the social and political concerns in Zimbabwe. In order to understand Nyathi's music, she studies the lyrics of the selected songs, the use of rhythm and the songs are selected on the basis of the political themes in them. Some of the issues addressed in the songs are problems of food shortages, lack of freedom of expression in the country, the failure by the state to deliver on the promises of independence and corruption. Just like Moyo's study, the current research seeks to unravel the socio-political and economic concerns raised in Kalanga music. Moyo's study differs from the current study in that, the current utilises the Critical Discourse

Analysis framework to unravel the underlying themes in Kalanga music. Moyo concludes that, Nyathi's music goes beyond simply reflecting and describing situations but also becomes an avenue through which he opens spaces for discussions of other subjects not openly discussed in the country. This is a demonstration that popular music can provide spaces of expression in repressive situations as well as facilitate the opening up of discursive spaces.

### **1.7 Conceptual framework**

The study employs Critical Discourse Analysis (CDA) as a conceptual framework to help identify the discourses that lead to the themes of protest in the music. "Discourse analysis challenges us to move from seeing language as abstract to seeing our words as having meaning in a particular historical, social, and political condition" (McGregor, 2003, n.p.). In this study, CDA is used to understand the challenges faced by Zimbabwean citizens through the analysis of meanings carried by music as a text. Discourse does not only shape society but it is able to reinvent and recreate them by exposing issues of domination, marginalisation and inequality.

Rogers (2004) opines that CDA is used to clarify, define and deduce the relationships that exist between language and the society. For the purpose of this study, it is critical to preview the relationship because it brings out the power relations that exist in society. According to Luke (1995), CDA exposes the way in which the ruling elite try to impose their interests on the poor and weak masses. This is achieved to a larger extent, by giving a version of reality that favours the interests of the elite. CDA is then used as a tool to unravel such acts so as to inspire the masses to transform their lives by resisting such domineering powers (McGregor, 2003). In this study, CDA is used as a conceptual framework because it is concerned with and inspired by the need to study and understand the irresistible public and collective matters. It also challenges the study to move from "seeing language as abstract to seeing the words in the music as having meaning in a particular historical, social and political condition." (McGregor, 2003:2). Given the power of song, CDA is necessary for describing, interpreting, analysing and critiquing the socio-political and socio-economic life of the Kalanga people as reflected

in their music. CDA is more effective when coupled with other analytical techniques (Jensen, 2008). In this study, CDA is combined with hegemony theory and content analysis, affording it a chance to offer deeper analysis of the songs. The analysis focuses closely on the discursive spaces of the Kalanga songs.

## **1.8 Research methodology**

This section focuses on the research design and research methods applicable to this research study.

### **1.8.1 Research approach and design**

The qualitative research approach was used in this study. The qualitative approach was considered to be the most appropriate because it explores the “quality of experience and actions as lived by persons” (Fischer, 2006: xv). It also allows for more insight into the different views which relate to the subject of study since it permits participants a more open route to express their different opinions as well as to show and prove their actions (Henning, Van Rensburg and Smit, 2004). This qualitative method allowed participants to generously express their views without being influenced by the biased ideas and assumptions of the researcher.

The design found suitable for the current study was a case study. A case study design was used as it studies societal problems through a systematic and detailed exploration of a single situation or instance. A case study design can be defined as “...an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident” (Yin, 2003a:13-14). The design afforded the researcher a chance to gather and organise all the data relevant to the case of Kalanga music. It also provided an opportunity for the intensive analysis of the songs.

In addition to a case study, phenomenology was also adopted. According to Setsiba (2012:52) “phenomenological research focuses on the meaning that an individual gives to the experience rather than a concern with causality or the frequency of certain

actions, behaviour patterns or occurrences.” The current study focuses on the different experiences of the people between the year 2000 and 2013 and the music composed and sung during that period. The study describes and analyses these experiences as presented through Kalanga songs.

The study also relied on historical research. According to Spilackova (2012:23) “the main objective of historical research is to ascertain and describe history of any human activity.” These are usually critical documents that heavily complement materials collected by researchers. Historical research offers a rational and impartial placing of data so as to find truths and be able to draw informed conclusions about events that occurred in the past. Historical research will give details about the place where the events took place, the people involved, the time when the events took place and the extent to which humans were involved. The study relied on documentation such as books, journals, to understand the historical perspective of the phenomenon under study so as to locate it within its context. This is because historical research thrives on locating texts within a particular historical period. The general stance of the whole study is interpretive in nature.

### **1.8.2 Population and sampling**

Bamberger (2000) is of the view that qualitative research utilises multiple strategies of sampling and what determines the choice of any particular strategy is the purpose of the study. Henning, Van Rensburg and Smit (2004) observe that the main goal of selecting participants in a qualitative study should aim at finding appropriate participants who will provide rich and appropriate sets of data. This study employed non probability sampling methods for all its samples. Non probability sampling allowed for the deliberate selection of units that reflected particular features that were of interest to the study. In this study, purposive and convenient sampling methods are used. The two sampling methods allowed the researcher to choose and pick the respondents who best met the purpose of the study and respondents who were readily available to the researcher as a result of their accessibility. The selection of the Kalanga musicians and their songs was based on the above mentioned methods. University lecturers and post graduate

students were also selected on that basis. The identified groups were considered to be the data rich participants for the study of Kalanga music as protest literature.

### **1.8.3 Strategies for data collection**

A case study design utilises different methods for collecting data. In this research three methods of data collection were used.

- 1) Collection of recorded songs: recorded Kalanga songs were collected, listened to, transcribed and translated from Ndebele to English. In collecting and selecting the songs particular attention was paid to the content of the songs in relation to the aim of the study.
- 2) Questionnaires: Questionnaires were administered to post graduate students and university lecturers in an effort to get their views on the purpose of Kalanga music in relation to protest and the study problem in general. Questionnaires were written in English because most of the participants were erudite.
- 3) Interviews: semi-structured, individual interviews using an interview guide were used to solicit for views on Kalanga music as a protest tool. Kalanga musicians, university lecturers and post graduate university students were interviewed. The participants were interviewed in their places of preference. The proceedings were recorded and later transcribed.

### **1.8.4 Data presentation, discussion and analysis**

Yin (2003a:109) observes that data analysis consists of "examining, categorizing, tabulating, testing, or otherwise recombining both quantitative and qualitative evidence to address the initial propositions of a study". Neuman (1997:426) concurs with Neuman by stating that "data analysis means a search for patterns in data". Neuman (1997:426) further observes that once a pattern is identified, it is interpreted in terms of the "setting in which it occurred and that the qualitative researcher moves from the description and narration of a historical event or social setting to a more broad interpretation explanation of its meaning." The data for this study was presented using tables as well as the narrative style. Data analysis in this research proceeded through the qualitative content

analysis route. Content analysis relied on textual engagement which involved explaining concepts embedded in the text. To achieve a meaningful understanding of the song text, inductive and deductive processes were involved. The discussion is presented thematically.

## **1.9 Scope of research**

The study investigates Kalanga music as a form of protest by analysing the nature and content of the music. The research has seven chapters. Chapter I is the introduction, which outlines the aim, the objectives and the justification of the research. The chapter also outlines the methods that are used to collect information and the perspective from which the collected information is interpreted and analysed. Chapter 2 discusses the literature review. Chapter 3 presents the theoretical framework. Chapter 4 outlines the theoretical framework that is employed in the study. Chapter 5 deals with the presentation and analysis of findings from questionnaires and interviews. Chapter 6 discusses themes that are prevalent in Kalanga music as a consolidation of views from Chapter 5 and the analysis of Kalanga lyrics. Chapter 7 is a conclusion of the study. It summarises the findings of the study and also presents recommendations for future research.

## **1.10 Ethical considerations**

The handling of key participants in the research is the most crucial ethical matter because it demands guaranteeing the human participants that they will not be affected physically or emotionally. This matter is crucial because if the participants are mistreated and their rights are not respected or they are exposed to harm, the entire research initiative fails. Informed consent must be provided by research participants and it implies that they should know what participation in the study entails. They should be free to choose and should be willing to participate in the study. To achieve this, the researcher introduced herself to the respondents. Further, to obtain informed consent the following information was provided to potential participants, the purpose of the

study, potential risks and benefits were shared with the participants, confidentiality was guaranteed to the participants and an indication that participation was voluntary and participants were free to withdraw at any time from the study was also shared with the participants.

## **1.11 Conclusion**

In Africa, any work of art should be functional; it should play a crucial role in addressing the concerns of the citizens. Zimbabwe's experiences have been captured differently by different people mostly through the analysis of novels and other literary works. The intention of this study is to explore how Kalanga music is used as a protest tool. To protest the socio-economic and the socio-cultural challenges faced by Zimbabweans. In order to achieve this, the chapter explores the background of the study by considering the various roles that music plays in people's lives. The statement of the research highlights the fact that the role of music as a protest tool has been ignored; hence the research seeks to draw attention to the message of protest carried by Kalanga music. The study critically analyses the nature and content of protest music of the Kalanga ethnic group in Zimbabwe. The objectives section gives a highlight of the research objectives and the research questions asked. After that, the chapter justifies the significance of this study by noting that in recent years not much scholarly work has been written on Zimbabwean music, especially Kalanga protest music. The keys terms are then defined in relation to how they will be used in the study. The literature review section highlights the related literature that is used to establish the research agenda. It also demonstrates the extent to which the research problem has been investigated before. After literature review the chapter discusses Critical Discourse Analysis (CDA) which is used as the conceptual framework of the study. In the last two sections, the chapter reveals that the study will employ the qualitative technique in conducting the research where content analysis will be used to interpret and code the textual material. Interviews and questionnaires will be used as data gathering tools for the study.

## **CHAPTER 2**

### **Literature review**

#### **2.1 Introduction**

The preceding chapter introduced the study by outlining the background, aim and objectives of the study, the statement of the problem, questions to be answered by the research, justification and scope of the study as well as the summary of chapters. Chapter 2 reviews literature related to protest music and art. The chapter recognises the presence of other works on protest. Such works are important for this study because they help in the understanding of protest and the different concerns that inspire protest. The review of related literature is used to bring focus and clarity to the research problem as well as to broaden the researcher's knowledge base on the research area. The literature review focuses on related studies in the world and on the African continent. It then focuses on Zimbabwean literature with a view to distinguish the focus of the current study from previous studies. Most of the Zimbabwean literature that is reviewed was published from the year 2000 and most of it analyses songs that were sung in the Shona language and only one study discusses Kalanga music in particular. In view of the reviewed literature, the uniqueness of this current research is justified.

#### **2.2 Literature of related studies in the world**

Davies (2005) discusses the relationship that exists between music and politics and he notes that the two components are not usually discussed together. He believes that the two are topics that are generally regarded as mutually exclusive. Politics is taken as a more serious entity that warrants discussion while music is considered for its entertainment value. Davies (2005) believes that more attention has been focused towards the tracing of the origins of politics and less has been done on the overlap of



politics and music. This lack of attention on the relationship between the two diminishes the value of the symbiotically related subjects. The current study believes that the two subjects are closely linked to each other because music has been used by different governments as a tool to control and propagate government's propaganda. Street (1986, 2003) demonstrates how music was used by the Soviet Union in the 1930s, the Nazi regime during the Second World War, and by the British political parties during the 2001 election campaign as a means of political leverage and control. Governments have at times used music as a source of power to sway and influence people towards their own ideologies. Generally, Street (2003) posits that governments have always used music to pursue their own agenda; however, the current study contends that those who are governed can also use music as a source of power to communicate their messages to the rulers and to their fellow countrymen.

Davies (2005) further expands that at times music can be used as a means for influencing and bolstering political power. The power that it has to achieve the stated also enables music to enact a downfall to such establishments and power bases. This implies that masses can also use music to ridicule, to question and even to complain against socio-political ills that affect them. Music can be used as an avenue to communicate with or to the sources of power in different communities. Davies (2005:117) notes that the "potential of music to promote approved causes is linked to its potential to fuel rebellion" as well. Music has a history of being used as a tool of resistance and confrontation. Music has the ability to form and sustain political action. History is replete with examples of how music has been used to oppose authority and to demonstrate its powerful subversive nature. Davies (2005) elaborates that music has emerged as part of the alternative space that masses could use to air their views on the political directions of their societies. The current study explores the role of music as a tool of protest during the period 2000-2013, a period where Zimbabwe continued to experience a downturn economically. As a form of verbal communication, music is a flexible form of expression that easily conveys anti-establishment sentiments to the masses.

Martiniello and Lafleur (2008) in their analysis of music and politics are of the view that the state of the current literature has been inattentive to the political messages in ethnic and migrant groups and it has concentrated more on the predictable forms of political involvement. Yet music is a human action and like all other human actions it is always political. They note that the political messages carried in some songs may be more unequivocal than in others or at times the lyrics may seek to frame the mindset and the attitude of the audience in a particular manner. The lyrics at times go beyond just giving an opinion about a particular issue or situation but they also provide the masses with guidance on how to engage in collective action. The current study observes that Zimbabwean scholarly research has generally ignored the artistic productions by Kalanga musicians in terms of its analysis and locating the relevance of the music in the Zimbabwean socio-political milieu. This study, therefore, seeks to understand the meaning and themes of protest that can be drawn from the music. It also contributes modestly towards filling in the gap identified in literature by examining the extent to which Kalanga music contributes to the subject of music as an expression of protest.

Moutsopoulos (1959) in Martiniello and Lafleur (2008) contributes by reflecting on the role of music as part of human action and practice. He intimates that from Plato to Adorno music has been interpreted and construed as a potential source of power. It does this by bringing and binding people together through their common concerns and emotions. The study agrees with the view that music has always been and will remain a potential source of power and that it can bring and bind individuals together towards a common cause. The cause can only be achieved if it is well disseminated through the channel of music.

Yanik's (2016) research studies the social role of protest music in wartime periods. Yanik achieves this by sieving through the lyrical content of songs sung during the Vietnam War and the Iraq War. In studying this music there is a demonstration that music will continuously adapt itself to suit certain condition at any given time. In the process of adapting it continuously thrives to remain relevant. Yanik (2016) further notes that from the comparison of Vietnam and Iraq War era protest songs, there

emerges a distinct parallel between the exigency of popular music and the rise of social solidarity in protest against contested current events. When songs function as stories that incite empathy and captivate their audiences, a collective consciousness can arise between groups which otherwise lack commonalities. However, the respective genres of these songs serve as critical dispersion points for messages of protest and solidarity. This is apparent in the shared emphases on patriotism and freedom that can stimulate a similar sense of encouragement despite a stark contrast in musical genre as seen with the differences in songs across the Vietnam and Iraq War eras.

For Yanik (2016), from the protest music examined it becomes clear that symbolic and emotion codes happen simultaneously rather in response to one another in song, suggesting that the power the listener derives from these songs is reinforced by the constant appeal to emotional experience and reaction that music itself can evoke, perhaps more readily and instantaneously than a speech. This comparison of speeches and songs suggests that music can carry an affective message, through combining music and lyric, that carries a more emotional weight. Though often different in exigency, the protest songs of the Vietnam and Iraq War eras emphasize the need for collective empathy just as Bush did in 2001 and the candidates do today in 2016. Acknowledgement of this power that the music carries demonstrates the importance of this type of narrative and the effect it has on the diverse groups both as a form of conscientisation and sensitisation on the crises that the people will be faced with. This research also demonstrates that popular songs are not merely frivolous components of various sects of culture, or passing sources of insignificant entertainment. Instead, they and their writers are critical contributors to the shaping of certain eras. They play irreplaceable roles as they spur collective mindsets of protest across many social aggregates through their appeal to the desires, the morals, the lamentations, the angers, and the passions of the Kalanga people and Zimbabweans in general. To reach such conclusions, Yanik (2016) utilises a narrative analysis of two representative samples of protest music appropriate to each of the two war periods under study. The lyrics of the songs are compared and contrasted both within and across the two periods. The current study utilises content analysis, hermeneutics and semiotics to try and

understand the protest themes found in Kalanga music. These methods represent a structure which will lead to an understanding of the concerns of the musicians. It also aids in understanding that music has always been functional in contexts where it emanates from as well as how Kalanga music has shaped their world view. The review also demonstrates how this same music can act as a protest tool against the ills that inundate the concerned community and Zimbabweans at large.

### **2.3 Literature review of related studies in the African continent**

Finnegan (1970) is one such scholar who has extensively researched on African oral studies and from whose work most scholars have been inspired. She has contributed substantially in the area of oral literature where she explores various topical and political issues mediated through songs. In East Africa, for example, Finnegan argues that songs can be used as a means of reporting and commenting on contemporary matters, political concerns, for propaganda and to mirror and mould public opinion. The work of Finnegan contributes to the knowledge of where and when people are likely to use songs as an avenue of commenting about their societal concerns. The discussion she engages in with regards to the functions of music provides a broad theme of songs as coping mechanisms within the context of strife and discontentment.

The concern with what songs can achieve that Finnegan addresses is taken further in her later work (1992a) in which she sees oral poetry and songs as a way of settling conflicts between individuals or groups in social settings as well as in politics. Two cases presented by Finnegan which are of relevance to the current research involve the West Nigerians. In response to their frustrations with the federal elections of 1959 they composed satirical political songs. Faced with similar concerns, the Bashi singers in the Congo also composed songs which were sung in the work place. This is an important development with regards to the function of Kalanga songs when one analyses the function they fulfill in times of great distress. It is believed that singers through their music illustrate that songs can be seen as weapons to draw attention to what affects them as a people. In addition to Finnegan's views Mbaegbu (2015), also emphasises the indispensable role of music in Africa. He is of the view that it cannot be separated

with the existence of Africans. It is crucial in all the facets of their life from politics to religion, to their moral life and even their socio-economic commitments. She concludes that, there is mutual balance between African music and morality. This then demonstrates that African music is functional and cannot be divorced from the values of a particular culture or community.

Gelaye (2001) studied Amharic poetry (yaqal git'im) and song (za fan) of the rural peasantry that were performed and recited at community level since the change of government in Ethiopia in May 1991. He observes that they play a significant role in reflecting serious problems and contemporary issues of the rural society besides their function as entertaining and instructing in the daily lives of the peasants in East Gojjan Administrative region. It is the only way and means of expression to air out their ideas, opinions, attitudes and impressions as well as their deep feelings of joy and happiness, sorrows and grievances both on different private and public performance occasions and contexts. Gelaye (2001) concludes by observing that the peasants of East Gojjan frequently and critically express their views, attitudes and feelings towards various state policies and directives. They do this through some form of protest and usually in the absence of a written medium they use their collective memory that they have accumulated and used for generations.

The oral poems and songs from the studies of peasant communities illustrate topics associated with the change of government, land redistribution, local authorities and their administration as well as a variety of other contemporary issues of the rural society. They also shed some light on the understanding of the peasants' consciousness, their observations and critical commentaries on comparing past and present regimes, using their creative capabilities in their poetic traditions. Their poetry and songs are created in response to diverse contemporary politics of their country, as well as from their need for social change and a democratic system. The study by Gelaye will guide the current study in drawing themes from the Kalanga music and in demonstrating how and what musicians are responding to.

Boum (2012) discusses how hip-hop music in Morocco was used as a protest route. He analyses the songs of Maknes based hip-hop group H-Kayne who used their music to

cry out against the grim social and economic realities. In Maknes, like in other urban neighbourhoods throughout Morocco, hip –hop has represented a form of protest for younger generations who have suffered from unemployment and lack of opportunities. H Kayne (Moroccan Arabic for ‘what’s happening’) pioneered hip-hop in Morocco in the late 1990s and they are representative of a new street culture as an alternative outside of the familiar family and state structures. The group drew its inspiration from local culture to critique the economic, social and political problems of Moroccan youths.

Boum (2012) states that, the hip-hop artists claim that their music emerged at a time when freedom of expression was limited and government censorship dominated the political and cultural scene. The emergence of YouTube in 2005 as a space for information sharing revolutionarised the channels for information circulation. The circulation of hip-hop music increased because the political, social and economic grievances were publicly circulated without state censorship. Youth artists then used the channel to contest their socio-economic marginalisation and to challenge state subjugating policies. H- Kayne not only protested the economic inequalities in the country but also attributed their misfortunes to some elite parents, some of whom were key decision makers in government. Boum (2012) acknowledges that in one of the performances of this group it was not the physical appearance of the performers and the audience that struck his eyes but it was the lyrics of the songs that caught his ear. The songs were sung in Moroccan Arabic and in French. The lyrics captured the fact that as the state and the political parties failed to improve the economic conditions of the younger generations, these have become disenchanted with the current regime, turning to the West. The worldviews and lifestyle markers of many young people have shifted towards western culture, especially towards the United States and Western Europe, in opposition to pan-Arabic and Islamic worldviews. Legal and illegal migrations have become the vehicles to improve their conditions despite the obstacles to obtaining visas, the risk of death while crossing the Mediterranean and the disappointments of the European El Dorado.

Boum (2012) further gives a background that by the 1980s, the Moroccan public sector was not able to absorb all the graduates and riots against the central and local

government erupted. Frustration and anger began to dominate the country especially as corruption and economic disparities grew. The government failed to provide employment. At this point, he states that while some turned to religion and other ideologies to express their anger others used music (especially hip-hop) to voice their frustration about the system despite all the political and social hurdles. Sayyed (2003) in Muhana (2003) argues that their movement was not an open movement of protest as many people saw it. They sang from their background of poverty, they sang about their insecurity and apprehension because that is what they felt at the time.

This demonstrates that hip-hop music in Morocco has since its inception crossed the red lines that the government has defined as sacred for years. Hip-hop music has been used as games of political inversion where the youths have been allowed to critique the state and its policies in public. The youths have always used music as an avenue to protest against their challenges. It can be gleaned from the analyses that the Moroccan youths used Hip hop music to react to the social ills of their environment and this gives a good background to the analysis of the content of the lyrics of Kalanga music as well as to dig deeper in order to understand the circumstances that have led to the production of the music.

Gecau (1997) discusses the popular political songs which were produced in Kenya in the period 1990- 1992. The songs were produced as part of political pressure for political changes in Kenya at a time when they were similar pressures in other African countries and the world. In the study of Kenyan popular forms of expression, particularly in the context of power relations, two aspects are taken into account. That is the structure of economic and political domination on one hand and responses of popular audiences to this on the other hand. According to Gecau (1997), popular songs perform the task of providing knowledge of this material world from a unique perspective, that of the singer and of the social group in which he or she is located. This is important for the current study because Kalanga music will provides a unique and specific experience from the Kalanga community on protest.

In addition to Gecau's study, Nyairo and Ogude (2005) also study the popular song in Kenya during the 2002 general election. They deal with the politics of creating the

music, how it is going to be disseminated and how the audiences are going to receive and understand the music. How they receive and understand the music has repercussions on its consumption. That first part is not the concern of this study per se, however the two studies intersect when they discuss the systems that work to undermine creativity and independence of artists. This is an experience which resonates with the muffling of the voices in Kalanga music. Nyairo and Ogude's (2005) study progresses by analysing the lyrics of the songs. In the lyrics there is indication that common experiences are shared through songs which enable people to mobilise themselves so as to institute change in their communities. The power of music is found in the way it congeals into a set of conventions that result in a shared tradition. This is achieved through the themes and concerns of the songs that resonate with the lived experiences of the people. Through them the issues and events that constitute a people's experience are witnessed. These views and sentiments are critical for the current study because they illuminate the fact that music documents a people's history, their experiences and is mnemonic. This buttresses the views of this study that music is a travelling text for the experiences of the Kalanga community.

Schumann (2008) stresses that, it is important to understand and study music because it reveals popular sentiments the people at a particular time in history. The sentiments might not remain the same because music will respond differently to different circumstances. He cites an example of the apartheid era in South Africa where during the early days music composed sought to communicate the common experiences and concerns of the people. Later on the music was used as a tool to confront the state on the ills of apartheid. It further sought to offer alternative political and social spaces for people to air their concerns about the repressive system. At times the songs produced would not be explicit rather their meanings would be concealed in the seemingly harmless lyrics. In that concealed nature they become more meaningful and raise the aspirations of the people as noted by Mandela in Schumann (2008) who emphasises that, the magnificence of African music lies in its ability to convey a depressing tale while at the same time it lifts the aspirations of the people. This demonstrates that music can act as a critical pointer towards the public sentiment and such sentiments can only come to light through the study of Kalanga music.



Zondi (2008) through her study also gives a South African example of the role of music among the Zwelibomvu rural women. She investigates the factors that motivate rural women to sing. In her study she demonstrates that rural women engage music as a channel to deal with their day to day challenges. The Zwelibomvu women have used their traditional music to negotiate their spaces in rural South Africa. Zondi (2008) believes that although the study is confined to the Zwelibomvu community, the stories told through the songs are representative of women's struggles in general. These are struggles with gender issues and power inequalities which obtain in communities. The work by Zondi demonstrates how music has been used generally to deal with different challenges faced by individuals and groups. Through the medium of song, people are able to get reprieve and comfort from the problems they are faced with. They can even go to the extent of sharing the particular problems through the medium of song.

#### **2.4 Literature review of studies conducted within Zimbabwe**

Chitando (2002a) studies the historical development, the social, the economic and the political significance of gospel music in Zimbabwe. He notes that gospel music played a crucial role in expressing dissent and the lamentations of the people. This is viewed as an indication that life has always been a struggle for the people hence the need for gospel music to speak to those issues as well. This, therefore, demonstrates that each historical epoch in people's travesties will have its own issues to be celebrated and frowned at. People will always remonstrate based on their experiences of a particular era. According to this narrative the Shona protest song arose due to different encounters with the frustrations of life. In such desperate situations individuals would look to the spiritual realm for answers and interventions. Chitando (2002a) further notes that among other themes explored by gospel music is the theme of socio-economic difficulties and protest. He acknowledges that although this genre of music has been ignored as a type of music that could express protest, however gospel musicians have proven a keen and unforeseen understanding of economic problems. Gospel artists have sung about the issues that were afflicting people in a polarised political environment. Their call was that it is better to trust in the omnipresent than to trust in finite and treacherous and cunning beings.

Chitando (2007) in his research observes that the protest song in Zimbabwe prior to the attainment of independence in 1980 was caught in the euphoria of independence. Chitando highlights that he understands that optimism because a bloody and costly war had just ended and black majority rule had been ushered in. It appeared that the ancestral spirits were firmly behind the new dispensation, while the Church thanked God for His guidance. If the protest song had been directed at an oppressive white minority and its surrogates, what space would be left for it when the fruits of independence were to be enjoyed? Chitando (2007) highlights the nature of the protest song among the Shona in the period before 1980. He establishes that music has played an important role in human social and religious history. Across the world's religious traditions, music has had multiple functions as in communicating with the sacred, reinforcing identity and as an avenue for articulating group sentiments. Chitando (2007) goes to the extent of highlight the short comings of declarations made by Kahari (1981). In this work Kahari proclaims that proper protest music ended with the independence of Zimbabwe in 1980. Chitando refutes the claim because he believes that protest music has continued to the present. Artists might not be protesting against white domination but they are pointing out issues that afflict them on a day to day basis be it from an individual perspective to a community and a global perspective. Chitando generally examines music in Zimbabwe from a religious perspective but is also attentive of the nexus between music and politics.

Gwekwerere (2009) examines Zimbabwean gospel music produced in the period 1980-2007. Her thesis is that in the 1980s gospel music was celebratory and conformist, but its mood changed to being critical of government malpractices, political violence and economic mismanagement from the 1990s to 2007. The importance of this scholars' work to my study is her cognisant attention to the complex relationship between music and politics in Zimbabwe. This study differentiates itself from hers by studying Kalanga popular music. In Africa, music has largely been associated with the institutional life of the community. One of the leading African researchers, Nketia (1992), notes that the performance could take place in any spot. His observation is applicable to Kalanga music performance because it may be performed in a public or private arena, in secular

or sacrosanct spaces. All that which the music seeks to achieve is to pass messages to the listening audiences.

Musiyiwa (2013) investigates the post-2000 Shona popular song and analyses its potential as a form for the creation and the debate of meaning with regards to land, history and certain identities. His goal is to discern how the post-2000 period in Zimbabwe is told through music. He argues that in the context of the period he studied music was highly used in the political sphere and among ordinary citizen with the aim of pushing different agendas and ideologies. He also notes that in previous researches there are gaps in the study of music in Zimbabwe. Musiyiwa (2013) notes that the state used music to demonise and delegitimise the opposition at the same time legitimising its hegemony. While at the same time, the opposition was also busy trying to legitimise their agenda for change through music. Of interest is the relatedness of the period under scrutiny between Musiyiwa and the current study. However, the researcher notes that the themes presented in the Kalanga songs are unique to the environment in which they obtain. Musiyiwa's work is informed by the appraisal framework while the current work uses Critical Discourse Analysis.

Pongweni's (1982) work has at its core a binding force of a people and a culture that is being threatened and as such calls for a united front. These songs appeared to achieve a lot more than was accomplished by political speeches and or writings. In the words of Pongweni (1982) in Barber (1997:63) the music was "adapted from their traditions and history, and...articulated the pressing issues of the day more eloquently than any political speech or historical treatise". He goes on to add that "the songs required and facilitated the participation of all" (Pongweni, 1982 in Barber, 1997:65). Accordingly, the artist's use of linguistic camouflage in addressing the socio-political issues served as a vehicle to avoid arrest for politicising the masses. For the oppressed people, Chimurenga music served as counter- propaganda to such claims. Chimurenga songs reached out to the rural masses by using traditional genre which highlighted what was lost, both the hidden and transparent contradictions inherent in the colonial hegemony under which the majority blacks were living. This was achieved by bringing the common cultural ground incorporating ancestral spirits and adapting it to Christianity so as to

accommodate those who had adopted Christian ways. The most important message that the artist spread was that unity would bring them victory. This reflection is similar to what the current research seeks to bring to the fore, where the music is seen as a vehicle of awakening humanity to the challenges that they are faced with.

Generally, Pongweni's (1982) intention is not only to document the liberation war, but to celebrate independence through music as well. The songs are clustered in the following manner "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). This brings to light that music always has a function and music can be made to mean for whatever purpose. This same sentiment is brought out by Storey (1996:4) who opines that music is indeed a site of ideological struggle. This is a critical view for the current study because it strongly speaks to the theory that is used in the analysis and discussion of Kalanga music. In the study, meaning should be unearthed from the songs because there is no absolute meaning, meaning is always recreated and all the silences brought to the fore.

Vambe (2000) focuses on how music has been used by nationalist government in its nation building project and how this led to some clashes with some artists' ideologies. These were the kind of artists who were concerned with revisiting the endorsed truth about the liberation history and nation building processes. Part of the project included banning or muffling the songs that were deemed subversive of state policies, yet they were very appropriate for the post-independence period. Vambe's work focuses on the use of music for political ends the current study does draw a crucial link between popular music and power struggles and how popular music can become contested space in power relations. Such views form a strong basis for the discussion of Kalanga music in a repressing environment seen through the eyes of critical discourse analysis. In his 2012 work, Vambe still believes that Chimurenga music did not lose its lustre after independence but it continued to play a critical role even after independence. He

espouses that the music has continued to be critical on issues of corruption, bad governance and the delay in distributing land to the poor.

Pfukwa (2008) presents and evaluates songs that were produced and performed in guerrilla camps during the Zimbabwean liberation war in Mozambique. He classifies the songs on the basis of their intended purpose during the liberation war and he also views them as “historical narratives.” In order to analyse the songs, he searches for the link between music, ideology and popular culture. Pfukwa (2008) contends that the songs produced and sung during that time played a central part in the liberation war. The same songs have remained as significant accounts of that struggle. The songs were part of the struggle for change within the political, cultural and social arena. The songs selected and analysed bring out certain aspects of the war such as humour and sexual innuendoes, deceitfulness and the artillery that was used. This article furthers the assumption that is made by the current study that there is a particular ideology musicians seek to espouse through their music and that music sung during a particular period is a key narrative of the socio-political circumstances of that time.

Muchemwa (2010) is of the view that the Zimbabwean post-colony is reconstructed through musical galas and *biras* (usually an all-night religious performance in honour of the ancestors) and state funerals, arguing that these have become the spectacle through which ZANU-PF has tried to create an alternative account by usurping people’s lives and redefining issues of national identity. The term *bira* is an anglicised Shona noun. In post-2000 it was adopted by the state to refer to an annual all-night musical performance in honour of the late vice president, Simon Muzenda. In the context of the Zimbabwe, the seemingly innocent *biras* have been used by the state to demonstrate its power over the citizens. Borrowing from Mbembe (2001), he sees this as a broad strategy used by the regime to dramatise its magnificence and maintain its hegemony and legitimise its power to govern. Since popular songs are one of the oral and aural mechanisms the state uses to narrate its version of national identity, Muchemwa’s work is useful in this examination of how the political identities are constructed through the hegemonic use of song texts. However, Muchemwa’s interest is not in analysing song

lyrics but only in assessing the use of the musical festivals for state hegemony. His study is only concerned with the politically-oriented functions of popular music yet the current study also looks at the socially oriented functions of music.

Duri and Gwekwerere (2007) explore the connection between music, protest and the story of post –independence Zimbabwe. They analyse music sung by various Shona artists. Their goal is to demonstrate that protest music is a precise and operative observer of a people's life. They further discuss the capability of music in articulating people's concerns and challenges. Music is viewed as a tool that raises awareness towards social transformation. They recommend that music should be combative and hostile so as to enable it to deal with post-independence challenges. The analysis lacks balance because it blames the political elite for all the woes and problems. The current research differs from this analysis because it also looks at how the common people inflict pain on each other. It tries to show that popular musicians do not only sing about the influential but they also comment on the social issues inflicted by the unimportant.

Kahari (1981) represents one of the pioneering works of research on the popular song in post-colonial Zimbabwe. Kahari attempts to establish the link between the modern and traditional protest songs by navigating the Shona history looking at how the Shona protest song was composed or revived with recourse to previous periods during different periods from the pre-colonial to the post-colonial period. His identification of different types of protest songs from Shona folklore is an indication of the attempt to classify (protest) songs to clarify their rhetorical purposes. He identifies six types of protest songs; the dance song, traditional war song, traditional religious song, the *bembera* (ironic hyperbole), the folktale song and a protest song sung by a married woman against her mother-in-law. The protest song also found expression in events associated with the struggles of married life, the demands and intrigue accompanying polygynous unions, as well as other social occasions experienced as being oppressive. A daughter-in-law could express her frustration with a nagging mother-in-law through song, while a junior wife could also articulate her concerns about the domineering attitude of her seniors through the protest song. A family head unhappy with the size of his field could also appropriate this socially sanctioned technique to register his

complaint. The song therefore was a powerful medium which facilitated the expression of feelings to avoid militant confrontation. The targeted individual or social group was expected to decipher the message and work towards accommodating the complainant. Whereas, Kahari does not give an in-depth analysis of the songs from a Critical Discourse Analysis perspective, in this study the songs will be categorized under themes to illustrate the major socio-political and ideological contexts from which they arise. In traditional societies all over Africa, inclusive of the Kalanga society all music types can be encountered and the music serves different functions in society. It is in this variation that the protest song can also be defined and located. The protest song, albeit in a veiled manner, has its background in this encounter with political power.

Mano (2007) argues that popular music can act as a variety of journalism at certain historic moments and in specific contexts. Where mass media are weak and opposition political parties are frail, music can serve as the voice of the voiceless by offering subtle avenues of expression. Popular music can perform the journalistic function of communicating daily issues in ways that challenge the powerful and give a voice to the disadvantaged. Popular music competes and rivals mainstream journalism in the ways it addresses political, social and economic realities in repressive contexts. Whereas newspapers and magazines ridicule and lampoon the powerful within opinion columns and cartoons, music radio relies on subtle wordplay to denounce the mighty and powerful. He discusses popular journalism in relation to the way in which postcolonial popular Zimbabwean musicians have effectively communicated everyday life problems in their country. The main focus is on how three Zimbabwean musicians, namely, Thomas Mapfumo, Leonard Zhakata and Oliver Mtukudzi especially from 1999 to 2005, have had their work “banned” from radio because of the way it was perceived to be challenging the Zimbabwean state. Mano argues that this kind of music should be critically explored as a form of popular journalism. His ideas are in agreement with the general conceptualisation of this study where music is a primary media through which people voice their concerns. In a sense, even in modern Africa where literacy has grown, popular songs are still functional. However, the two studies differ in the selection of the musicians. Mano uses only three who are mostly informed by the Shona culture while the current, studies Kalanga music.

Chikowero (2006) examines the issues of leadership and governance in the music of Oliver Mtukudzi. He suggests that Mtukudzi's music provides an alternative space for conflict management and transformation without using or resorting to violent means. He states that Mtukudzi's music provides elusive and indirect political comments that have gone unnoticed by many. Mtukudzi's music is regarded as an attempt to try and understand the relationship that exists between the rulers and the ruled. The analysis of some of Mtukudzi's songs has relevance to this study because it discusses the contestations that exist between the leaders and those who are led, issues that are similar to what Kalanga music raises as well.

Bere (2008) presents urban grooves as a contradictory genre, one which embodies both the cry of the people afflicted by the blues of the Zimbabwean crisis, and the celebrating drums of the state's war cry against the political and cultural hegemony of the West. He believes that with Zimbabwe facing exceptional challenges in the economic and the political sphere, the government is now playing a blame game, where the former colonisers are used as a scape goat. In doing so, the government fails to take a self-introspection on the challenges faced by Zimbabweans. Bere (2008) asserts that the sound of urban grooves is also the sound of mourning as individuals decry the blues that afflict them as a result of the Zimbabwean crisis.

In Bere's (2008) work urban grooves narratives are presented as sites inhabited by unhappy lovers whose beloved is absent, due to migration, death or divorce. Political and economic blues make it impossible for love to blossom, making urban grooves a modern day version of the early 20th Century blues in the United States, where home becomes a site of poverty and lovers depart from it in search of fulfillment, seen through migration up north to escape the poor conditions of the south (Davis 1998). Individual artists present personae making choices on how to respond to the crisis. "Those human choices are hinted at in the music, but they are explicitly explored in the words (Ellison, 1989:1). He advances that this is not necessarily the case, as music in urban grooves brings to the surface what the lyrics do not dare vocalize. He avers that the people's



response to the Zimbabwean crisis is read through the sound, a way Moten (2003) adopts, where black music is an improvisation of black radicalism. Here the musical break in a song becomes the site of inscription of the pain inflicted by slavery on the black body. Moten (2003) argues on the site of operation of black radicalism in music, syncopation, performance, and the anarchic organisation of phonic substance delineate an ontological field wherein black radicalism is set to word (Moten, 2003:85). Listening to urban grooves, there is an unmistakable sound of mourning that pervades the music. Strained and fragile voices, and horns and church organ sounds almost become screams. It is discerned from the sound of the voices and the music, a pain inexplicable in words. The study by Bere, presents a background to the analysis of Kalanga music because both studies are located in the period of the Zimbabwean crisis and it would be interesting for the current study to establish whether the urban grooves music and Kalanga music have similar or different concerns during this period.

Hadebe (2001) studies the music of Lovemore Majayivana, music that he feels best expresses the social, economic and political experiences of the Ndebele people particularly after independence. He claims that from the sample of songs that he studied, Majayivana composed and adapted songs of protest against colonial injustices in Zimbabwe and in South Africa. His music sang for the cause of the poor, the jobless, and the underpaid mine workers, the victims of police harassment and also commented on social ills such as baby dumping. To express all these issues Majayivana has used or adapted and recreated the old songs to express contemporary challenges. According to Hadebe (2001), the songs have managed to express what ordinary people would fail to say with regards to some of the darkest hours of Ndebele history. It is the ability of music to express the unsaid which is of interest to the current study. It demonstrates that music has the ability to artistically express the plight of the people during a particular era.

Moyo (2008) analyses the music of Albert Nyathi to ascertain how he uses the medium of music to engage with the socio-political issues in Zimbabwe. In order to understand Nyathi's music, she studies the lyrics of the selected songs, the use of rhythm and the

songs are selected on the basis of the political theme. The study uses theories of popular culture and popular music to examine how Nyathi uses his music for the purpose of communicating his sentiments about the challenges facing the country. Some of the issues addressed in the songs are problems of food shortages, lack of freedom of expression in the country, the failure by the state to deliver on the promises of independence and corruption. Just like Moyo's study, the current research seeks to unravel the socio-political and economic concerns raised in Kalanga music. Moyo's study differs from the current study in that, the current utilises the Critical Discourse Analysis framework to unravel the underlying themes in Kalanga music. Moyo concludes that, Nyathi's music goes beyond simply reflecting and describing situations but also becomes an avenue through which he opens spaces for discussions of other subjects not openly discussed in the country. This is a demonstration that popular music can provide spaces of expression in repressive situations as well as facilitate the opening up of discursive spaces.

#### **2.4.1 Literature review that relates to Kalanga music**

Moyo's (2013) study is only known work so far that has attempted to study Kalanga music. He studies Solomon Skuza's music. He is of the opinion that his music, just like any work of art is immersed in its own environment. It is the events of the time be they social, economic or political which give the musician the substance to make reference to. What it means therefore, is that apart from the beauty of music, it always carries a message for the people. His research zeros in on Solomon Skuza's songs in order to determine to what extent he can be described as an unacknowledged, expurgated, overlooked or undervalued musician. He further analyses to what extent his music can be said to carry a vision of the people that he represents. Moyo (2013) concludes that through his songs, Skuza, sang about issues that profoundly affected the ordinary person and they still resonate with the challenges faced by the people long after his music was sung. It is of note to the current study that this research is the only known research so far that has analysed one musician from all Kalanga musicians who have recorded songs. This, therefore, shows that there is a lot scope in studying Kalanga music. Moyo (2013) only studied Solomon Skuza's music and the period that he studies

is outside the scope of the current study. It is within this framework that this research wants to examine and quiz music as a protest tool by using music produced between the periods 2000 to 2013 by different Kalanga musicians.

## **2.5 Conclusion**

This chapter has presented a literature review on what is perceived to be protest literature and protest music by different scholars. It has also drawn from international and local studies on protest music; it has been pointed out how diverse communities resolve their day to day life experiences, be they social, economic or political circumstances. The general overview of the studies is that people will use whatever is available to them and easily accessible as well to respond to different challenges they might be facing. Music has proven to be one such tool. Emanating from this literature review is the fact that there is a reason behind every song. The review has not been restricted to a specific genre of music, but it has taken into account a variety of music. The reason for being inclusive is that while the study concentrates on Kalanga songs, that type of music is not an island rather other genres like hip hop and even traditional music have also contributed to the protest movement. One can also conclude by stating that currently there is no research that has attempted a systematic examination of Kalanga songs as a body or corpus of songs assessing their potential as protest songs through a close study of their lyrical content. Secondly, employing the Critical Discourse Analysis approach allows the research to make a detailed and in-depth analysis of how ideology is constructed in songs as a way of analysing human behaviour in general. The review also demonstrates that generally research has focused on politically oriented literature, ignoring the dealings between communities and individuals as well. Finally, as the review has illustrated, it leaves a gap and allows Kalanga music to be studied to such breadth and depth. Therefore, the ensuing chapter expounds the theoretical foundations of this study which are located in the Critical Discourse Analysis realm.

## **CHAPTER 3**

### **Theoretical framework**

#### **3.1. Introduction**

The foregoing chapter discussed the body of literature linked to the current study. This chapter outlines and discusses the theoretical agenda that guides the study. It explains the theoretical underpinnings of Critical Discourse Analysis (CDA) with its attendant concepts of hegemony, ideology and power. The theory is meant to provide support and grounding for the study and it also provides means of interpreting the findings.

#### **3.2. An overview of Critical Discourse Analysis**

According to Michira (2014:3) “Critical Discourse Analysis (CDA) is not a homogenous theory or conceptual framework. Rather, it is a broad spectrum of several approaches of analysing discourse.” The statement by Michira implies that CDA has been viewed, studied and used differently by different scholars and researchers. It is not just one uniform theory rather it is a conglomeration of approaches and frameworks. In general terms, CDA is an approach that combines some sort of textual (linguistic) theories and analysis with socio-political and critical theories and analysis. What differentiates CDA from other kinds of discourse analysis is that it seeks to deal with problems that emanate from social relations, that is, it does not concentrate on linguistic units per se, but on complex social phenomena that have a semiotic dimension and the aspect of power distribution is essential to the CDA enterprise (Wodak and Meyer, 2009).

Due to a number of schools of thought that use CDA, it has resulted in a number of definitions for the concept as well. The different definitions are all dependent on the specific writers and researchers. Fairclough (1993:135) cited in Rahimi and Riasati (2011:108) defines CDA as:

discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive

practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony.

Based on the definition given by Fairclough, CDA seeks to clearly present the connections that exist between discourse and society and to further elaborate on how those practices are shaped by power relations that exist in society. The connections might be vague and opaque to some people and CDA then seeks to illuminate such connections. Fairclough and Wodak (1997:258) quoted in Andreassen (2007:11) say:

CDA sees discourse- language use in speech and writing-as a form of “social practice”. Describing discourse as a social practice implies a dialectical relationship between a particular discourse event and the situation(s), institution(s) and social structure(s), which frame it: The discursive event is shaped by them, but it also shapes them. That is, discourse is socially constitutive as well as socially conditioned- it constitutes situations, objects of knowledge, and the social identities of and relationships between people and groups of people. It is constitutive both in the sense that it helps to sustain and reproduce the social status quo, and in the sense that it contributes to transforming it. Since discourse is so socially consequential, it gives rise to important issues of power. Discursive practices may have major ideological effects- that is, they can help produce and reproduce unequal power relations between (for instance) social classes, women and men, and ethnic/ cultural majorities and minorities through the ways in which they present things and position people.

It then means that discourse oscillates between reproducing and creating the social world using language. The language that is used is not impartial or innocent because it is always tied to what is taking place in the different realms of life. Language is viewed

as a social construction. The dialectical relationship between language and discourse implies that language influences the context in which it occurs and the context in turn influences language production. “CDA takes a particular interest in the relationship between language and power” (Weiss and Wodak, (2002: 12) cited in Breeze (2011). Luke (2002: 100) cited in Breeze (2011:495) concurs that “CDA involves a principled and transparent shunting backwards and forth between the microanalysis of texts using varied tools of linguistic, semiotic and literary analysis, and the macro-analysis of social formations, institutions and power relations that these texts index and construct”. However, the generic agreement is that CDA comprises two main features. The features relate to how power and ideology operate in the public arena. It is also curious to examine how language contributes to and maintains power and ideology. As a result, most definitions of CDA will then hinge on emphasizing the relationship between language and context. The discourse can be represented by a written text or a spoken word. The current study borrows Breeze’s (2011:495) stance that, “CDA will therefore be used in an inclusive sense, to mean the broad body of theory and research generated by specialists who regard themselves as critical discourse analysts in one sense or another.”

### **3.3. A brief history of the CDA movement**

According to the narration given by Breeze (2011:495) “the movement which is now identifiable as Critical Discourse Analysis gained impetus in the late 1970s.” This was after a number of publications which sought to bring to the fore publications on Halliday’s Systemic Functional Linguistics. Breeze (2011) further infers that the term ‘Critical Discourse Analysis’ was further advanced through a publication by Fairclough in 1985 but became more publicized in Fairclough’s 1989 edition. The term then affirmed its presence yet through another publication by Fairclough in 1995. Breeze (2011:496) acknowledges that:

From the point of view of linguistics, CDA bears traces of the reaction against structural linguistics that took place in the 1960s and 1970s. Like Systemic Functional Linguistics (SFL), pragmatics, conversation analysis

and ethnography, CDA offered a theory of language that took the social functions of language seriously.

In doing so, CDA concentrated its interests in power and the fact that all social relations reflected in language are a mirror and a representation of the unequal power relations that exist in society. The movement then concentrated its efforts “seeing language not in itself, but as evidence for what is happening across a much wider network” (Breeze, 2011: 496).

Luke (2002: 97) cited in Breeze (2011:497) expands on CDA’s history by positioning it in what he terms “a distinguished incomplete history of attempts at a normative political linguistics”. Breeze (2011:497) sums up Luke’s views by stating that, “CDA is not a formal school of thought, but rather a range of stances which can roughly be grouped together as advocating analysis of the role of language in society within an explicitly political perspective, concentrating particularly on the way the interests of dominant groups are furthered through discourse.”

Owing to the entrenched interest in power by CDA scholars it is noted that power is not always negative but also has some positive effect. However, the negative aspects of power in social relations are what CDA seeks to uncover. It then infers that, discourse analysis, whether written or spoken is seen as a space in which power manifests itself and attempts to resist power take place in the same space as well. “Discourse can be a site of both power construction and resistance, with scope to evade, subvert or contest strategies of power” (Gaventa, 2003: 3). This demonstrates that:

Discourses are not once and for all subservient to power or raised up against it... We must make allowances for the complex and unstable process whereby a discourse can be both an instrument and an effect of power, but also a hindrance, a stumbling point of resistance and a starting point for an opposing strategy. Discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart (Foucault, 1998: 100-1)

This is a demonstration that power can be created in discourses such as music and if the power is toxic the same medium can resist the power that it creates. In that space, it is appreciated by most CDA scholars that its main concern is language use as a social construct. In this purview, language is not utilised or created in a void rather it is constructed in a cultural, political and social environment it emanates from. Language in that space becomes a cultural and social practice because it organises and is in turn organised by the society. Armed with that Michira (2014:3) best sums it up by stating that:

CDA seeks to explain the complex relationships between the structure of texts and their social functions especially when they are used to create and maintain differential power relations and structures. Therefore, there is a dialectical relationship between discourse and the social context in which it is produced whereby discourse is shaped by the social context in as much as it also shapes that social context.

### **3.4. Central tenets of Critical Discourse Analysis**

According to Michira (2014:3) “perhaps the most central tenet of CDA is its critical approach. CDA seeks to reveal concealed relations and causes between discourse and society most of which are not evident to the people involved in the discourse.” According to Fairclough (1992:9) cited in Michira (2014:3):

Relationships between discursive, social and cultural change are typically not transparent for the people involved. ‘Critical’ implies showing connections and causes that are hidden; it also implies intervention, for example providing resources for those who may be disadvantaged through change.

van Dijk, (1995) shares similar sentiments with Fairclough when he notes that Critical Discourse Analysis proposes well thought out methods to studying the written or spoken discourse. Critical Discourse Analysis has been found to be convenient for framing texts within specific situations and specific socio-cultural contexts and for stressing the need



for any analysis to integrate textual, conversational and social levels. Fairclough (2001b:21) further argues that CDA is more than “just analysing text” or just “analysing processes of production and interpretation.” It includes an examination of the connection which exists between texts, processes and their social conditions. It adopts a social approach and suggests a means of concentrating on the interlinkages between discourse and the themes to be extracted from there.

Further, van Dijk (1995) cited in Michira (2014:3) notes that, “CDA is characteristically multi-disciplinary and inter-disciplinary” in nature. According to van Dijk the multifaceted nature of language assists it to focus on the manner of social power and governance by validating the complicated interactions between text, discourse, perception, authority, society and culture. Through the application of CDA the outstanding characteristics of a text can be recognised to decipher the philosophies carried within the signs and structural shaping of the discourse. van Dijk (1995) cited in Michira (2014:3) adds that “CDA focuses on power, dominance and inequality and how these are reproduced or resisted by various social groups in their discourses.” The principle grants researchers and the current study an avenue to fully interrogate texts by critically analysing the ideologies prescribed in texts and the different roles that are played by different institutions. This is achieved by analysing how language is utilised in the text to represent certain positions that involve unequal power relations. Based on that Coffin (2001) notes that Critical Discourse Analysis does not only concentrate on the linguistic nuances of language but maintains a very strong partisan agenda on how language is utilised.

Critical Discourse Analysis will not give specific response to problems but enables people to comprehend the circumstances which shape a particular problem. It also makes them appreciate that the quintessence of that problem and how it should be solved lie in its expectations, the very expectations that allow the presence of that difficult situation. Music is one such text where CDA can be applied. The current study asks the unsaid things in Kalanga music as well as unearthing the hidden meaning

behind the lyrics. Fairclough (1989) quoted in Coffin (2001: 100) affirms by mentioning that:

The relationship between social action and text is mediated by interaction: that is the nature of the interaction, how texts are produced and interpreted, depends upon the social action in which they are embedded; and the nature of the text, its formal and stylistic properties on the one hand depends upon and constitutes “traces” of its process of production, and on the other hand constitutes “cues” for its interpretation.

CDA will provide an effective avenue for this study to interpret the discourse carried by Kalanga music. One other tenet which is applicable to this study is that “CDA seeks to reveal implied or hidden social structures of dominance of one social group upon another as well their underlying ideologies. It focuses specifically on strategies of manipulation, legitimation and manufacture of consent used by groups such as the powerful elite or those in authority.” (van Dijk, 1995 cited in Michira, 2014:3). This is a situation where discourse is manipulated by a dominant group over another. CDA then unravels such domineering structures in discourse. The dominance is manifested and actioned through language. This is substantiated by van Dijk (2001) who confirms that CDA offers experts apparatuses to explicate the configurations of societal and political matters within discourse. It enables them to elucidate many missions of language within a particular discourse by critiquing the approaches used to uphold domination and control by the elite through the manipulation of the media so as to advance their own philosophical supremacy over individuals in societies.

It is key to acknowledge that discourse does not only represent the collective mandate in society as perceived by members rather it actively shapes the order of interaction of members within a community. The elite in society will then legitimise their power by using the different discursive spaces thereby creating inequalities in society. CDA intends to point out such inequalities and affords members a chance to correct such anomalies. It allows the dominated to challenge the power structures. Music is the main text for the current study. It is also important to further interrogate some of the

theoretical concerns that emerge out of the basic tenets of CDA such as hegemony, ideology and power.

### **3.5. Criticism of Critical Discourse Analysis**

This subsection highlights the weaknesses of the CDA framework briefly. The weaknesses are not unique to this particular theory, rather weaknesses are inherent in all theories but that does not render them ineffective. According to Haig (2001) the criticism of CDA has mainly been focused on whether the approaches that it adopts and uses really produce valid and effective knowledge. Haig (2013) goes on to cite Hammersley (1997:252) who is of the view “that the most problematic view of CDA is the extraordinary ambition of the task that it sets itself. It aims to achieve a very great deal more than other kinds of discourse analysis. Not only does it claim to offer an understanding of discursive processes, but also of society as a whole, of what is wrong with it, and of how it can and should be changed”. However, Haig (2013) challenges that claim by stating that maybe in the early days of CDA it had such high ambition but through time the movement has refined itself by focusing on what is real and possible.

Haig (2013) extends a warning that CDA should guard against over exerting judgement on findings. This is an important aspect which was observed in the study because the analysis of findings was confined to what was gathered through interviews, questionnaires and the analysis of lyrics. He emphasises that in order to deal with the weaknesses of producing valid knowledge, it is important that the whole research process asks and attends to all asked questions. The study takes cognisance of all these criticisms levelled against CDA. The weakness are not meant to stop the application of the framework in studies, they work as eye openers to the researchers and the readers on the limitations of the theory.

### **3.6 Implications for this study**

The study is centred on the examination of Kalanga music as a form of protest by analysing the nature and content of the music. The CDA framework allows the study to oscillate between different levels of analysis because it allows the researcher to integrate and subject the lyrical data to different forms of interpretation. CDA facilitates and allows for multiple explanations of different social practices as expressed through Kalanga music. The use of CDA in this study is premised on the notion that political and social procedures are discursive in nature. CDA attempts to create space for textual practices such as music to debate and transformation. According to Fairclough and Wodak (1997:258) referred to in Aman (2004:9) CDA sees itself not as a “dispassionate and objective social science, but as engaged and committed” process. It is committed towards providing spaces for individuals and groups to question certain occurrences, events and experiences that take place in society.

It is the best theoretical framework for this study because it focuses on projecting meaning in texts that project people’s experiences in different social contexts. CDA, therefore, is focused on assessing how discourse, including spoken and written and texts, of which music is part contribute to the contestations between power and dominance in diverse groups. This struggle for power is a critical element in discourse studies. CDA also allowed this study to identify themes that emerged from different Kalanga musicians. This study analyses lyrics from several Kalanga musicians so as to get different perspectives and themes used by the artists in articulating protest. In addition to that, over and above the lyrics, the study also utilised texts from interviews and questionnaires.

The other motivation for choosing CDA as the favoured framework for this study is that its methods seek to address real life problems. The focus of this study is on protest themes drawn from Kalanga music, a study which seeks to address the concerns of the underprivileged rather than to address the concerns of a few elite. Wodak & Meyer, (2009:7) hold a similar view when they note that “critical theories, such as CDA, want to

produce and convey critical knowledge that enables human beings to emancipate themselves from forms of domination through self-reflection". This infers that CDA has the ability to bring out information in a text, information that can be used by masses to emancipate themselves.

The framework assisted the study to gain a deeper understanding of the messages passed through Kalanga music. It assisted in identifying the discourses that lead to the themes of protest in the music because according to McGregor (2003:2) "discourse analysis challenges us to move from seeing language as abstract to seeing our words as having meaning in a particular historical, social, and political condition". It is analogous to an emancipatory method that can be used to explore the intricacies of contemporary challenges faced by Zimbabwean citizens. Critical Discourse Analysis is an avenue of exploring the substance of the text so as to identify spaces of disparity, power, and marginalisation. In the words of Van Dijk (2001: 352) "Critical Discourse Analysis is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context".

### **3.7 Hegemony theory**

Hegemony is a concept that is now widely used in different settings and situations. However, Gramsci (1971) first applied hegemony to special circumstances which related to Italian history. According to Cox (2004:311) quoted in Richardson (1997:35) "hegemony is a condition in which the governed accept or acquiesce in authority without the need for the application of force. Although force was always latent in the background, hegemony meant leadership rather than domination". If hegemony is properly established the inferior classes generally agree to the management and control by the ruling class. The dominated even allow the domination of their establishments and ideals. By agreeing to such a scenario it equals to agreeing to plant inequalities in people's relations.

Hegemony is not a fixed position, but hegemonic power constantly defends its status. It is what nations strive to achieve. According, to Wallerstein (1984:38) quoted in Babones (2015:11), hegemony in the interstate system “refers to that situation in which the ongoing rivalry between the “great powers” is so unbalanced that one power is truly *primus inter pares*; that is one power can largely impose its rules and wishes in the economic, political, military, diplomatic, and even cultural arenas”. Hegemony can be interpreted to mean the way in which power gets entrenched and maintained without force. More so, it entails the ability of a party or a group to persuade others to see the world in ways that favour its own dominance and ascendancy.

Arrighi elaborates Gramsci’s model of “hegemony as the additional power that accrues to a dominant group by virtue of its capacity to lead society in a direction that not only serves the dominant group’s interest but is also perceived by subordinate groups as serving a more general interest” (Arrighi, 2008:149). Both Wallerstein and Gramsci emphasise that the hegemonic power has the ability to influence the structure in a way that favours its power through ideology. Gramsci goes on to argue that the hegemonic power not only dominates all arenas of politics, but also gives the illusion to the rest of the world that their primary interest is to benefit all structures involved. Hegemony can be understood to mean a value system that is forced on the common people by the leaders so as to justify political and economic control of the lesser groups. This becomes an accepted norm throughout the community.

According to Gramsci’s definition of hegemony, the dominant group rules by imposing its interest, but at the same time, the subordinate groups comply with its status as subordinates. Therefore, hegemonic rule could only exist if there was acceptance of a hierarchical structure since “once created, all social institutions, including the states, have lives of their own in the sense that many different groups will use them, support them, exploit them for various motives” (Wallerstein, 1984:30). The compliance of the exploited states exists because the ideology of liberalism and democracy provides hope that one can eventually ascend its status. The struggles are twofold according to Wallerstein. He states that, “there are two kinds of politics in the modern world system: the class struggle between the bourgeoisie and proletarian, and the political struggle

among different bourgeoisie” (Wallerstein, 1984:4). All states despite their positions on the global hierarchical structure are struggling to either ascend or defend their position. Wallerstein (1984) emphasises that there is not only a hierarchical tussle among the haves and the have not or the exploiters and the exploited, but also amongst the global elite. This could be extended to mean that the struggle can also be found among the poor or between individuals which is what Kalanga music seeks to explore.

In this thesis, the concept of hegemony is used to examine a series of multifaceted, interlinked, subjective and structural processes that go beyond inter-ethnic relationships. The study discusses the various occurrences, activities and actions that take place in society as seen through the lenses of Kalanga musicians. Such an analysis allows the researcher and the audience to be aware of the different hidden activities that take place in communities. The concept of hegemony also ensures that that the audience is challenged to think critically after listening to Kalanga music. It even prompts the listeners to act against injustices perpetrated on them.

Music is an authoritative and influential medium of communication and expression of present issues. Hegemonic tendencies can be expressed and interrogated through music because hegemony cuts across boundaries. Hegemony is not limited to a particular sector or space rather it is a concept that cuts across and infiltrates all aspects of life. Hall (1996) is of the view that hegemony is not necessarily a permanent feature and cannot persist forever. It is a fluid concept because those who are subjugated today might be the masters tomorrow. It is not an aspect that can only be attributed to the ruling elite because even among the poor hegemony is likely to occur as long as one group is able to sway the other group to tolerate and follow their own values.

From the above submissions it can be gleaned that hegemony generally propagates power for the elite and subordination for the poor masses. It also raises a lot of questions as to how the citizens would generally receive, employ, practice, or challenge hegemonic tendencies. The current study feels that music has the ability to talk back

and challenge hegemony that might be imposed on lesser groups by the powerful groups. The contestations take place in a strongly contested space.

### **3.7.1 Ideology**

Ideology has a lot of contending and contestable meanings. The section will only reflect on those meanings that have a direct link with the current study. Storey (2008: 2) is of the view that ideology seems to imply passing on of misrepresented, altered or falsified messages. This can happen through the manipulation of texts or discourses that offer an altered reality of what is happening. When reality is concealed it is the poor and powerless who suffer and the interests of the elite are promoted in turn. The definition implies that ideology will hide the realities of inequality in society, where the elite and the powerful will not realise that they are suppressing the poor. At the same time, the subordinates will not be aware that they are being that they are oppressed and exploited. As this happens it has an impact on the kind and content of music that is produced by the society and the meaning it is given as well. In the production of such cultural artefacts there is a reflection and manifestation of power relations that exist in society. Based on that Storey (2008:3) says “the cultural products of this so-called base/superstructure relationship are deemed ideological to the extent that, as a result of this relationship, they implicitly or explicitly support the interests of dominant groups who, socially, politically, economically and culturally, benefit from this particular economic organization of society.”

Marx (1976a:5) cited in Storey (2008:4) applies the term ideology “to refer to ideological forms”. Storey (2008) deduces that such an application of the concept is meant to demonstrate the way in which texts inclusive of music continually carry with them a specific picture of the world. The definition brings forth the suggestion that society is always in conflict and those conflicts revolve around issues of inequity and unfairness, abuse and subjugation. In such circumstances, texts will willingly or unwillingly take sides. Brecht (1978:150-151) cited in Storey (2008) broadens that opinion by discussing plays as texts. He intimates that any kind of play has a particular agenda that it seeks to



pursue, whether the art form is considered distasteful or good. The art form will express certain concerns or it will bear a particular significance for the community it seeks to address. CDA then comes in to enhance how the audience interprets the texts.. In the selected Kalanga music texts studied, the musicians have utilised frameworks within their songs that construct the socio-political situation of Zimbabwe. The recipients of the music do not only relate with definite sets of philosophies about Zimbabwe as presented by the lyrics of the songs, but they relate within conceptual agendas of the music which creates perceptions which detail not only what the socio-political climate that the musicians are protesting is, but how the listeners should be within Zimbabwe.

Thomson (1990) perceives the study of ideology as an endeavour to understand how meaning is constructed and passed through the use of different symbolic forms. Music as a text also interrogates the different socio-economic and socio-political contexts so as to understand the connection between the elite and the poor. It is assumed that music is produced because the artists represent the feelings, desires and imaginations of the societies they represent. This kind of thinking will assist in the analysis of the songs so as to determine the reasons why Kalanga musicians have produced the music that they have. This theory places music as a site for ideological struggle. It concerns itself with the ways in which musical audiences, subcultures and scenes symbiotically negotiate and contest dominant power structures. It is a perspective that is indebted to Adorno, particularly in that it presupposes that the form of popular music is, ultimately, imbued with the logic of the market. Hence, it functions as a vehicle for capitalist ideology. However, this is also a perspective that emphasises the audience's capacity to use music and style as a way to resist and subvert dominant ideology.

Music is important in engendering a sense of empowerment within certain subordinate groups, which may then stimulate political action, among either particular socio-economic or ethnic groups. Ideology enables one to analyse music as a key resource in the action repertoires of political struggle. It also functions as an expressive dimension, in that music functions as a means for the public articulation of socio-political issues. This study scrutinises the part that is played by ideology in influencing the construction of Kalanga music lyrics and how that impacts on the presentation of their concerns.

### **3.7.2 Power**

Titscher, Meyer, Wodak and Vetter (2000:151) Cited in Richardson (2007) propose that when engaging Critical Discourse Analysis “questions of power are of central interest” because “power and ideologies may have an effect on each of the contextual levels”. It is the prime role of CDA to analyse and critique power and to examine how power is represented overtly or covertly. Power does not generally reside in one individual or one institution rather it is spread across individual and practices that are in existence. This notion is expressed by Wodak and Meyer (2008:10) when they concur that:

...a it is very rare that a text is the work of one person. In texts, discursive differences are negotiated, they are governed by differences in power that is in part encoded in and determined by discourse and by genre. Therefore, texts are often sites of struggle in that they show traces of differing discourses and ideologies contending and struggling for dominance.

Jorgensen and Philips (2002) is of the view that “power should not be understood as exclusively oppressive but as productive, power constitutes discourse, knowledge, bodies and subjectivities”. What it infers is that power has the ability to create the social world and make it meaningful. It is power that directs how individuals relate to one another. The current study interests itself in how discourse through language shapes and recreates dominance and authority. It is also concerned with how music challenges, undermines it and how it distributes it. CDA as a theory will assist the research to deconstruct the nuances of power and other social ills by analysing the lyrics.

### **3.8. Conclusion**

The chapter has dealt with the theoretical framework which is used in this study. First, there is a generic outline of Critical Discourse Analysis, as a group of philosophies that enables one to understand, appreciate and explain social reality by investigating discourses about certain situations and processes. This framework is understood to mean an extensive body of models and methods generated to dialogue on the

relationship that exists between linguistic nuances and power in the public space. It is also central in enabling one to appreciate that power is essential to the construction, sustenance and perpetuity of knowledge in society and that any discourse should be understood in the context of power relations. Discourse is formed by the collective environment in as much as it also forms that particular context. Several tenets of CDA were also discussed and it is believed that they will offer varied perspectives that will be used to analyse themes of protest from Kalanga music. The chapter also discussed its origins, critiques and its relevance to this study. It further outlined the concepts of hegemony, ideology and power as key issues in understanding the underlying themes in Kalanga music. In short, the CDA framework will provide the study with a means to explore the relationship between Kalanga music and the social structures. The subsequent chapter outlines the research methodology used in the study.

## **CHAPTER 4**

### **Research methodology**

#### **4.1 Introduction**

The previous chapter focused on the theoretical framework used in the study. The present chapter presents the research methods used in the study. The chapter provides a detailed account of the approaches used and their justification. The methods of data collection, presentation and analysis are identified and explained. The ethical considerations for this study are also outlined. The chapter generally discusses the theoretical underpinnings that were utilised to reach the goals of the study and to respond to the research questions.

#### **4.2 Research design**

Kerlinger (1986:279) postulates that a “research design is the plan and structure of investigation so conceived as to obtain answers to research questions or problems. The plan is the complete scheme or programme of the research. It includes an outline of what the investigator will do from writing the hypothesis and their operational implications to the analysis of data”. Babbie and Mouton (2008) view a research design as a plan and strategy that is meant to monitor and direct how a study should progress from one stage to another. This suggests that a research design guides the way in which the problems are approached and how the answers are arrived at. Through the research design one can operationalise a plan to undertake the various processes and actions that are required to complete the study. The same plan also offers the researcher power to regulate aspects that could impact the results of the research. Hartley (2004:326) proposes that “a research design is the argument for logical steps which will be taken to link the research question(s) and issues to data collection, analysis and interpretation in a coherent way”. Hartley’s assertion suggests that, there is need to fully understand the demands of the inquiry, its intentions, the elements to be analysed and lastly the logical linking of the collected data to the aim of the study and by clearly defining the methods to be used for data interpretation. The selection of a

case study as a design for the study was necessitated by the general purpose of the study which is to analyse the protest themes presented by Kalanga music.

Duffy (1986) notes that, the type of data to be collected and the research problem determines the research method to be adopted in the study. The study sought to understand the role of Kalanga music as a protest tool against political, economic and socio-cultural woes that affected the society between the years 2000 to 2013. As a result, the data collected for the current study demanded that the qualitative research paradigm be adopted since it allows the researcher to understand and classify content in texts (McQuail 1994). Denzin & Lincoln (2000:8) acknowledge that a plethora of meanings have been used to try and understand the meaning of qualitative research. It is a concept which cuts across disciplines and fields. For them, qualitative research "... implies an emphasis on the qualities of entities and on processes and meanings that are not experimentally examined or measured (if measured at all) in terms of quantity, amount, intensity, or frequency" (Denzin & Lincoln, 2000:8). According to Cassell and Symon (1994), qualitative research does not prescribe how the collected data should be classified. It is not specifically guided by a specific hypothesis rather it concerns itself with themes as they emerge from the data. Therefore, qualitative methods enabled the current research to draw emergent themes from the Kalanga music understudy, thereby enabling this study to generate new hypotheses. Further to that, it assisted the researcher to focus on how the respondents interpreted and understood their experiences and their own environment. Denzin and Lincoln (2000:3) give a generic definition of qualitative research as:

... a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings,

attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them.

Denzin and Lincoln's definition adds to the scholarly agreement that qualitative research is a realistic, interpretive method concerned with appreciating the meanings which people attribute to phenomena within their world. This then implies that, qualitative research is an interpretive study of an identified concern in which the researcher plays a key role in creating sense out of out of the information which is gathered. The interpretive approach can be understood as described by Walsham (1993) who concurs with Denzin and Lincoln (2000) by acknowledging that in interpretive research there is an effort to understand either an event, a phenomena or an experience through the eyes of the people who have lived that experience.

The research foregrounds that any meaning of a phenomena should be understood in the context in which it occurs because the interpretation and meaning are created and formed in specific contexts. What it then implies is that the main goal of qualitative research is to provide a platform for the researcher to demonstrate their ability to describe phenomena. It is assumed that in the qualitative research paradigm the two key aspects, knowledge and meaning, are regarded as acts of interpretation; hence, all objective knowledge is dependent on the thinking and reasoning of humans. Reality consists of different opinions that people form or crate about their social world. The rationale for embracing the qualitative method of inquiry in this study is inspired by the nature of the problem under study, which is, people's experiences and expressions as expressed through Kalanga music.

The study employed the qualitative research methodology embedded in the interpretive epistemology and the constructionist ontology. According Crotty (1998:8) "epistemology is a way of understanding and explaining how we know and what we know". Maynard (1994:10) indicates that, "epistemology is concerned with providing a philosophical grounding for deciding what kinds of knowledge are possible and how we can ensure that they are both adequate and legitimate". Generally, epistemology seeks to respond to how people get to know and understand their word and to establish the relationship

between the researcher and that which is unknown or yet to be uncovered through the research process.

Constructionists view reality as social construct (Saunders, Lewis and Thornhill, 2003). Guba and Lincoln (1998) state that those creations exist in the minds of individuals and the role of the researcher is to understand, recreate, examine and evaluate participants' views in a way that leads to the construction of meaningful findings. What it then implies is that people will create meanings in different ways, even if they are looking at the same aspect. In other words, constructionism "is a perspective that emphasizes how different stakeholders in social settings construct their beliefs" (Schutt, 2006:44). The objective of the researcher then is to understand and recreate people's beliefs to reach a common understanding. Thus, constructionism is applied as an approach which allows the researcher to engage the world of music in order to understand and recreate reality from different points of views as espoused by participants who have lived and experienced the aspect under study.

Based on the above discussed assumptions, this study, therefore, sought to understand how Kalanga music is a form of protest by describing and analysing the lyrics of Kalanga music as expressions of their opinions and experiences. This is influenced by the adoption of the interpretivist epistemology. Bryman (2004:266) describes it "as the understanding of the social world through an examination or the interpretation of that world by its participants" Seale (2004) argues that the weakness of interpretivism is that it is too open for anyone to create their own opinion about a phenomena and those opinions should be treated as equal. If all opinions become equal it becomes difficult and laborious to make valid decisions on the data gathered. It is important for this study to be cognisant of the limitations as this allows for the triangulation of data collection strategies to minimise subjective instincts of the researcher.

Despite the limitations, the interpretivism paradigm remains appropriate for this study because it is humanistic in nature since it inquires on protest themes that are drawn from music which is a humanistic and social phenomenon. This research could not be analysed from an objective standpoint because it required a method which would allow for the researcher's perspective to be heard. The findings of the study are a result of the

researcher's input and the context of the research which is heavily influenced by the researcher's own philosophies and principles as central mediators. The approach stresses the need to position the analysis in context.

#### **4.3 Research paradigm**

Bryman (2008: 14), discusses a paradigm as “a cluster of proper conduct of science”. It is an all-encompassing perspective regarding the “appropriate research practice based on ontological and epistemological assumptions” (Bryman, 2008:14). The paradigm informs and determines the choice of the research design for the study. It also has a bearing on the data to be collected, the “target population, the sampling techniques, the methods of data gathering, data presentation and analysis methods used in the study” (Bryman, 2008:14). It also influences the research ethics to be observed during the data gathering exercise.

Predicated on the position of this research, the interpretive research paradigm is conducive because according to Deacon, Pickering, Golding and Murdock (1999:6) this paradigm “is a major intellectual tradition underpinning contemporary research on communication and media”. It dovetails with the current enquiry which is humanistic in nature by virtue of analysing the role that music plays as a tool of expression and in this context a protest tool, where musicians use their music to deal with ills that affect their communities and it is a social phenomenon. The major aim of the interpretivists “is to understand the meaning of the social situation from the point of view of those who live it”. Its central principle is that research can never be objectively observed from the outside, rather it must be observed from inside through the direct experiences of the people. Ultimately, the knowledge and conclusions engendered in the study provide the interpretations by different groups of Zimbabweans as to the protest themes that emerged in the study.

What is of importance to interpretivists is that the researchers should embrace different opinions expressed by the participants because their meaning creation is informed by their different environments. It should be accepted that people accord different meaning



to their experiences. The researcher is forced to dig deeper to understand the various opinions instead of dismissing them or concentrating on selected opinions. This is supported by Deacon, Pickering, Golding and Murdock's (1999: 7) argument that the "interpretive researchers insist that all social knowledge is co-produced out of the multiple encounters, conversations and arguments they have with the people they are studying". This paradigm enlightened the study use approaches of data collection strategies that would allow for the creation of reality based on discussions and interviews held with the participants.

#### **4.4 Research strategies**

This section discusses the research strategies that are employed by the study. Key features of the strategies are summarised. The section further demonstrates how the strategies operate in the study.

##### **4.4.1 The case study strategy**

Yin (2003:20) defines a case study as a "logical sequence that connects the empirical data to initial questions and ultimately to its conclusions". While for Hartley (2004) a case study focuses on giving a detailed examination of a phenomenon using data that is gathered over a long period of time. The main goal of that examination would be to give an in-depth analysis of the processes and the context which surrounds the phenomena under study. This implies that a case study aims at understanding different human actions by examining those actions within a particular and specific context. Based on those views, a case study is compatible with the current study because the main purpose of the study is to have an in-depth examination of Kalanga music so as to draw protest themes from it. Yin (2003a:2) further notes that "the distinctive need for case studies arises out of the desire to understand complex social phenomenon" because "the case study method allows investigations to retain the holistic and meaningful characteristics of real-life events". This study takes Kalanga music as a case. This allowed the researcher to systematically gather enough information about the music and

it permitted the researcher to understand how it functions. This particular study can be viewed as a case study of a community. According to Berg (2001:233):

a community can be defined as some geographically delineated unit within a larger society. Such a community is small enough to permit considerable cultural homogeneity, diffuse interactions and relationships between members, and to produce a social identification of its members.

Hence this research becomes a case study of the Kalanga community, however, addressing a smaller unit of analysis which is music. It is noted that “although case studies may be characterised or even defined differently, there is general agreement that the essence of a case study lies in its purpose of deriving, through induction, a holistic understanding of a particular bounded system rather than discovering, through deduction, universal, generalisable truths” (Imel, Kerka and Wanacott, 2002 :1).

Based on the above discussion Silverman (2005) notes that external validity and transferability are a main weakness for case studies because they focus on a single or just a few cases. The findings on this study cannot be generalised to all ethnic music groups but the researcher has confidence that the same results are likely to be produced if music from other linguistic groups can be studied and the results be generalisable to theoretical propositions. Berg (2001) notes that when case studies are appropriately undertaken, they should not only address the needs of that particular individual or group but they should provide for a general understanding of similar situations, circumstances or experiences elsewhere. A case study might not give an overall generalisable explanation; however, it can suggest a possible explanation to the phenomena of the same nature.

Guba and Lincoln (1984) cited in Babbie and Mouton (2004) emphasise that an approach which ensures validity in research should involve dense descriptions which are precise. If that happens the readers are then able to make their own judgements as to whether the research findings can be transferred. Reliability in the study was achieved through triangulation of various methods. Yin (2002) postulates that a case study depends on numerous sources of data, as a way of minimising the limitations

levelled against this design. Over and above that, given the philosophical position adopted in this research and the type of research inquiry, the case study was considered to be the most applicable method to apply because it provides a methodical data collection, data analysis, and the presentation of results.

#### **4.4.2 Phenomenology**

Phenomenology is a stratagem in which the researcher deciphers the quintessence of human experiences about a phenomenon as elicited from participants in the study. By understanding the lived experiences of the subjects of study, marks phenomenology as a philosophy as well as a method. The phenomenology procedure involves studying a small number of subjects through the extensive and prolonged engagement to develop relationships and patterns (Moustakas, 1994). In engaging this process, the researcher brushes aside their own experiences in order to understand those of the participants in the study. The questions that are asked are broad without any reference to existing literature. Moustakas (1994:27) discusses that a researcher can ask the participants what they “experienced and the contexts or the situations in which they experienced” the phenomena. The purpose of using this approach is to define the experiences and the meanings the participants have attached to those experiences in the context of what was taking place in Zimbabwe from 2000 to 2013. These are people experienced the socio-economic, socio-political and socio-cultural activities of that period.

#### **4.4.3 Historical research**

Historical research was used in this study to support the finding generated from interviews, questionnaires and the textual analysis of the songs. According to Matejski (1986), in Berg (2000:210) historical research:

Involves far more than the mere retelling of facts from the past. It is more than linking together tired old pieces of information found in diaries, letters, or other documents, important as such an activity might be. Historical research is at once descriptive, factual, and fluid.

The main goal of historical research is to establish and describe history of human activity. It provides an organised and impartial location, assessment and fusion of data in order to establish facts and draw conclusions about past events. It takes into cognisance where the events took place, the people involved, the time of the occurrence of events and the kind of human action involved in the processes.

Leedy (1989:80) adds that historical research makes an effort to scientifically recollect the multifaceted “nuances, the people, meanings events, and even ideas of the past that have influenced and shaped the present”. Notter (1972), points out that historical research goes beyond a sheer collection of events, details, periods and numbers rather it is concerned with relationships. It is those relationships which have a potential to affect the present and the future. Historical research entails a process where multiple events are analysed simultaneously in order to unravel what transpired in the past. It provides access to a broader understanding of human behaviour and opinions than would be impossible to know and understand without historical research.

Berg (2001: 212) believes that, “understanding the historical nature of phenomena, events, people, agencies, and even institutions is important. In many ways, it may be as important as understanding the items themselves”. Berg (2001:212) further posits that:

historical research is conducted for one or more reasons: to uncover the unknown; to answer questions; to seek implications or relationships of events from the past and their connections with the present; to assess past activities and accomplishments of individuals, agencies, or institutions; and to aid generally in our understanding of human culture.

As a result, in order to fully understand the current phenomenon understudy which is music, it important to go back in time and make reference to the socio-cultural and socio-political issues that obtained in Zimbabwe during the period 2000 to 2013. This is also influenced by one of the basic assumptions of historical research which emphasises that one can learn about the present from the past. Historical research therefore, provides a window to understanding today’s various representations used in the past (Berg 2001). Kerlinger (1972: 675) reasons that historical research essential for

humanities “because all those who work in social sciences are people at a time, in a particular place and with particular experience; their thinking is subject to and determined by historical circumstances of their lives.” Therefore, results identified through the use of this method can increase the existing publications which can be of importance to this study and other future engagements.

Since the research sought to investigate the protest themes in Kalanga music, it was paramount for this study to understand the historical perspective to the construction or composition of the lyrics of Kalanga music during the period between 2000 and 2013, and in doing so, this would then enable the researcher to better understand the concerns brought through the music. The study therefore relied on secondary sources for documentary evidence on the issues that had a link with the research questions and objectives as well as the data gathered from the field. The study relied on documentation such as books, journals, (online and hard copy) to understand the historical perspective of the phenomenon under study so as to locate it within its context. This is because historical research thrives on identifying, analysing and interpreting of texts. Since this research relied more on interpreting texts it was important therefore to appreciate the historical connections and the context of the text under study.

#### **4.5 Population and Sampling**

Kumar (2014:229) postulates that “Sampling is the process of selecting a few respondents from a bigger group to become the basis for estimating the prevalence of information of interest to the researcher”. In qualitative research, sampling aims at gaining in-depth knowledge about a situation, an event or about different aspects of social life. The assumption is that the individual is typical of a group and will provide insight into the group as a result (Best and Kahn, 1993). Sampling is carried out as a process which selects a few from a larger group as a foundation for estimating or predicting the prevalence of the information that is being sought after. The focus of the

study is to find answers to research questions as they relate to the whole study group and not just the sample. Through the process of sampling one attempts to estimate what is likely to be the situation in the total study population. The study population denotes the whole group from which the sample is extracted (McMillan and Schumacher, 1997).

#### **4.5.1 Sampling Procedures**

A sample is a selection of some elements of the population. According to Leedy (1997:205-206), a sample is a representative subgroup of the whole population chosen for the study. Kumar (2014:229-230) defines a sample as “a segment of the population that is selected for research. It is therefore, a subgroup of the actual population”. In the current study non- probability sampling was adopted and it stipulates that not all elements in the population have a likelihood of being selected into the sample (Bryman, 2004). The various non-probability sampling techniques are used purposely in the identification of respondents because they enable the researcher to pick elements which will provide answers to the research questions.

In a non-probability sample, elements are purposefully selected to reproduce particular characteristics of groups within the sampled population. The sample might not be very representative and the chances of selection for each unit are unknown. The features of the population which are known to the researcher are used as the foundation for selection into the sample. According to Bryman (2004:333) “purposive sampling is a qualitative research based sampling method”. Seale, 2004:199) defines purposive sampling as “a technique where participants are selected on the basis of having a significant relation to the research topic”. In purposive sampling, researchers utilise their personal judgements to determine which respondents to choose and it is only those who best suit the purpose of the study who are chosen (Aina and Ajifunike, 2002). This according to Ritchie, Lewis and Elam (2003) in (Ritchie and Lewis 2003) has two main goals. The first is to make sure that all the important elements that are relevant to the study are covered. The second reason guarantees that the element of diversity for the research participants is upheld. It is acknowledged that in purposive sampling deliberate

choices are made but that should not constitute or suggest any bias. It is those participants who are deemed to be knowledgeable and are willing to participate in the study who are selected into the sample. Schutt (2006:155) on purposive sampling says:

Each sample element is selected for a purpose, usually because of the unique position of the sample elements. Purposive sampling may involve studying the entire population of some limited group (directors of shelters for homeless adults) or a subset of a population (mid-level managers with a reputation for efficiency). Or a purposive sample may be a “key informant survey”, which targets individuals who are particularly knowledgeable about the issues under investigation.

Convenient sampling generally deals with samples that are easily accessible to the researcher. This particular sampling procedure saves time, ensures high participation of informants and it is less costly (McMillan and Schumacher, 1997). Based on the advantages of the method as cited by the discussed scholars the technique was deemed appropriate for the study. The Kalanga musicians were selected purposively and conveniently because they yielded the required data they were easily accessed.

McMillan and Schumacher (1997) argue that the bigger the sample, the better. In an effort to meet these requirements four musicians were included in the sample and thirteen songs were analysed. Since the researcher used questionnaires and interviews as well, the respondents were purposively sampled as well. Marshall (1996:523) highlights that “one form of purposive sampling is strategic informant sampling which is “...selecting the people whom you think can give you the most information”. It was used because it was felt that literature scholars and students would have a lot of information on the role of music as a protest tool and the protest themes contained therein in the songs. This study targeted lecturers and researchers in the field of African oral and written literature at Lupane State University, Great Zimbabwe University, the University of Zimbabwe and Midlands State University. The four universities were chosen because they have Departments that offer African oral and written literature. Post graduate students of literature from three of the institutions were also used as respondents for the study. The selection of two categories of respondents was based on convenience

sampling. The sample for interviews seems small; however, it should be acknowledged that textual analysis of songs was the main method of analysis in this study. It is also important to highlight that the limited number of university lecturers and post graduate students was also due to the unavailability of participants who were willing to participate as well as participants who were well grounded in Kalanga music.

#### **4.6 Strategies for Data Collection**

The section is going to discuss strategies that were employed for data collection in this study. These are important elements because they determine the outcome of the whole process of research.

##### **4.6.1 Collection of Recorded Songs**

Best and Kahn (1993) are of the view that documents form an essential foundation for any research process. In the analysis of documents a number of materials are among them diaries, books, journals, pictures and films can be used as key and critical sources of data. In this study document analysis was used as a foundation to study music compositions. In order to establish how Kalanga music acts as a medium of protest, the study collected forty recorded songs sung in Ndebele produced during the period, 2000-2013. After the grueling process of listening and transcribing the songs only thirteen were included in the final sample. It is interesting to note that while the songs are sung in Ndebele, the musicians are domiciled in a Kalanga speaking area as was explained in chapter one of this study. Only recorded songs were collected because these were easier to access as compared to unrecorded ones. Using again purposive sampling, the musicians whose music was finally sampled included; Ndolwane Super Sounds, Chase Skuza, Tornado Heroes and Ndux Junior and Batshela Brothers. In making the collection and selection of songs specific consideration was drawn to the content of the lyrics in relation to the topic of the study. In demonstrating how the Kalanga song is used as a socio-cultural and socio-political commentary for different social phenomenon affecting the Zimbabwean population. Relevant music from the collected body of songs was selected for the study. The songs which were specifically used to illustrate the thesis appear in the appendix to the study.



Another important step that was taken was to establish the communicative purpose of the songs by going through the lyrics and identifying underlying themes. Having established taxonomy of the songs, the study then analysed the lyrics of the selected songs to discover the ways in which they construct and evaluate the meanings pertaining protest. Critical Discourse Analysis was used to examine the various social functions to which language is put by the singers to express their views on different matters that affect the Kalanga people since they have peculiar socio economic and political grievances hence their protest music. To enable the non-Ndebele speaker to have an idea of the songs' protest purposes, the lyrics of the songs used in the analysis were translated into English. Song translations for this study followed the word-for-word translation. The song translator also has to play the role of a song writer and a poet. Song translation was challenging because apart from the considerations that are common to other kinds of translation, being cultural references, untranslatability of certain notions, linguistic differences between the source and the target language, the translator must also pay attention to aspects peculiar to songs. The most important factors that were taken into account are rhyme, syllabication, and melodic stress. Also the poetic and artistic value of the created work should match the original piece. Some cases of song translation have even more constraints. Recreating the same features within a different linguistic realm is never easy an aspect which should be taken into consideration in the reading of the translations. However, in order to ensure that the meanings constructed by the Kalanga musicians in Ndebele are not compromised, the study restricted itself to analysing only the Ndebele version of the lyrics.

#### **4.6.2 Questionnaire**

According to Onyango (2002) a questionnaire contains a set of questions that are sent out to a number of respondents so as to collect specific data about a given phenomenon. There are two types of questionnaires as espoused by Babbie (2005). These are open-ended and close-ended questionnaires. In close-ended questionnaires, the respondents are provided with possible responses to questions. Respondents are

free to from the hustle of thinking about the responses. According to Babbie (2005) open-ended questionnaires are popular with researchers who prefer to use surveys for their studies because they provide some uniformity of responses. The processing for such questionnaires is easy as well. Babbie (2005) further elaborates that for close-ended questionnaires respondents have to think and supply responses to the asked questions. These types of questionnaires allow the respondents to provide free responses. Participants generally provide numerous and varied responses for questions. While the method is good, it poses a challenge in the presentation and analysis of the responses due to their density. However, the best questionnaire is expected to incorporate the two types. The current study utilised the close-ended questionnaire to collect data for the study.

Questionnaires were administered to post graduate students and university lecturers in an attempt to get their opinions on the role of Kalanga music in relation to protest and the study problem in general. The questionnaires were constructed in the English language as most of the participants were erudite. According to Babbie and Mouton (2004) there are a number of benefits of using a questionnaire among them being that respondents are able to complete it unidentified. It enables the researcher to collect data from a large group of people in a safe and a non-intimidating manner.

Best and Khan (1993) further add that a questionnaire would minimise on time spent collecting data and it minimizes the pre-conceived notions that are associated with other instruments. Respondents can freely give their opinions with regards to the questions without the anxiety that they may experience during an interview process. However, Babbie and Mouton (2004) not that the main disadvantage of this strategy is that the rate of response and the rate at which the questionnaires are returned could be very low. The mentioned drawback was circumvented by distributing and collecting the questionnaires personally to some of the respondents. Some of the questionnaires that were delivered were not returned by the respondents and outcome that is expected and likely to occur when using this instrument as a data collection strategy. Of the returned questionnaires the study assumed that all the central questions that were asked were responded to

### 4.6.3 Interviews

Kvale (1983:174) defines an interview as an instrument or tool “whose purpose is to gather descriptions of the life-world of the interviewee with respect to interpretation of the meaning of the described phenomena”. An interview is a discussion where “interviews” are exchanged and “knowledge is constructed in the inter-action between the interviewer and interviewee” (Kvale and Brinkmann, 2009:2). The interview method is commonly employed in qualitative research because it enables researchers to obtain information that might otherwise be difficult to obtain to answer a research question (Kvale, 1983).

Interviews can be categorised into three, there can be structured, unstructured, and semi structured interviews. The use of the appropriate form depends on the type of inquiry one wants to engage in and the strategy to be used for (Kvale, 2007). Structured interviews utilise a preset questions, which prompts the interviewee to choose from a number of prearranged answers. This form of interview is comparable to a self-administered questionnaire with the additional benefit of enabling the interviewer to make follow up questions to seek clarity from the interviewee. However, structured interviews are not conducive to analysis using inductive approaches. Unstructured interviews, on the other hand, begin with broad open-ended questions and change and develop as the interview process develops. Although the process results in rich and in-depth data, the use of unstructured interviews is very limited outside sociology due to a number of significant validity and reliability issues (Kvale, 2007; Cachia and Millward, 2011).

Cachia and Millward (2011:268-269) opine that “in semi-structured interviews “a predetermined set of questions is used as an interview guide but additional questions can be introduced to facilitate further exploration of issues brought up by the interviewee, thus almost taking the form of a managed conversation”. Further, semi-structured interviews can centre on closed-ended and open-ended questions to enrich the data collection by allowing interviewees to elaborate on points of interest. To reach this objective, interviews can employ an assortment of communication media which

include face-to-face interviews, telephone interviews or internet interviews through the use of e-mail and video conferencing (Opdenakker, 2006). Researchers choose the type of interview media based on the purpose of the inquiry and the analysis strategy to be employed. What also defined the type of interview was convenience, accessibility, and level of information and social cues desired by the interviewer, such as voice, intonation, and body language (Opdenakker, 2006; Kvale and Brinkmann, 2009).

#### **4.6.3.1 Semi-structured Interviews**

The strategy employed to collect data in this study was the use of semi-structured interviews because they allowed “for the exploration of taken for granted knowledge that normally is not readily articulated” and where people involved in the same activity are likely to have “multiple perspectives” (Johnson 2002:105). According to Legard, Keegan and Ward (2003) semi-structured interviews allow participants to freely discuss their experiences thereby allowing the researcher to collect dense information for analysis. The method allows the interview process to go back and forth by giving an allowance for the involved parties to fully probe and explore the research questions further. The current study utilised interview guides. These guided the research to focus on the issues to be covered. It should be noted that a semi- structured interview is flexible. It takes the flow of the interview and allows for follow up questions to be asked. Follow up questions assist in making sure that the researcher takes control of the research process. According to Kvale (1996) the main goal of interviews is to understand the experiences and the social world of the participants so as to assist the study to attain its purpose.

The purpose of the interview was to investigate the dominant protest themes in Kalanga music, and to explore reasons why the musicians produced such music in the period from 2000 to 2013. As a researcher this involved interpreting what was said and how it was said and for this reason the interviews were tape recorded so that they could be transcribed verbatim and also listened to again during data analysis. According to Lewis (2003) in Ritchie and Lewis (2003) “a key feature of semi-structured interviews is their depth of focus on the individual. They provide an opportunity for detailed investigation of

each person's personal perspective, for in-depth understanding of the personal context within which the research phenomenon is located, and for very detailed subject coverage. They are the only way to collect data where it is important to set the perspective heard within the context of personal history and experience". It is important to talk to "people to grasp their point of view (Burgess, 1992a), and personal accounts are seen as having central importance in social science research because of the power of language to illuminate meaning":

The expressive power of language provides the most important resource for accounts. A crucial feature of language is its capacity to present descriptions, explanations, and evaluations of almost infinite variety about any aspect of the world, including itself. (Hammersley and Atkinson, 1995:126)

It then implies that, interviews are some form of conversation, not just an ordinary conversation but a conversation with a purpose (Webb and Webb 1932 in Legard, Keegan and Ward, 2003). These conversations have the ability to reproduce knowledge about the social world and how it is reconstructed in human interactions because "the purpose of interviewing is not to put things in someone's mind but to access the perspective of the person being interviewed. It provides a desirable combination of objectivity and depth and often permits gathering of valuable data that cannot be successfully obtained by any other approach" (Patton, 1990:278).

The interviews were conducted with musicians, literature academics and post graduate literature students. Altogether seven respondents were interviewed, between April 2016 and July 2016, in one hour to one and a half hour interview sessions. It was the desire of the research to reach out to more Kalanga musicians, however due to unforeseeable circumstances it became very difficult to reach out to them. The interviews may as well be described as conversations because of the informal and intimate tone that was used. The interviews went well attaining the objectives of the research project. The respondents seemed relaxed and were willing to share their ideas and experiences with the researcher. In my assessment there developed goodwill, rapport and a spirit of "comradeship" between the researcher and the respondents. On some occasions joint

interviews were conducted. This happened more or less spontaneously but proved useful in that one could observe the respondents interacting and, for example, points of agreement and disagreement sometimes arose in the course of their conversation which added further light on the subject matter.

The method of selecting respondents can be described as purposive. The aim of the interviews was to find out how the respondents personally viewed the messages carried by the music they produced between 2000 and 2013, their views on the protests, their motivations and their visions of the future. The researcher wanted to understand the protests from their point of view and to try and penetrate what informs their ideology when writing their lyrics. The presentation of the understanding of protest from the respondent's perspective brings in a whole new and complete appreciation of what drives protest. It became clear to the researcher that many people and communities faced similar conditions of a socio-political and socio-economic nature. In order to protect the respondents in terms of the confidentiality of their responses pseudonyms rather than their real names have been used in this report.

#### **4.7. Data presentation and analysis plan**

The section discusses how the data gathered is presented and analysed in the study. It enunciates how qualitative content analysis is handled in the study so as to reduce and organise the data into meaningful categories.

##### **4.7.1 Qualitative Content Analysis**

Cavanagh (1997) asserts that researchers consider content analysis as a malleable and flexible approach for the analysis of textual data. Rosengren (1981) also acknowledges that content analysis defines a family of investigative methods ranging from generalised, natural, explanatory studies to methodical and document analysis. Content analysis generally deals with the analysis of the contents of messages. Kerlinger (1986:279) believes that content analysis “takes the communications that people have produced and asks questions of communications”. It focuses on the characteristics of language as a mode of interaction, in particular, circumstantial implication. This systematic

conceptualisation of the text is also referred to as meaning categorisation by (Kvale, 2007). It can therefore, be defined as “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns” by (Hsieh and Shannon, 2005:1278).

The content analysis method was chosen because it is believed that it addresses the theoretical interests and the problem under study. The study analyses Kalanga music as a protest tool by studying the lyrics of the said music. The approach assisted the researcher to draw protest themes from the content of the music as well as to demonstrate what the musicians are protesting against. It therefore, implies that content analysis is the study of the content of communication. It assists in the understanding of meanings, perspectives and intents as contained in different messages. In other words, content analysis can also be referred to as thematic analysis, a method which assists in the examination and quest for drawing of patterns from data. The data is examined and different themes from the data are identified. It is usually themes that are key and essential to a particular phenomenon. The themes that are identified during the continuous excavation of data become the subject of analysis for the study.

Bryman (2004:392) opines that qualitative content analysis is probably “the most prevalent approach to the qualitative analysis of documents” and that it “comprises a searching-out of underlying themes in the materials being analyzed”. He further defines it as:

an approach to documents that emphasizes the role of the investigator in the construction of the meaning of and in texts. There is an emphasis on allowing categories to emerge out of data and on recognizing the significance for understanding the meaning of the context in which an item being analyzed (and the categories derived from it) appeared” (Bryman, 2004:542).

This then, implies that, content analysis is about examining what the text is all about, considering content from a particular theoretical perspective. The theoretical position

frames the development of research criteria for the text analysis based on an understanding of texts and reading of these texts within their socio-cultural and socio-political environment. This enabled the current study to locate the analysis of Kalanga music within the 2000-2013 periods in the Zimbabwean socio-cultural and socio-political milieu. From that end, content analysis is not a reductionist, positivist approach, but, according to Berg (2001:242) “it is a passport to listening to the words of the text, and understanding better the perspective(s) of the producers of the words.”

Mayring (2000:114) acknowledges that one strong point of content analysis “is that it is strictly controlled methodologically and that the material is analysed step-by-step. Central to it is a category system which is developed right on the material employing a theory-guided procedure”. The category system enables the researcher to sift some aspects that can then be discussed at length. Titscher, Meyer, Wodak and Vetter (2000:58) concur with the sentiments by noting that:

The core and central tool of any content analysis is its system of categories: every unit of analysis must be coded, that is to say, allocated to one or more categories. Categories are understood as the more or less operational definitions of variables.

It is also essential to note that theory is central to content analysis. The theory that informs this research is the Critical Discourse Analysis as explained in chapter three of this study. It is believed that CDA and content analysis complement each other in the process of studying and analysing social reality. Discourses as stand-alone entities are meaningless they only gain meaning and form when they are subjected to a particular environment. Hardy (2001:28) supports this idea by stating that meanings of any discourse are “created, supported, and contested through the production, dissemination, and consumption of texts; and emanate from interactions between the social groups and societal structures in which the discourse is embedded”. This is compatible with qualitative content analysis that is sensitive to the use of words and the context in which they are manipulated. From this standpoint, this study therefore, is viewed as a journey which seeks to demonstrate how reality is created through



discourses that are embodied in texts. In that regard, content analysis offers a significant way to validate these performative connections between the two. They both seek to draw conclusions on aspects of human interaction from selected messages. The approaches used to achieve that are different but the end results tend to fit together. CDA provided a rich source of contextual data and assisted in the understanding of key messages from the texts.

#### **4.7.2 Data coding and analysis**

Data coding and analysis is a process that allows the researcher to organise huge quantities of data into small meaningful categories. The small categories allow the researcher to extrapolate meaning from the texts. To support this White and Marsh (2006: 27) claim that data coding and analysis allows “analytical constructs, or rules of, to move from the text to the answers to the research question”. The categories and meanings found in the coding of data are referred to as themes or patterns. Patton (2002) claims that coding is the most central aspect of content analysis. It is the reduction of a text into smaller meaningful units which are manageable for analysis. Coding fragments organise data into sub units so as to generalise themes of the fragmented data. Most of the themes that are discussed in chapter 6 were discovered through inductive analysis and some of the themes were drawn from the data collected through interviews and questionnaires. Interview transcripts and documents were engaged to generate the themes. The strategy for content analysis used in this study is the analysis of meanings. This type of analysis falls in the realm of semantic analysis where expressions and communication acts are examined so as to be able to describe and evaluate reality. This kind of analysis was important for the study because the purpose was to identify units of meaning that would best describe the expressions that come through Kalanga music.

#### **4.8 Hermeneutics**

Hermeneutics is concerned with the interpretation of texts. It deals with how the researcher and the participants interpret the world and attempt to try and merge their

horizons and meanings. It gives cues on how to understand texts. Gilhus (1998) in Stausberg and Engler (2011:275) notes that hermeneutics entails “a reading that moves back and forth between the parts and the whole of the text, between its structure and meaning, between the reader’s horizon and the horizon of the text, and between the text and context”. It emphasises the importance of interpreting the text so as to master the knowledge contained in the text. The goal is to comprehend the intentions of the writer. This analysis method is important for this study because it enabled the researcher to focus the interpretation of Kalanga songs on what the musicians sought to communicate and not what the researcher intended to hear from the music.

#### **4.9 Semiotics**

Bryman (2004:393) notes that “semiotics is concerned with uncovering the hidden meanings that reside in texts”. It is further argued that: “a semiotic approach is concerned to uncover the processes of meaning production and how signs are designed to have an effect upon actual and prospective consumers of those signs” (Bryman, 2004:393). In view of Bryman’s assertion, semiotic analysis suits this study because it invites the researcher to move from seeing the obvious to unearthing what is hidden in words and texts. The method has a weakness in that there might be disparities in the way in which the researcher interprets the texts and the way in which the musicians perceive the meaning of their music. In order to deal with that challenge, the research concentrated more on the views and opinions expressed by the musicians.

#### **4.10 Validity and Reliability**

Kumar (2014:214) states that “validity is the ability of an instrument to measure what it is designed to measure”. According to Smith (1991:457) “validity is defined as the degree to which the researcher has measured what he has set out to measure” Babbie (1989:133) is of the view that “validity refers to the extent to which an empirical measure adequately reflects the real meaning of the concept under consideration. The validity of the research was applied to all aspects of the research process. The study made sure that all the steps of the research process were appropriate and the research instruments were able to measure what they were designed to measure.

According to Kumar (2014:215) “the concept of reliability in relation to a research instrument has a similar meaning: if a research tool is consistent and stable, hence predictable and accurate, it is said to be reliable”. What it implies is that reliability generally measures dependability, consistency, predictability, stability and honesty. A research tool is considered reliable when it is able to produce similar results under the same condition more than once. In other words, reliability deals with the consistency of findings if a research tool is used repeatedly. It means the study can be replicated and it can still produce almost similar results. Triangulation of data collection tools in this study sought to enhance validity and reliability of the research process. These concepts were promoted through the asking of similar questions to all the respondents who participated in the study.

#### **4.11 Ethical Considerations**

Research ethics chiefly address the interface between the researcher and the people they study. The important goal of research ethics is to safeguard the safety of the research participants. This, then, demonstrates that how researchers deal with people is no longer an obligation but something that should be adhered to faithfully. Somekh and Lewin (2005) outline different ways of conceiving how to act ethically in social research and highlight the moral dilemmas that one may encounter. They first outline the main concepts related with carrying out an ethical research process. The key issues are informed consent, confidentiality, anonymity, and publication access. Secondly, they examine the increasing trend in publication of ethical principles and guidelines by professional organisations and the institutionalisation of ethical committees. Taking a cue from the principles identified by Piper and Simons (2005), the researcher undertook an obligation to maximise benefits and minimise any research harm.

During the process of data collection, respect for the rights of research participants was upheld. Participants were educated on their right to participate in the study and to withdraw from the study at any time if they so desire. An informed consent was prepared. It was outlining the researcher’s name, the institution of study, title of the study, purpose of the study, the aims and objectives of the study. Further, the participants were

informed of their right to agree to be part of the research process and after agreeing they signed the consent forms. Since the interviews included the recording of conversations, the researcher sought permission to record the discussions. They were also made aware of the anonymity clause, where their names would not appear anywhere in the study. The role of the researcher was also explained to the participants.

#### **4.12 Conclusion**

The chapter has detailed the research design, the research paradigm, research strategies, the target population and different sampling methods used. Data collection tools, data analysis and presentation plans, validity and reliability concerns have been articulated in the chapter. The general research plan that is adopted in the study has been laid out so as to respond the research questions objectively and accurately. The chapter has addressed the path the researcher proposes to take the research journey. The chapter generally communicates how the research was carried out. The following chapter discusses the research findings from questionnaires and interviews.

## **CHAPTER 5**

### **Data presentation and analysis**

#### **5.1 Introduction**

Chapter 4 presented the research methodology used in this study. The research methodology includes the research design, the research paradigm, the research strategies, population and the sampling procedures, strategies for data collection and finally the data presentation and analysis. The previous chapter also detailed that the current study falls within the interpretive research paradigm. The paradigm dictates that the opinions of the research participants are important for the framing of the arguments of the study. As a result, the research approaches used in this study were intended at capturing the opinions and experiences of the participants. The current chapter presents and analyses the data that was collected through questionnaires and interviews. In doing so the study is mindful of the aim of the whole study. The aim is to critically analyse the nature, content and themes of Kalanga protest music, highlighting its reflection of everyday struggles of the Kalanga people in particular and Zimbabwean people in general. The study of Kalanga music helps to unravel the socio-political and economic ills that still bedevil people in their struggle to survive.

The presentation and analysis is organised into two sections. The first section presents and analyses the questionnaire responses from African literature post graduate students and university lecturers. The second section presents and analyses findings gleaned from interviews held with the university lecturers, Kalanga musicians and post graduate university students. In presenting the research findings in this chapter, the researcher framed the discussion points around the questions which were in the questionnaires and interviews. In line with the observance of ethics in research, the names of the participants remain anonymous to observe and protect their privacy. The research findings are therefore presented in the ensuing sections.

## 5.2 Presentation and analysis of data from questionnaires

This section presents and analyses findings from questionnaires. The total number of respondents for questionnaires was fifteen (15) in which case eight (8) were university lecturers and seven (7) were post graduate students. The respondents, both lecturers and students were drawn from four universities in Zimbabwe that offer courses in African literature. This is the area in which the study is actually grounded. Over and above that, they are the intelligentsia and the informed experts on the area of study. The tables below present and analyse data collected from university lecturers and students.

### **Question 1:** What is protest music?

The question sought to solicit for views from respondents as to their general understanding of protest. It was important to ask this kind of question so as to complement the working definition that the researcher was already using and to expand on what was already known.

**Table 5.1: Broad views and actual questionnaire responses from academics and students on the general definition and understanding of protest music**

General view	Actual responses
Response to the political, economic and social grievances (100%)	<ul style="list-style-type: none"><li>• Music that responds to a displeasure or dissatisfaction of one kind or the other and is sung to express the same</li><li>• Music that is written and performed for defiance or resentment of a social system</li><li>• Music associated with a movement for social change</li><li>• Music that raises certain social, political, economic and governance malpractices</li><li>• Counters officially sanctioned narratives</li><li>• Music that criticises institutional or human behaviour in society</li></ul>

### **5.2.1 Analysis of findings from questionnaires on the general definition and understanding of protest music**

Table 5.1 gives the general and actual responses on the definitions and understanding of protest music. There is common agreement that protest music should be understood to mean a response or a reaction to the political, economic and social grievances of the people. This implies that protest music is understood by its function in society. Various reasons are given to support that kind of understanding. The respondents contend that protest music responds to a displeasure or dissatisfaction of one kind or another and as a result music is composed and sung to express the same. One of the most cited definitions is that protest music criticises institutional and human behaviour in society. The respondents are cognisant of the view that humans and institutions can contribute to the ills that might occur in society hence the need to chastise such behaviour through song. Findings also revealed that the respondents felt that protest music raises certain social, political, economic and governance malpractices. This view brings to the fore that generally protests whether peaceful or violent, whether expressed physically or through such forms as music, there is always a trigger to that kind of response. The triggers are so varied and complex as depicted by the responses given. The difference of views as to the understanding of protest is summed up by Denisoff (1972:26) who views protest as “a socio-political statement designed to create an awareness of social problems and which offers or infers a solution which is viewed as deviant in nature”. The other view brought forth is that it is the kind of music that is written and performed for defiance or resentment of a social system. In addition to that, respondents felt that it is music that is associated with a movement for social change and at times it is an art form that counters officially sanctioned narratives. From the different views gathered, protest music may be defined as songs whose sole purpose is to communicate a particular message to the masses.

#### **Question 2: What is the nature of protest music?**

The question sought to find out views on the inherent character or the basic qualities or features of protest music

**Table 5.2: Broad views and actual questionnaire responses from academics and students on the nature of protest music**

General view	Actual responses
Protest music is expressed through different forms (100%)	<ul style="list-style-type: none"> <li>• It is politically loaded and is used to convey political change agenda</li> <li>• Music used to set agendas as opposed to just entertainment</li> <li>• Music which directly or indirectly attacks a system or systems which the singer feels are not perfect or are unjust</li> <li>• It can use rhetoric or ambiguity to deal with the matter at hand</li> <li>• It can be satirical, comical, subtle and obscure</li> <li>• Could be very repetitive in nature</li> </ul>

### **5.2.2 Analysis of findings from questionnaires on the nature of protest music**

Table 5.2 demonstrates that protest music is expressed through various forms. It is apparent that this kind of music is politically loaded and is used to convey political and social change agendas. It can achieve this either by directly or indirectly attacking a system or systems which the singer feels are not ideal or are unjust. Respondents identified that protest music can also use rhetoric or ambiguity to deal with a matter at hand. At times the music can be satirical, comical, subtle and obscure. This implies that the musicians will adopt any of the identified forms or techniques to tell their stories about their observation of what is taking place in society.

The respondents also noted that the music can also employ repetitive devices. This is to mean that certain lines or lyrics can be repeated so many times to buttress a specific disposition. The function of repetition is to expand and elaborate meaning and thereby amplifying the scope of the notions or the messages that are being passed through. In



protest music, the lyrics are used as a tool of attack against authority which if not handled carefully can be very detrimental or tragic to the musicians. Censorship regulations can also be engaged to suppress any music with a potential to arouse dissent before it gets to the listeners. Devices therefore, such as obscurity, subtleties are then used. These devices would involve the use of abstract or indirect language or some private imagery to turn their music into “hiding places as well as megaphones” to use the words of Gordimer (1973:52). This implies that the musicians would hide behind words and even images to evade censorship.

**Question 3:** In your view what is the role and place of protest music in society?

The respondents were expected to express their views on the functions, responsibilities, the significance or the position of protest music in society.

**Table 5.3: Broad views and actual questionnaire responses from academics and students on their different views on the role and place of protest music in society**

General view 1	Actual responses
To offer constructive criticism that aims at transforming society for the better (100%)	<ul style="list-style-type: none"> <li>• It is a platform for airing divergent views as most societies especially in Africa stifle expression and debate on issues that liberate people</li> <li>• Serves as entertainment yet at the same time it conscientises and incites people either to resist or rise against social injustices that they may or may not be aware of</li> <li>• Serves to correct those who do wrong sometimes thinking that they are correct yet at times deliberately riding on the ignorance of those around them</li> <li>• Conscientises the society on social, economic and political issues that are negatively affecting them and mobilises them to take action to address those issues</li> </ul>

	<ul style="list-style-type: none"> <li>• Protest music is necessary to build a morally upright society</li> <li>• It is corrective art</li> <li>• Provides space to express discontent and catch public attention</li> <li>• Avenue for the transmission of a particular ideology</li> <li>• Creates and communicates a collective narrative</li> <li>• It raises certain deficiencies in society</li> <li>• Keeps checks and balances for those in in positions of power</li> </ul>
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### **5.2.3 Analysis of findings from questionnaires on the role and place of protest music in society**

Table 5.3 illustrates a broad view and actual questionnaire responses from university lecturers and students on their different views on the role and place of protest music in society. It is noted that 100% of the respondents agreed that the role of protest music is to offer constructive criticism that aims at transforming society for the better. This implies that protest music plays a crucial role as a medium for socio-political critique in the post 2000 era in Zimbabwe. The respondents cited diverse reasons to substantiate their claims. In this regard, the respondents observed that music is a platform for airing divergent views as most societies especially in Africa stifle expression and debate on issues that liberate people. It also serves as entertainment yet at the same time it conscientises and incites people either to resist or rise against social injustices that they may or may not be aware of. The conscientisation also stretches to social, economic and political issues that negatively affect people and mobilises them to take action to address those issues.

To further validate the general view, the respondents noted that music corrects those who do wrong sometimes thinking that they are correct, yet at times they deliberately ride on the ignorance of those around them. Since protest music is viewed as corrective art it then takes a role of building a morally upright society. Respondents further noted that it does provide space to express discontent and catch public attention and when that happens it acts as an avenue for the transmission of a particular ideology. Ideology turns a work of art into a reflection of reality or of the society in that era. With reference to this study the ideology that is transmitted is that of taking leaders to task over their responsibilities, responsibilities of being accountable to the electorate.

It was also highlighted that protest music creates and communicates a collective narrative about a particular group of people. These narratives often “braid private reminiscences into those of others or connect them to larger legacies” (van Dijck, 2006:363). This implies that songs become people’s songs when they are attached to a particular experience of the collective, be it a family, a peer group or even the whole community. What it means therefore, is that, music enables a reconstruction of common meanings that are transposed onto the group meaning resulting in an intricate recollection of shared experiences.

Respondents also cited that the role of protest music is to keep checks and balances for those in positions of power. Checks and balances refer to different instruments that are intended to curb and control the power that an individual or a government body can wield. This is done so as to lay foundation for harmonious relations between the masses, government arms and other community based organisations. The checks and balances allow order to prevail in communities and to minimize corrupt tendencies.

The preceding views are testament to the multiplicity of the roles that protest music has in society because it results from some form of discontentment. Protest music does not only address political issues but it also addresses the social, economic and even religious displeasure. It can be directed to an individual, an institution or even a cause and because of its conscientising function; protest music agitates for change of the disquieting issues.

**Question 4:** Would you classify Kalanga music as protest art? Explain.

The question intended to establish the respondent's exact opinions on whether Kalanga music can be classified as protest art or not. In stating their views they were expected to give reasons for their opinions.

**Table 5.4: Broad views and actual questionnaire responses from academics and students on their different views on whether Kalanga music is protest art or not?**

<b>General view 1</b>	<b>Actual responses</b>
<b>Yes, Kalanga music is protest art (93.3%)</b>	<ul style="list-style-type: none"> <li>• The few songs I have listened to have protest a protest tone in them</li> <li>• It protests about abuse of power, violence, discrimination and marginalisation</li> <li>• The lyrics from this type of music complain about a number of issues ranging from political intolerance, political violence to even tackling marital problems</li> <li>• There are a number of Kalanga musicians whose music addresses social, economic and political issues with a protest tone</li> </ul>
<b>General view 2</b>	<b>Actual responses</b>
<b>Not sure whether it is protest art or not (6.7%)</b>	<ul style="list-style-type: none"> <li>• Not too familiar with the music</li> </ul>

#### **5.2.4 Analysis of findings from questionnaires on whether Kalanga music is protest art or not?**

Table 5.4 shows two broad views from the questionnaire responses on whether Kalanga music is protest art or not. While, 6.7% of the respondents were not sure whether Kalanga music is considered to be protest art or not, 93.3% of the respondents claimed that indeed Kalanga music is protest art. The argument is premised on the

thought that the lyrics of the songs complain about issues that can be broadly categorised as social, economic and political grievances. This implies that Kalanga music remonstrates, objects to and emanates from a number of issues that the Zimbabwean people are faced with. This is also observed by wa Thiong'o (1997:4) when he notes that "a writer after all comes from a particular class, gender, race and nation. He is a product of an actual process of eating, drinking, learning, loving, hating, and he has developed a class attitude to all these activities in support or in opposition". What it implies is that these musicians are also shaped by the conditions which obtain in their communities, therefore, what they sing about is a reflection of what is obtaining in their environment. They then can either sing in support of that particular system or sing against it. A detailed discussion of these issues is done chapter 6 so as to marry what the respondents have observed with the analysis of the music.

**Question 5:** Can you identify any Kalanga musician(s) whose genre of music falls under protest music.

The question sought to ascertain whether the respondents were aware of Kalanga artists.

**Table 5.5. Kalanga musicians identified by the respondents**

Identified artists (93.3%)
<ul style="list-style-type: none"> <li>• Solomon Skuza</li> <li>• Chase Skuza</li> <li>• Ndolwane super sounds</li> <li>• Ndux Junior and Batshele Brothers</li> <li>• Clement Magwaza and Macray Super Sounds</li> <li>• Madala boy</li> <li>• Tukuye Super Sounds</li> <li>• Mokis Connection</li> </ul>
Only one respondent shunned the question (6.7%)

### 5.2.5 Analysis of findings from questionnaires on identified Kalanga musicians

Table 5.5 illustrates that 93.3% of the respondents identified the listed Kalanga musicians whom they regarded as protest artists. These included Solomon Skuza (late), Chase Skuza, Ndolwane Super Sounds, Ndux Junior and Batshele Brothers, Clement Magwaza and Macray Super Sounds, Madala boy, Tukuye Super Sounds and Mokis Connection. Of the identified musicians Solomon Skuza was not included in the sample because his music did not fall within the study period of 2000-2013. Only one respondent shunned the question constituting 6.7% of the sample.

**Question 6:** What do you consider to be the major concerns, issues or themes of their protest music?

Respondents were expected to give their opinions as to the major issues raised by the said musicians.

**Table 5.6: Broad views and actual questionnaire responses from academics and students on the major concerns, issues or themes of their protest music**

General view	Actual responses
Addresses political, economic and social ills (100%)	<ul style="list-style-type: none"> <li>• Kalanga identity from competing identities of the Ndebele and Shona</li> <li>• Marginalisation and discrimination</li> <li>• Social injustices and oppression</li> <li>• Poverty</li> <li>• Abuse of power</li> <li>• Violence</li> <li>• Marriage problems</li> <li>• Malgovernance</li> <li>• Unfair allocation of resources</li> <li>• Leaders who overstay in power, who do not tolerate criticism and who are violent towards their opponents</li> <li>• Championing the plight of the masses by singing against corruption, bribery and embezzlement of</li> </ul>

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### **5.2.6 Analysis of findings from questionnaires on the major concerns, issues or themes of their protest music**

According to all of the respondents (100%), the major theme of Kalanga music is that of addressing political, economic and social ills that are faced by the people. The universal perspective given by the respondents is that music champions the plight of the masses by singing against ill vices such as corruption, bribery and embezzlement of funds. It is important to note that this is not the first time that musicians have addressed the subject. Thomas Mapfumo, one of the legendary Shona musicians sang about corruption in the 1989. The respondents claimed that there is a lot of social injustice, unfair allocation of resources, oppression and even violence as some of the sentiments that emerge from Kalanga music. The music also concerns itself about marginalisation and discrimination. Abuse of power was also echoed strongly as one of the concerns that are raised in the Kalanga music. Power is one of the issues that is to be further explored in this thesis. It is also felt that Kalanga identity is at stake because of Ndebele and Shona identities. What it then implies is that there is considerable hegemony that is observable in the relations between the Kalanga, the Ndebele and the Shona people. Poverty and migration are some of the concerns that the respondents felt are part of the narration of the Kalanga music. It is imperative to note that these themes are discussed in detail in chapter 6 of this study and they are linked with the qualitative content analysis of Kalanga music.

**Question 7:** In your view, to what extent can music be used as a transformation tool in society?

Respondents were expected to give their opinions on how music can bring about the desired positive change.

**Table 5.7: Broad views and actual questionnaire responses from academics and students on the extent to which music can be used as a transformation tool**

General view	Actual responses
<b>To a larger extent</b> (100%)	<ul style="list-style-type: none"> <li>• Music has been used in many societies around the world to change their circumstances</li> <li>• An important tool that can be the voice of the masses to the governing few and mark cultural, political and regional identities</li> <li>• Foster public awareness and positive political transformation towards an idealized society</li> <li>• It has potential to influence emotions and to positively express the sense of belonging</li> <li>• Because of its ability to give masses hope and zeal to fight oppression of any kind it can move masses to act</li> </ul>

### **5.2.7 Analysis of findings from questionnaires on the extent to which music can be used as a transformation tool**

Table 5.7 illustrates that 100% of the respondents totally agreed that music can be used as a transformation tool in society. This suggests that the general opinion by the respondents is that music opens up opportunities for the address of legitimate aspirations of the people and as a social activity it can be used to pursue a particular ideology to foment positive change. They gave various reasons to support their views on music as a transformation tool. In this regard, Music has been used in many societies around the world to change their circumstances. The most cited illustrations are the use of music in the Vietnam War (James, 1989; Cleveland, 1994; Andresen, 2003). Music was also employed in the fight against the apartheid system in South Africa (Schumann, 2008; Drewett, 2003). Chimurenga music was used in the struggle for independence in Zimbabwe (Mano, 2007; Kwaramba, 1997). Gecau (1997) also records that in Kenya music was used and it enabled the masses to end the rule by Arap Moi. According to these respondents it is an important tool that can be used as the



voice of the masses to the few governing elite and it can mark cultural, political and regional identities of the people producing the music. This is buttressed by Mano (2007) who claims that to him music is like journalism because it communicates and delivers messages that are downplayed by mainstream media. He argues that music texts represents poor people, it ridicules the elite and serves as the voice of the disenfranchised and unrepresented masses. Music becomes the voice of the people because it is weaved and textured around the politics of the day of any particular society. The respondents also realised that music can foster public awareness and positive political transformation towards an idealised society. It also has potential to influence emotions and to positively express the sense of belonging. Because of its ability to give masses hope and zeal to fight oppression of any kind it can move masses to act because there is a huge link between music and society itself. Music can be used as a vector for change.

**Question 8:** Are these musicians offering any solutions to the concerns that they raise? What are the solutions?

The question sought to get the different opinions on whether musicians should offer solutions or not.

**Table 5.8: Broad views and actual questionnaire responses from academics and students on the solutions that musicians offer to the concerns that they raise**

<b>General view 1</b>	Actual responses
<b>No solutions offered</b> (20%)	<ul style="list-style-type: none"> <li>• Their music is largely documentary, it records the events and what is happening but no solutions are offered</li> </ul>
<b>General view 2</b>	Actual Responses
<b>Not their duty to offer solutions</b> (80%)	<ul style="list-style-type: none"> <li>• Their duty is to just lay bare the problems that bedevil society</li> <li>• They just have to raise the consciousness of people to the realities of their world</li> </ul>

	<ul style="list-style-type: none"> <li>• Solutions lie with the people and not the musicians</li> </ul>
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### **5.2.8 Analysis of findings from questionnaires on the solutions that musicians offer to the concerns that they raise**

Table 5.8 illustrates that 80% of the respondents embrace the view that it is not the duty of musicians to offer solutions to problems that the society is faced with rather their duty is just to lay bare the problems that bedevil society. This kind of involvement is what prompted Achebe (1969) cited in Emenyonu (1973:49) to proclaim that, “it is clear to me that an African writer who tries to avoid the big social and political issues of the contemporary Africa will end up being completely irrelevant like that absurd man in the proverb who leaves his house burning to pursue a rat fleeing from the flames”. In other words Achebe’s sentiments can be understood to mean that even a Kalanga musician cannot avoid the social and political issues that are taking place in their communities and just produce music that is void of content and meaning. It is their duty to raise the consciousness of the people to the realities of their world. The respondents further assert that the solutions lie with the people and not the musicians. This infers that the respondents believe that it is not the duty of musicians to tailor make solutions for all the problems that are identified rather it is the people who should act on the ill that has been identified using the most relevant and effective channel to do so. While 20% of the respondents observed that no solutions are offered. They are of the opinion that the music is largely documentary in nature and it just records events as they are.

Question 9: Can music be used as an effective catalyst for social and political change and transformation? How? With the current music in Zimbabwe, do you think it is possible to foster a new tradition of protest music?

Respondents were expected to give their views on whether music is an effective facilitator for social and political change.

**Table 5.9: Broad views and actual questionnaire responses from academics and students on whether music be used as an effective catalyst for social and political change and transformation and if so, how? As well as their views on whether with the current music in Zimbabwe it is possible to foster a new tradition of protest music**

<b>General view 1</b>	<b>Actual responses</b>
<b>Yes, music can be used as an effective catalyst for social an political change (47%)</b>	<ul style="list-style-type: none"> <li>• Very much possible because historically music was used during the war of liberation and it worked effectively</li> <li>• Music is a viable tool for use as a catalyst for social and political change in Zimbabwe because with the limited freedom of speech prevailing music can bypass this kind of censorship through the use of language</li> </ul>
<b>General view 2</b>	<b>Actual responses</b>
<b>Difficult to foster a new tradition of protest music (5 %)</b>	<ul style="list-style-type: none"> <li>• It is difficult in Zimbabwe but those who pursue protest music can do it in exile like Thomas Mapfumo</li> </ul>
<b>General view 3</b>	
<b>No need for a new tradition of protest music (45%)</b>	<ul style="list-style-type: none"> <li>• There is need to utilise the current music for social transformation</li> <li>• If no one is prepared to listen to the current protest music, there is no guarantee that if another type is brought up, they will listen to it.</li> <li>• The music lyrics that we have today are enough what is important is to allow the musicians to be heard</li> </ul>
<b>General view 4</b>	
<b>It is possible to foster a new tradition (3%)</b>	<ul style="list-style-type: none"> <li>• It remains a possibility in Zimbabwe considering that internet and technological innovations have increased the musical space</li> </ul>

### **5.2.9 Analysis of findings from questionnaires on whether music be used as an effective catalyst for social and political change and transformation and if so, how? As well as their views on whether with the current music in Zimbabwe it is possible to foster a new tradition of protest music**

Table 5.9 establishes several concerns raised by the respondents on whether music can be used as an effective catalyst for social and political change and transformation and to state how this is possible. As well as their views on whether with the current music in Zimbabwe it is possible to foster a new tradition of protest music. As illustrated in Table 5.9, there are four opinions collected from university students and university lecturers.

The first view is that, music can be used as an effective catalyst for social and political change. This opinion is derived from 47% of the respondents who reasoned that it is very much possible to utilise music as a promoter for social and political change because historically music was used during the war of liberation and it worked effectively to communicate relevant messages about the struggle for independence in Zimbabwe. They also reasoned that it a viable tool for use as a promoter for social and political change in Zimbabwe because with the limited freedom of speech prevailing music can bypass this kind of censorship through the witty use of language.

Secondly, 45% of the respondents observed that music is an effective catalyst. However, there is no need for a new tradition of protest music. The respondents contend that music that is currently available should be utilised for social transformation because that is what it demands. They also argue that if no one is prepared to listen to the current protest music, there is no guarantee that if another type is brought up, they will listen to it because the music lyrics that are available today are adequate. What is important is to allow the musicians to be heard. These views demonstrate and emphasise that protest music is available there is no need to invent anything new. What remains is that communities should actively participate in the process of transformation by listening to the messages carried by the music that is currently on offer.

Thirdly, 5% of the respondents argued that it is difficult to foster a new tradition of protest music. According to these respondents, this is largely due to the fact that those who pursue protest music in Zimbabwe can do it in exile like Thomas Mapfumo. The moment that he released his song *Mamvemve* (Tatters) and *Corruption* his music was banned and it went off air on the Zimbabwe Broadcasting Corporation channels. This almost always happens in weak democracies and musicians either have to be imprisoned or they go to exile and at times they even fail to get companies that record their music and they have to do it outside the country.

Lastly, Table 5.9 also indicates that 3% of the respondents believe that it is possible to foster a new tradition of protest music. The respondents have confidence that it remains a possibility in Zimbabwe considering that internet and technological innovations have increased the musical space. Therefore, musicians could explore and use the space to dodge censorship and other restrictive regulations to make sure that their messages get to the intended audiences. One can therefore observe that based on the responses music remains largely an effective tool for social and political transformation.

**Question 10:** How can the role of Protest/Political music be improved to ensure issues of critical dialogue, change, transformation and critical pedagogy are addressed and also the opening up democratic space for meaningful engagement by people, for example on issues of corruption?

The question sought to solicit views from respondents that would improve the role of protest music.

**Table 5.10: Broad views and actual questionnaire responses from academics and students on how the role of protest or political music be improved to ensure issues of critical dialogue, change, transformation and critical pedagogy are addressed and also the opening up democratic space for meaningful engagement by people, for example on issues of corruption**

<b>General view 1</b>	Actual responses
<b>Use of social media</b>	<ul style="list-style-type: none"> <li>• Use of social medial platforms such as YouTube,</li> </ul>

<b>(7%)</b>	Facebook, WhatsApp are some avenues that can improve the relevance of protest music
<b>General view 2</b>	
<b>Attitude engineering (53 %)</b>	<ul style="list-style-type: none"> <li>• I doubt if it has much to do with the music but it has to do with the culture to listen and take advice especially from singers</li> <li>• It is not the number of protest songs that will change the status quo but the attitude</li> <li>• What is needed is the change in the political culture of the country</li> </ul>
<b>General view 3</b>	
<b>Enact enabling legislation for artists (40%)</b>	<ul style="list-style-type: none"> <li>• Current legislation governing music performances is too restrictive to those artist who are considered to be too critical of the ruling elite</li> <li>• Musicians should be allowed to sing about issues that they come across in society without any form of censorship</li> <li>• A democratic legislation that allows for tolerance of different views is very fundamental in ensuring that people are able to dialogue on political issues without fear</li> </ul>

#### **5.2.10 Analysis of findings from questionnaires on how the role of protest or political music can be improved to ensure issues of critical dialogue, change, transformation and critical pedagogy are addressed and also the opening up democratic space for meaningful engagement by people, for example on issues of corruption**

Table 5.10 shows three general opinions on how the role of protest or political music can be improved to ensure issues of critical dialogue, change, transformation and

critical pedagogy are addressed and also the opening up democratic space for meaningful engagement by people. Seven percent (7%) of the respondents believe that the social media can be used as an alternative avenue for democratising the space for dialogue. According to the respondents the use of social medial platforms such as YouTube, Facebook, and WhatsApp are some avenues that can improve the relevance of protest music. Breuer (2012) is of the view that platforms for social networking such as Twitter, YouTube, and Facebook have greatly increased the opportunities for reclaiming and distributing partisan material and messages. The platform affords internet users a chance to have and to access alternative spaces for political information at a minimum cost and with less time spent. It then, implies that social media can help in breaking down censorship barriers and enable people to have access to the music that can mobilise them towards a collective action. It also has power in the shaping of political debates and the spread of ideas about democracy.

On the other hand, 53% of the respondents claimed that what is needed is a robust attitude engineering drive. The argument is based on the observation that there is no need to improve on what is available now as protest and it has nothing to do with the music rather is has something to do with the culture to pay attention, listen and take advice especially advice and messages emanating from the lyrics of the songs. The respondents also noted that it is not the number of protest songs that will alter the status quo but the attitude of the audiences that consume the music as well as the change in the political culture of the country that is not so much tolerant of divergent views.

According to 40% of the respondents, it is imperative that the government enacts enabling legislation for the artists to perform their music. They noted that current legislation governing music performances is too restrictive to those artists who are considered to be too critical of the ruling elite because such kind of legislation would allow for tolerance of different views which is very fundamental in ensuring that people are able to dialogue on political issues without fear. Musicians should be allowed to sing about issues that they come across in society without any form of censorship. These issues are raised in view of such legislation such as the Access to Information and

Protection of Privacy Act (AIPPA) of 2002 and The Public Order and Security Act (POSA) of 2002. The laws will be deliberated on in detail in section 6.2 of the study. Considering the above observations, it can be envisioned that Kalanga music suites being in the protest realm, audiences only need to pay attention to the story behind the music.

### **5. 3 Presentation and analysis of data from interviews**

The subsection presents and analyses findings from interviews. The total number of respondents was seven (7). Out of the seven, three (3) were university lecturers who have studied, who teach or have taught African literature, especially in the area of music, one (1) was a student who is studying African literature and culture music and three (3) of the interviewees were Kalanga musicians. It is now the findings from interviews that are presented and analysed.

#### **5.3.1 Interviewee 1**

Interviewee 1 is a lecturer of African literature at a University in Zimbabwe. He is an experienced scholar who studied African literature at both undergraduate and post graduate levels and has published widely in the same area. Asked on how he would define protest music, the lecturer said, he believes that it is music that raises certain social, political, economic and governance malpractices. To him protest music “counters the officially sanctioned metanarratives about the health of society and scaffolds injustices that are inherent in a given nation or society”. His response infers that protest music are voices of indignation and resentment by the people towards unjust practices. Responding on the question about the nature of protest music, interviewee 1 contends that it can take the form of marginalisation of all kinds “be it political, economic, social or ethnic. It can be satirical, direct commentary, metaphorical, caricature, comical or indirect or take the form of historical injustices”. On the role and place of protest music in society, the respondent observes that “like all works of art it is corrective. It raises certain deficits in society which powers that be need to listen to rather than ban and banish. He made reference to the use of Ngugi, Achebe, Maria P Lara, Fanon’s theorisations about the role of art, that is, ‘to be the barometer and pulse of the society’



in order to bring about transformation, good life, and a just society". Music, like literature, "reflects the life of a people in the two senses of the word reflects: imagining and thinking about society. It embodies a people's consciousness of their twin struggles with nature and with one another. The two struggles generate conflict, tensions fears, hopes, courage, cowardice, love hate, desires" (wa Thiongo, 1997:29). The interviewee classifies Kalanga music as protest art and explains that to him it is protest because the "music sings back against the abuse of power, violence, discrimination and marginalisation. In short it sings about the messy nature of the Zimbabwean nation that needs tweaking to be all inclusive". This brings to the fore two warring parties, the ruling and those who are ruled. Through music those who are ruled try to fight back and control their destiny by using an art form that is at their disposal. They seek to change the course of their future as is observed by wa Thiongo (1997:38) who observes that:

...the dominated do not always acquiesce in their domination. Economically they want to change the unequal environment. They want their fair share of the national wealth. They have found it imperative to struggle, at the same time, against all oppressive social institutions erected on that unequal structure. In the process of so struggling, they evolve images embodying a consciousness corresponding to the objective needs and demands of their struggle, a consciousness that is directly and diametrically opposed to that of the exploiting and oppressing social stratum. There are thus two warring ideologies in a society built on a system of inequality corresponding to the two antagonistic positions of the extremely dominating and the extremely dominated.

The academic identifies "Solomon Skuza, Chase Skuza, Ndolwane Super Sounds, Ndux Malax and Clement Magwaza" as some musicians who sing protest music. Responding to the question on the major concerns, issues and themes of Kalanga music as well as the extent to which the music can be used as a transformation tool he holds that the same issues that identify the music as protest do apply to the two questions. On whether musicians are offering any solutions to the concerns that they

raise the respondent is of the view that “it is not exactly the duty of musicians to bring solutions to the problems that bedevil society but rather to lay them bare to the listeners that these are the problems we face and they affect us this way. They raise the consciousness of the people to the reality of their wretchedness so that they can think of correction as a collectivity. A lot of music has been banned and musicians harassed for being too explicit. Solutions are with the people not the musicians”. This response raises a debatable issue on whether artist should offer solutions or not because Mazuruse (2010:57) is of the view that an “artist should not be a referee or interpreter standing on the side lines, but should help change the world by mapping out where people are going and how they should get there”. There is a feeling that a steadfast musician should not be a coward or scared of inviting the rage of the oppressor. Responding to whether music can be used as an effective catalyst for social and political change and transformation, the lecturer cites that “fear and censorship has militated against this trajectory. The repressive nature of the political environment means protest music will remain muted”. On how the role of Protest/Political music can be improved to ensure issues of critical dialogue, change, transformation and critical pedagogy are addressed and also the opening up of democratic space for meaningful engagement by people, he argues that “with the weight of Gukurahundi weighing heavy like a bag of stones and the ever present threat of violence on dissenting voices hanging like the sword of Damocles, there is not much on the horizon. What is needed is the change in the political culture of the country. You cannot interrogate corruption without pointing fingers otherwise it becomes abstract, empty and can be used as a propaganda weapon for the establishment. Look at how Majaivana was marginalised over the issues he raised and had to go away, just like Karikoga Zhakata and Thomas Mapfumo”.

### **5.3.2 Interviewee 2**

Interviewee 2 is a lecturer of Drama and Theatre Studies at a University in Zimbabwe. The respondent studied drama and theatre at Honours and Masters’ level with more emphasis on protest and education theatre. Asked to reflect on the general understanding of protest music, the interviewee noted that “it is music that addresses

social, political, economic and such related issues with the aim of achieving transformation or challenging the status quo. It challenges the injustice, oppression, malgovernance, corruption and other issues affecting the society at different levels". The respondent noted that "protest music is rooted in the desire to challenge the undesirable status quo in order to achieve social transformation which will yield positive results for people as individuals and as a society". According to respondent 2 the role and place of protest music in society "is very significant because it keeps checks and balances on those who are in positions of power, authority or responsibility so that they do not abuse their positions and the trust bestowed on them by society. It also conscientises the society on social, economic, and political issues that are negatively affecting them and mobilises them to take action to address those issues". This infers that music serves as an effective weapon to challenge social injustice.

Da Silva (2013) concurs by acknowledging that music is an important part of popular culture, while it entertains, it is also a great platform for discussions on pertinent social and economic issues. The political and social messages easily take root because the listeners or the audiences view the artists as their peers as opposed to messages coming from the political elite. The respondent in question noted "yes indeed, Kalanga music is protest art because there are quite a number of Kalanga musicians whose music addresses social, economic and political issues with a protest tone". He further identified Kalanga musicians whose genre of music is protest such as, Ndolwane Super Sounds, Chase Skuza and Ndud Junior. The interviewee holds that the major themes of Kalanga protest music are "malgovernance by the current government, corruption especially at government and ministerial levels and also economic issues affecting Zimbabwean citizens". On the extent to which music can be used as a transformational tool, he had this to say "music is a powerful tool for societal transformation as it is widely accessible to societal members (both literate and illiterate). Music uses imagery and language that is easily understood by the intended audience and is powerful in mobilising people". The interviewee in question holds that music be used as an effective catalyst for social and political change because "with the limited freedom of speech scenario prevailing in Zimbabwe, music can bypass this kind censorship through the

tactical use of language and imagery to express things that would be difficult to voice using everyday language and platforms". He further believes that "a new tradition of protest music remains a possibility in Zimbabwe considering that internet and technology has increased the musical protest space". On how the role of protest or political music can be improved to ensure issues of critical dialogue, change, transformation and critical pedagogy are addressed and also the opening up of democratic space for meaningful engagement by people, he contends that "legislation governing art and music performances in Zimbabwe is currently restrictive to those artists or musicians who produce protest art or music. Such legislation needs to be revisited to create a friendly atmosphere for artistic expression".

### **5.3.3 Interviewee 3**

Interviewee 3 is a lecturer of African Literature in the Department of Languages at a University in Zimbabwe. He is a lecturer of African Literature. Asked on his understanding of protest music, he said "it is music that is meant to criticise human behaviour and of institutions of human society. It aims to correct as well as expose and ridicule certain behaviours. It does not criticise for the sake of criticising but it is constructive, not purely destructive. The criticism is meant to change the society". He further noted that the nature of protest music could be "ambiguous, direct or indirect, satirical or full of humour". On the role and place of protest music in society he argued that its role is to record, explain, complain and criticise certain behaviours that are harmful to society in all sectors of life for example in the political, economic, social or even religious circles. He further observed that "it helps the communities to understand what is happening in their surroundings, the role is even extended in the sense that it assists those who are wrong, or exhibit unwanted mannerisms to change. In other words protest music is necessary to build a morally upright society". Interviewee 3 classified Kalanga music as protest art because "the lyrics from the Kalanga music complain about a number of issues especially on the economic meltdown in Zimbabwe, political intolerance, political violence directed at political opponents, they also touch on social issues such as problems in marriages, prostitution and corruption". He further identified Kalanga musicians whose genre of music is protest such as, Ndolwane Super

Sounds, Chase Skuza and Ndux Junior. On the major themes or issues of their protest music he noted that “on economic issues they sing about poverty, hunger, starvation and workers who have been turned into slaves, on politics, they sing about leaders who have overstayed in power, who do not tolerate criticism, who are violent towards their opponents and on social issues, they sing about marriage, delinquent youths, corruption, bribery and too much love for money”. On the extent to which music can be used as a transformational tool, the interviewee argues that it is a “crucial tool because it is not easily censored, therefore, everyone has a chance to listen, learn and experience a positive change”. Interviewee 3 believes that music can be used as an effective catalyst for social and political change and he further believes that “no new tradition of protest music can be created rather what is important is to allow the current musicians to be heard by giving them enough space to air their protest”. On how the role of Protest/Political music can be improved to ensure issues of critical dialogue, change, transformation and critical pedagogy are addressed and also the opening up of democratic space for meaningful engagement by people, he contends that “musicians should be allowed to sing about issues they see or come across in society without any form of censorship and tolerance of different views is very fundamental in ensuring that people are able to dialogue on political issues without fear”.

#### **5.3.4 Interviewee 4**

Interviewee 4 is a Post Graduate student at one University in Zimbabwe, researching towards a Master's degree in African Languages and Culture. The respondent defines protest music as “the kind of music which speaks for the people and usually addresses and advocates for social change”. He believes that it is situational in nature. With respect to the role and place of protest music in society he notes that “it is a vehicle of communication because it expresses the thoughts of the artist on behalf of the community that they represent. Its role is to comment on what is happening in society so as to generate active participation in seeking change”. The interviewee classifies Kalanga music as protest art because “they sing against bad governance, decay of the moral fibre as well as the general corruption that is affecting different government entities” and he cites “Ndux Junior, Martin Sibanda and Ndolwane Super Sounds and

Chase Skuza as protest artists”. The respondent concerned noted that the major issues or themes of Kalanga protest music are “unfair allocation of resources, corruption and nepotism and marginalisation”. On the extent to which music can be used as a transformation tool, the respondent argues that, “music is a transformation tool because it can educate and conscientises people about ills of society such as oppression and after that people can then act on the message”.

### **5.3.5 Interviewee 5**

Interviewee 5 is a musician and has been singing for the past 34 years.

Asked on what inspires or motivates him to sing, he says he is inspired by the need to “contribute to the well- being of his Kalanga culture and society. He is inspired by the need to comment on the issues that are taking place in our communities, not only the Kalanga community but the Zimbabwean society at large”. Asked on what he sings about, he narrates that “my music is very situational and at times I use sarcasm to comment on social and economic issues that people are faced with, unity, tolerance and understanding of one another and even issues such as jealousy and love”. This sentiment brings out one of the most important aspects of viewing and understanding artists because their music is not only conceived on empty spaces rather it is conceived in the confines of the existential space. The sound and even the lyrics would change with the socio–political changes in their society. This same view is expressed by Chiwome (1996) who is of the opinion that any good and productive work of art should not be seen to continuously dwell on issues that have been discussed over and over again. Rather, good art should be able to communicate emerging issues and address key issues that have to do with democracy and community development. On the grievances and issues that are raised in the music that he produced between 2000 and 2013 he narrates that “I try to instill a sense of pride in our people because of the ills that have befallen them for a long time, ills such as poverty, marginalisation. I therefore try to instill a sense of cultural pride in them”. On whether he considers his music as protest, the response is “yes, *ngoba siyakhuya* (we rebuke). We provide social and political commentary through our music”. On the reception of the messages from his music, he had this to say “received very well across the country because at times we

use humour to bring across a very serious message and people get to enjoy and dance the message away.” Responding to the kind of society that he envisages through his music, he says, “I wish we could have less inequalities, powers that be can view music as a mirror of what is happening in society or what people wish can change in their communities, a society with less corruption and even more tolerance as opposed to violence”. On any other comment with regards to Kalanga music in general he said, he wishes that as musicians they can continue with their function as “newspapers, counselors and even as teachers and it is their wish that communities also understand that they are also in business and respect their intellectual property rights and the government through parliament enact supportive legislation for musicians”. The interviewee raises an interesting point of them functioning as newspapers and as teachers. Prominent literary critics like Ngugi and Achebe would agree with him. Wa Thiongo (1986:69) says “let our pens be the voices of the people. Let our pens give voices to silence”. In other words, Kalanga musicians are the voice of the people, the voice that seeks to break the silence. Their music should give voice to such silence. They have a duty of baring and reproving the injustices of their time which are detrimental to the progress of their societies. If ever they are to be silent about the condition of the people they could be viewed as colluding to various social ills affecting the nation.

By identifying themselves as newspapers, they imply that they are timely, and well organized, they motivate, inspire, excite users and possess the capacity to retain information for many years. This is supported by Anaeto (2009, Waal, 2005 and INEY, 2008) who opine that newspapers communicate current affairs that would attract and increase the readership. Their main purpose is to inform, educate and entertain the public. Newspapers convey news be they local, regional, national or even international to the readers. Malik (2009) also observes that newspapers eliminate barriers by ensuring that citizens understand and practice their rights by creating spaces that enable the citizens to dialogue. They also enable citizens to fulfil their obligations by contributing to the discussions on matters of concern in communities. Musicians are also seen as agents who can emulate the role of newspapers by transmitting messages

through their music. They also act as amplifiers of the small and stifled voices of the poor who can be drowned by the voices of the elite.

### 5.3.6 Interviewee 6

Interviewee 6 is a musician and has been singing for the past 10 years and his music is under study in this thesis. On the question of what inspires him to sing he says it is in the blood of the lineage to do so since time immemorial. Their clan has always been a point of reference for music inclusive of traditional Kalanga music. He also notes that “it is an expression of what is in the heart”. Responding to what he sings about and what he seeks to achieve through his music, he says “*ngihlabela ngezinto eziyinkinga empilweni zabantu* (I sing about issues that are problematic in people’s life) be it social, economic or even political. I sing to give counsel and at times my music is prophetic because I see things beyond now. For example in the song *Sekonakele* produced in 2011, I sang about teacher deployment which is a hot issue today in Matabeleland. *Thina amaKalanga siyazenzela* (as Kalanga people we do things for ourselves) because we have been sidelined for a very long time”. These submissions reiterate that music is a powerful form of expression about political and social issues because a great piece of music has a lot to do with being at right place at the right time. Music has struck a chord with people looking to find meaning in their personal experiences. Music also speaks to people about coping with political and social crises. The musician is personified as a teller of stories about the aspirations, emotions, and values that make people human and that help them understand their own experiences. Interviewee 6 clearly celebrates the identity of the Kalanga people even in the brink of marginalisation because they are up to rise from the ashes and move on. These sentiments highlight the role of the musician in helping people make sense about human longings, including those for relationships, hope, and meaning. The language and feelings of music often overlap with conversations about politics.

With regards to the claim that his music is prophetic, his views are in sync with Attali’s (1985), that, music also bears the news of times ahead. It is, thus, prophetic in nature because it can predict the events before they even occur. The political organisation of a



time is rooted in the political thought of the preceding time, and is also anticipated in "embryonic form" in the music of the time preceding it (Attali 1985). Attali makes no distinction between the present and the future. In as much as music at once mirrors the present society and foretells the future. There is no inherent contradiction in being a mirror and being a herald at the same time, for the mirror can reflect that which is still to come and foreground it. When a music tradition comes at a disjunctive moment, it ushers in the new order that is still invisible to the eye. Music picks up societal codes and brings them to the fore before their time of materialisation. It is, thus, at the same time a result and a cause of its time.

Reacting to the question on the issues raised by his music between 2000 and 2013, he says, "I raise quite a number of issues which include the youth and education, the forgotten heroes, I decry the behaviour of both elders and youths and disease especially HIV and AIDS and I also comment on the socio-political issues taking place in our country". Based on such opinions one is likely to assume that music is an autonomous language because it is able to express emotions, feelings and experiences with so much precision. The level of communication of this language is phenomenal. Asked to comment on whether he considered his music to be protest or not. He says he "yes, it is protest, protest in the sense of political, economic social and even cultural protest". He goes further to state that he is "the voice of the voiceless because his music comments on issues of oppression like in the song *Insindabaphenduli* (the enigma) and various other issues in the songs *Ilizwe leli* (this nation) and *Akuvumi ngithule* (I cannot be quiet)". Responding to the kind of society he would want to see through his music, he explains that he would want to see "change in the behaviour of people of all races, tribes, young and old, leaders and those who are led by embracing good and discarding all malicious behaviour towards one another". The respondent emphasised that there are not there to entertain only but to teach everyone in the community about different issues that affect them in their life. It implies that he would want to see his music legitimising positive world views. They should be views about the positive change of society.

### 5.3.7 Interviewee 7

Interviewee 7 is one of the musicians whose music is analysed in this thesis and has been in the music industry for the past 17 years. Regarding his inspiration to sing interviewee 7 indicated that it has always been his wish to sing because “music gives him a chance to express his inner feelings” since his school days. On the general issues that he sings about, he indicated that “his music is generally a social commentary” where he sings about “diseases, love crime and the general welfare of communities”. Discussing the issues and grievances of the music that was produced between 2000 to 2013 interviewee 7 indicated that while he “continued with his social commentary music the situation at the time also forced him to look at the economic and political conditions of Zimbabweans, especially in the song *Nampu bunzima eZimbabwe* (Hardship in Zimbabwe) sung in 2001”. In classifying his music as protest art, the musician concerned holds the view that “yes, I sing protest music because I also understand that as an artist I need to produce some form of art that will enable people to realise social, economic and political justice from their communities”. With regards to the kind of society that interviewee 7 would want to see, he had this to say, “I wish that through my music I can create a society that is peaceful and has a unity of purpose as well as a society where those who lead and those that are led take full responsibility of their positions and actions.” The views that are brought across by this interviewee imply that music is a fruitful and creative process for people to rethink about their condition as well as to talk about their feelings. Music becomes a central source of messages about the everyday encounters and apprehensions faced by Zimbabweans currently. Resultantly, musicians are always engaged in negotiations with the political elite. The engagement process comprises using music as a tool to critique the behaviour of the political elite. Fear of censorship forces them to explore new ways of writing their songs. To escape from the censorship and still be able to pass on the messages against the repressive system to the public, they use devices such as made up words, metaphors, analogies and antitheses.

## 5.4 Conclusion

The findings reveal that protest is a common issue in music, Kalanga music included. The chapter observed that the lyrics of the songs are often indirect and metaphorical in their criticism. They convey the concerns in a fashion that does not receive the same scrutiny as open protest offered in other contexts. Music also produces a creative space permitting for expressiveness, a space in which social, economic and political concerns are illuminated. This as a result, leads to the understanding that Kalanga music can be classified as protest music, that protests against socio-economic and political ills. Under these broad categories a number of specific issues are also raised such as protest against social injustice and oppression, abuse of power, corruption, overstay in power, marginalisation and discrimination and even forced migration among others. The respondents noted that Kalanga music plays a critical role in raising and voicing on the mentioned concerns. The respondents also noted that music still remains a viable tool for the transformation of society for the better. Against the backdrop of these findings, the major pre-occupation of chapter 6 is to thematically discuss the actual lyrics of Kalanga music. The lyrics will be discussed using the lenses of Critical Discourse Analysis.

## CHAPTER 6

### Discussion of Findings

#### 6.1 Introduction

In chapter 5, the study presented, interpreted and analysed data collected from questionnaires and interviews. The discussion in this chapter integrates the research findings of chapter 5 and the data that is generated from the songs. The broad aim of this chapter is to analyse the nature and themes of Kalanga protest music. As a reflection of everyday struggles of the Kalanga people in particular and Zimbabwean people in general. It is imperative to note that this study of music unravels the ills that still bedevil people in their struggle to survive. The selected music demonstrates the battles that are ongoing that the musicians are protesting against. The chapter discusses the understanding of protest from the point of view of the research participants. It goes on to briefly highlight the nature of Kalanga music. Finally, it addresses the protest themes that arise from the songs as well as the responses from Chapter 5. The issues range from protesting against various forms of corruption to poor leadership and governance and some general social issues that people are faced with.

#### 6.2 Data generated from songs

In this song *Omalayitsha* (2007) (Cross border Transporters), Chase Skuza, laments the corruption that has characterised Zimbabwe's border posts and the country's roads. The song says:

*Bathwele nzima omalayitsha maa!*

*Usebenza kanzima*

*Iminyaka yonke useJoza*

*Ma usubuya lapha ekhaya*

*Uzadiziswa njalo usuka eGoli*

*Uze uyefika eTsholotsho*

Cross border transporters are in trouble

You work very hard  
All the years in Johannesburg  
When you come home  
You will pay bribes from Johannesburg  
Till you get to Tsholotsho

According to his song this is greatly experienced by cross border transporters. He says they work very hard in Johannesburg and when they return home they are made to pay bribes all the way by corrupt officials. They pay from Johannesburg, South Africa till they reach Tsholotsho in Zimbabwe. He pleads with the perpetrators of such acts to stop the corruption of making people to pay bribes at the border posts and on the roads. In his own words he says:

*Ake liyeke icorruption emaborder wonke*  
*Akeliyek' ukudizisa abantu emgwaqweni*

Stop the corruption in all border posts  
Stop making people pay bribes on the roads

He says he hears them calling people aside asking them what they should do and hears another telling them to park by the road side. Skuza asks rhetorical questions to say:

*Kanti manje uthi senzenjani?*  
*Ngidize, ngidizelani?*

So what do we do?  
You want me to pay? Why should I pay?

The singer is asking all these questions because he believes that he has all the necessary papers including the Temporal Import Permit and he even has receipts for all the goods that he is carrying. Because of the conduct of these officers he says he will tell the world about this kind of behaviour on the country's roads. He continuously

pleads with the officers on the roads and at the border posts to stop the corruption. All the transporters like Allan Ngwenya, Mkalanga have complained about this corruption because it takes all their savings that are meant for their families. This is a general exposition of the corruption within the traffic police manning roadblocks on the national roads, and the officials at the border posts. Cross border vehicles and transporters are targeted for they are presumed to have money, especially, around the years of Zimbabwe's economic downfall, the South African rand and other foreign currencies had more value than the Zimbabwe's Currency.

In the song *Bamba Lami Ngibenge*(2007) (Hold while I cut as well), the artist laments lack of willingness by other people to give their colleagues or fellow citizens equal opportunities to benefit from whatever would be happening. He presents his case through the use of an allegory of people who are cutting meat. He questions the father who does not want to give him a chance to cut his piece as well and the old man who does not want him to chew. The song says:

*Kanti ulikhehla elinjani*

*Elingafuni ukuthi abanye bahlafune*

What kind of an old man are you

Who does not want other people to chew

He prods them by asking them why he wants everyone to always listen to him. He emphasises that if one is a man they should learn to wait and be patient just like everyone else. He ends by telling the person that they should hold while he gets his portion of the meat as well by saying "*akubenge lami ngibambe, akubambe lami ngibenge*" (cut your piece while I hold for you, hold, while I cut my piece as well). In the song, he is simply decrying the behaviour by some of the leaders be it in the traditional arena or mainline politics, who want to be in leadership positions forever closing other people out yet making unfavourable policy decisions. The old man does not want others to chew or to get a proper portion as well. The artist is worried because of some

men who never welcome other people's ideas as they want to be the only ones who are listened to.

In the song *Imali* (2005) (Money) Skuza, addresses people who have swindled money from different private and public institutions. The individual(s) that he is addressing have swindled money from the party, the bank, the company and even from the church. The money has been misappropriated and converted for personal use, thereby denying others a chance to use it also. The song says:

*Wathath' Imali ebank*

*Watshaya phansi*

*Wayidla wedwa*

*Wancitsh' abanye*

You took money from the bank

You ran away

You squandered it alone

You did not give others

He indicates that this has been going on for a very long time. People have been swindling money from different institutions and misappropriating it. He says people do weird and corrupt activities thinking that they are ingenious but when the law catches up with them, they start asking for help. When they are in trouble they start to think of their friends they would have ignored in times of plenty. He scorns such individuals, reminding them that it is only the people who are affected by the situation in the country who can find sympathy. He reminds such individuals that God is watching. In his own words he sings:

*Wawusenza kanje*

*Ngangithi alubana uyakwazi*

*Ukubana usomandla ukubhekile*

You were behaving like that  
I was saying if you knew  
That God is watching you

This is ridicule towards people who get rich through corrupt means and who embezzle funds that are meant to benefit the nation. It is a social commentary as people take advantage of and abuse the monetary wealth entrusted to their custody.

In this song *Amatollgates* (Tollgates) (2005), Skuza comments about the several toll gates which were introduced in Zimbabwe vis- a vis, the expected use of the collected monies. He says all major roads in the country are lined with tollgates. The tollgates are found in the Victoria Falls high way, the Plumtree high way, towards Beitbridge at Esigodini and the Bulawayo – Harare highway which has 4 tollgates. On behalf of the community he requests that the money collected be used properly to upgrade the roads, it should not get into bad hands that will misuse it, yet the fees should be directed towards developing the country's road network. Skuza believes that the money can be put to good use and rehabilitate the roads that are infested with potholes. This can prevent road accidents and save lives. He laments and acknowledges the scandals on the misuse of money on the roads that have been reported. He says, "*kanengi sibal' iscandal ezenzakala lapha emgwaqweni*" (many times we read of scandals that take place on our roads). He reminds the people who collect the toll fees to be very careful because some people have landed in prison due to the misappropriation of the funds. He says Zimbabwe is a beautiful country that needs to be assisted and whose economy needs to be supported for growth. In his own words he says:

*Izimbabwe yilizwe lethu elihle*  
*Elisafun'ukuncediswa*  
*Singasebenza ndawonye*  
*Uzathola Ilizwe lethu liphakama*

Zimbabwe is our beautiful country



Which needs to be assisted  
If we work together  
You will find our country developing

Urging that working together as one will develop the country and move it forward. Skuza also warns that even when it comes to the development of communities it should be done equitably not to marginalise other areas on the pretext that, they are not concerned or do not want development. This implies that monies are misused generally when collected for national projects.

The song, *Sakukhetha Sikuthanda* (We chose you because we loved you) (2009) by Chase Skuza, laments the behaviour of most political leaders who after being voted into positions neglect the masses and shun the pleas and needs of the people. He sings:

*Sakukhetha ngokukuthanda  
Manje Malume luyakhala usapho lwakho  
... bathi uthe ukhuluma  
Ubatshela ukubana uzahambisa zonke izikhalazo zabo  
Phezulu khonangale  
Kodwa lamhlanje awusabenzeli lutho*

We chose you because we love you  
But Uncle, your family is complaining  
They say when you spoke to them  
You promised that you will take all their grievances to the top, but today  
you are not doing anything

He goes on to compare those leaders with traditional chiefs who are seen to be better rulers and leaders of the people. The leader is seen to be perpetuating discriminatory tendencies and that has manifested itself in the food for work programme that is meant to help communities. Chase goes on to suspect that the politician who is his uncle is being controlled by his wife who is giving him directions on how to lead the people. It is those instructions that could be leading the leader astray. This could bring out the

African philosophy that women are not able leaders, so when a man is presumed to be influenced by his wife it spells disaster and an embarrassment to the people. Skuza also shows the wickedness and blatant lying of most politicians who promise even the unachievable when this politician uncle of his promises to build rivers so that he can build bridges for the people.

In the song, *Uhluphile* (She/he is trouble) (2011), the artist laments the behaviour of some people within the community who use their positions in society to abuse power. A member of the community who is seemingly tired of the abuse by some people in their community seeks the intervention of community elders before they take the law into their own hands. The man also seeks protection from the law enforcers and the local chief against this Guduza man who has left him an orphan. He says:

*Bengicel' abakhul' ukuthi bayingenele lindaba....*

*Bengicel' abomthetho ukuthi bayingenele lindaba...*

*Nawe nduna baba ngicel' ungeluleke*

*Ngalo uGuduza noba nguye*

*Owangenza ngaba yintandane*

I ask the elders to intervene on this issue...

I ask the law enforcers to intervene...

Even you chief I ask for your counsel

On this Guduza because he is

The reason why I am an orphan.

Guduza killed his parents. He is even baffled at how the village or community operates with such people who commit acrimonious acts in their midst. Such people manage to get out of prison because they have money to buy their freedom. He sings, "*Nansiyana indoda eyabulala abazali bami iphumile ejele ngoba ngumunto lezimali zakhe*" (there is the man who killed my parents; he is out of prison because he has a lot of money). There is also so much worry because it is this one person who always stirs trouble in the community. However, the singer swears that they cannot just fold their hands and

watch this man causing havoc in the society. Rather they will try to deal with the culprit because it seems that people with money can do whatever they want in the community. The artist is worried by such people within their community who do things and abuse power because they have money to buy their freedom through corrupt ways. Such people have no heart and empathy, yet they cause so much pain and affliction to other people. To emphasise that aspect the artist says, “*ngob’ abantu abalemali bazenzel’ umathanda emphakathini*” (because those who have money do as they please in the community).

The song, *Ukungafiki* (Failure to reach your destination) (2011), brings across a message that working together is the only cue to success. They say life on earth is about working together because one can only ask for the path from those who have trodden it before or who have use the path ahead of you. He sings:

*Impilo emhlabeni iyabanjiswa topi*  
*Indlela yona ibuzwa kwabayaziyo*  
*Lawe kufanele ukwenze lokho*

Life on earth is about working together old man  
The route is asked from those who have used it before  
You should also do that

One will benefit immense knowledge from other people and if one consults they can easily learn from other people. To capture this, the song says, “*Uma kukhona okunye ongakwaziyo uzakuthola komunye umuntu*” (if there is anything that you do not know, you will get the knowledge from someone else). The song says people always fail to reach their destination because of taking the wrong turns. At the same time other people complain that they have failed to achieve their goals. The artist attributes this failure to unscrupulous behaviour. The group sees life as a group effort. It is important to seek wisdom from experience so to win in life and not to run the race alone.

In the song, *Abanomona* (Malice) (2011), the singer complains about malevolent people with cruel and mean intentions. The artist says some people are so envious, to an extent that they will hate, hurt and injure you for your efforts in life as you work for the well-being of your family. However, no matter how much hatred they perpetrate to the extent of wanting to kill you, what remains is that each and every individual works for their family and children. This is captured in the following lyrics:

*Kudala ngisebenza min'empilweni yami  
Ngisebenza kanzima, ngisebenzel' ingane zami  
Abanomona sebefun' ukumbulala  
Bengibulalela wona amandla ami*

I have been working for so long in my life  
Working very hard, working for my children  
Those who are jealousy want to kill me  
Killing me for my hard work

There is no one who can inherit their property besides them. Ndolwane Super Sounds, plainly warn their foes be they within their families that all they have will be left behind as an estate to be inherited by their children. The song says:

*Konke engikwenzayo ngikwenzela abantwabami  
Nom' ungambulala ngek' ukuthole lutho sihlobo sami*

All that I do, id for my children  
Even if you kill me my relative you will not benefit any thing

This malice is perpetrated by family members. The singer poses a question on why they are supposed to be killed as they are not aware of any wrong doing. They have worked very hard to acquire the car and the homestead that they have. Ndolwane Super Sounds in this song reveals that even one's family can be so jealous of their success to the point of wanting and wishing them dead.

In this song, *Insindabaphenduli* (An Enigma) (2011), the artist laments the oppression taking place in his community. He presents his issues to the Chief, and elders of the community and states that the issue he is about to present is puzzling. He thanks the father for gazetting laws in the country, but the laws are noted to be negatively affecting the people in the community. The artist says:

*Baba siyabonga ukufak' imithetho ezweni  
Ikhona imithetho esuka imotshe izinto  
Impilo zabatsha*

Father thank you for the laws in the country  
There are laws that destroy things  
The lives of the youth

The chief has imposed restrictions on music performance and in some instances even banned the artist from performing his music for the people. The artist believes that he has used and still uses his music to teach the communities. To the artist this is part of the oppression that he is faced with because he cannot use his God given talent to perform and earn a living through his music. The sentiments are captured in the following lyrics:

*Kubuyaph' ukwalel' abantu  
Ukuthi bafundis'abantu ngengoma  
Befez'isiphiwo sabo  
Yilo uncindezelo esingalufuniyo  
Ezigodini zakithi*

Where does the banning of people come from?  
Why refuse them to teach through music  
Putting to testimony their talent  
This is the oppression we do not want  
In our communities

He cautions the chief that the restrictions will cause a lot of harm because people will not get counsel through the music and end up engaging in immoral acts that will fuel the spread of HIV. He laments that the elders who are supposed to guide and mentor the youth are busy holding political meetings under trees yet all the meetings are just meant to fuel oppression. There are no employment opportunities that are offered yet they ban his band to provide the employment and the needed entertainment for the community. Due to some laws that disturb the way youths conduct their business.

According to artist, unfortunately, the elders who are supposed to mentor them, are neglecting that role as they spend most of the valuable time under trees politicking and planning policies that smack of marginalising principles forgetting the needs of the youth and their quest to display and benefit from their talents so as to forge ahead in life. He claims he has travelled the width and breadth of his community holding shows, entertaining people with his band, only to get to one place, at Getjenge's village where he is told that the elders in that village do not like bands. The artist insists that there is nothing wrong with his band because its business is to teach the community on various issues. He pleads with the community to respect other people's trades. In his own words he says:

*Lisuka likhohlwe badala*  
*Ukuthi iband le ngumsebenzi*  
*Lamadoda adlala lumculo*  
*Alifundisela abantwabenu ngezingoma*  
*Akuwona amadlwane la adlalwa la*

You tend to forget elders  
That this band is a job  
The people who sing this music  
Teach your children through music  
What is happening here is not child's play

He goes on to add and emphasise that at Getjenge village artists are oppressed and relegated to the peripheries. However, when the Chief does so, even his own children are affected. He bemoans the situation where the prisons are being filled up by youths because there are no jobs. The artist here laments lack of support by the powers that be in the community for youth initiatives, even the artistic efforts. He complains of the level of oppression taking place. On one hand he reveals the effects of such oppressive laws and systems, effects that affect even the families of the perpetrators themselves. He blames such attitudes and behaviour by the elders as aggravating the HIV and AIDS scourge as well as crime.

In this song *Sekonakele* (Things are bad) (2011), the artist, laments the deployment of teachers in provinces where they cannot acceptably service. The deployment of teachers in Zimbabwe is done without the consideration of the language barrier in communication. It has been noted that teachers are coming from other regions to come and teach in the areas with languages they are not competent in. In his own words the artist says:

*Awu khuzanini umhlola*

*Kumoshakele*

*Izizwe lezizwe ezibuya empumalanga*

*Zifundisa abantwabethu ngolimi abangaluzwayo*

*Batshele izindaba*

Speak strongly against this madness

The situation is bad

Several tribes who come from the east

Teach our children in a language they do not understand

Tell them

Children are taught at school from a tender age of 4years where they are expected to enrol for Early Childhood Development. At this level of development it is expected that their teachers be locals who can speak their home language which in Zimbabwe defines the identity of a people and carries with it their culture and traditions. The song says:

*Okuyisimanga yikuthi uyathola umntwana  
Efundiswa ngumunto ongalwaziyo ulimi lwesiNdebele  
Ngitsho isiKhalanga lesiVenda  
Loba nje sona isiSotho  
Kodwa ke uzabafundisa kanjani inganekwane  
Amalibho, izaga  
Umntwana ukhula esazi isiko lezinye izizwe*

What is astonishing is that you find a child  
Being taught by someone who does not know the Ndebele language  
Even Kalanga and Venda  
Or even Sotho for that matter  
But how is that person going to teach folktales  
Riddles, proverbs  
The child grows up knowing a foreign culture

However, foreign teachers who cannot speak the languages are just randomly sent to provinces especially in Matabeleland. Thus, his entry point into this 'discussion' is on pleading with the teachers from Matabeleland who went to South Africa in search of greener pastures to consider coming back home to service their areas as the children in those areas are being disadvantaged by the absence of teachers who can communicate effectively with learners in their language. This is communicated in the following lyrics:

*Sicela ababalisi bakithi  
Abatshiya umsebenzi besiy' eGoli  
Ake likhumbule emuva kumoshakele  
Khumbulani abanawenu Sekonakele*

We ask teachers from our region  
Those who left their jobs for Johannesburg  
Please look back things are bad  
Remember your siblings



The situation is bad

The artist feels it is the right time for him to talk openly about this issue because he is not happy about what is happening in the schools. Part of his anger is directed at those who left the country for employment elsewhere. The artist feels that they have forgotten that they have an obligation to the children of the region.

In the song, *Ilizwe leli* (This Country) (2011), the artist comments on the state of affairs in Zimbabwe. He talks generally about the attainment of independence and the general participation of people during the liberation struggle. He argues that all people who liberated the country should be recognised and their participation in the war of liberation should also be acknowledged. In his own words he says, “*Siyabakhalela abakoMalaba...abakoNcube...abakoMoyo...abakoTshuma...abakoDube...abakoSibanda ... bafela lelilizwe befela inkululeko yakho*” (we send our condolences to the Malabas... Ncubes... Moyos... Tshumas... Dubes... Sibandas... who died for this country, dying for your freedom). In other words, he is trying to express the sentiment that no one individual or family can be picked and considered to have contributed more in the struggle than the other. The different families and individuals all suffered during that period though differently. He feels that there is little that is said about the ZIPRA forces. He feels history is not being fairly promulgated as it were. The following lyrics point towards that sentiment:

*Bayatsho abantu bakoMthwakazi  
Ukuthi akuhlale kukhulunywa madoda  
Ngokufanayo lokulingana ngezehlakalo  
Ezempi yenkululeko  
Abantu abananzwe ngokufanayo*

The people of Mthwakazi  
Say we should always speak  
At the same level about the occurrences  
Of the war of liberation

People should be cared for in a similar manner

Moreover he touches also on the war's aftermath, the era widely known as the Gukurahundi where mainly assumed dissent forces were dealt with through purging of the people of Matabeleland provinces especially Matabeleland South. This is echoed in the following lines, "kubé buhlungu njalo madoda, okwenzakala ngemva kwempi yenkululeko" (it was painful again the ills of the war aftermath). He even mentions the Bhalagwe mine shaft which was a dumping site for the killed and maimed. According to the artist, the people in those areas even up to date still have too much fear about that period because of the harassment and the persecution that they witnessed.

In their song, Xenophobia (2009), the artists complain about the violent seizures of homesteads and property. They wonder at the kind of sin that they have committed that has resulted in them being subjected to such abuse. In their own words they say:

*Awu madoda langithathela umuzi wami*

*Kanye lempahla zami*

*Lahlukumeza abafowethu*

*Kanti ngabe soneni kuleli lizwe*

Men, you have taken my home

And my property

You have harassed my kith and kin

What crime have we committed in this country?

They plead with Jesus Christ and they implore him to look down upon his people who are suffering. The Almighty is their only hope because he is the creator of earth and all the creatures roaming it. Due to devil's work people are suffering and leading painful lives because of so much hatred. According to the artists, it is clear to them that the people of this unnamed place want to kill other people claiming they do not belong in their area or community. They are fanning tribalism based on prejudice. Yet they forget that life is like a wheel. Tomorrow it could be the perpetrators who might need

assistance from the victims. The song urges people to be wary and vigilant as what goes around comes around. The artist is of the view that it does not matter where people originally come from, be it from Botswana or Zimbabwe they should learn to live together as people without discriminating one another. They appeal to the Lord to change the behaviour and attitude of people who have so much hate for others, oblivious of the fact that people are the same irrespective of their backgrounds. In the song, the singer grapples with the problem of xenophobia emanating from the hate and discrimination of other people. They view God to be the only one to change situation because it has brought a lot of suffering to other people.

In the song, *Uyindod' enjani* (What kind of a man are you?) (2013) the band, exposes and sings against the bad behaviour of a man who is a Casanova. They present a wife who is complaining and admonishing her husband who has a tendency to sleep out leaving his home and wife. Every day, the man does not sleep in his home. The song says:

*Kanti uyindoda enjani naa?*  
*Elala amaout*  
*Itshiya umuzi wayo*  
*Usuphuma ngo6 ilanga malitshona*  
*Ubuye ngo6 ilanga maliphuma*

What kind of husband are you  
Who sleeps out?  
Leaving his home  
You leave home at 6 when the sun sets  
And come back at 6 when the sun rises

The whole community knows that because he is seen in several women's houses, including at MaDube and MaNcube's. The wife wonders how his husband has turned into such a Casanova and this has brought shame and embarrassment on her. MaNcube the wife is yelling for help. The woman is worried about the various sexually

transmitted diseases that are affecting people and she is scared to be infected as well. Based on that, the artist sees his band fit to console and counsel the woman with its music. This is a general social commentary, where the artist is exposing the behaviour of men who are cheating on their wives. However, this is done openly as the man sleeps out and is not even ashamed of it as people talk and see him from different homesteads, probably of unmarried women oblivious of the risks of such behaviour.

### **6.3 Understanding of protest**

It is paramount in this study to discuss the views of the respondents in chapter 5 and interviewees of the general understanding of protest music. There are varied views that are brought forth. The sentiments are that protest music is the kind of expression that sings back at a certain or particular ill. It is also music that seeks to achieve a particular change in society for the better. For interviewee 1, 2 and 4 protest music identifies and sings against certain malpractices, be they social, political, economic or otherwise. It's the kind of music that speaks on behalf of the people. With the aim of dealing with injustices that are inherent in society. Interviewee 3 adds that it is music that criticises human and institutional behaviour. While doing so the music should not be viewed as ridicule only but it should be taken in the spirit of constructive criticism. Using these views, one can argue that protest songs are a literature:

...said to be a school of life in that authors tend to comment on the conduct of society and of individuals in society. They either point out what they see as important issues in human affairs or propose ideal alternatives to the way things actually are (Taylor 1981:13).

It can also be deduced from the findings that Kalanga music as protest aims to trigger awareness of undesirable situations, thereby consenting and alerting the audiences to certain conditions which people are exposed to. They also seek to instill a certain attitude about the prevailing conditions. By doing so, the musicians demonstrate a sense of obligation to deal with the dilemmas and the difficult situations people will be faced with. The protest is directed at the victims. It is also directed to the perpetrator of the injustice. These views are in sync with how scholars such as Delen (2011); Hansen

(2007) and Denissof (1972) have come to define protest music. It is the view of this research as well that protest songs should not only be interpreted as songs that are always denouncing some negative aspect, rather, they should be viewed as “songs of hope and struggle” (Pring-Mill, 1987:179). This is because over and above expressing some form of resistance to some form of domination or injustice, the songs are there to project hope and optimism when the injustice will be no more.

Respondents and interviewees in chapter 5 also suggest different areas of protest such as political, economic and social protest. The respondents and interviewees were further requested to give their opinions on whether Kalanga music could be classified as protest. The majority of questionnaires respondents constituting 93.3% indicated that Kalanga music was protest. According to their reasoning, Kalanga music protests against abuse of power, discrimination and marginalisation, political intolerance and marital problems among other issues. The areas of protest would be discussed in the subsequent sections of this chapter.

#### **6.4 The nature of protest music**

The evidence gathered in this study suggests that there are varied possible avenues that musicians could take to express their protest. A number of techniques are cited in Table 5.2 and by interviewee 1, 3 and 5. These techniques may not be employed in every song but they can be employed to enhance the communicative impact of the song. Some of the techniques that are used by musicians are rhetoric, satire, repletion, direct or indirect commentary, ambiguity and sarcasm among others. What motivates the use of such techniques is the banning, censorship and general contestations about the meaning of particular music. Even if attempts are made to minimise the impact of musicians by preventing what is viewed as controversial music from being heard, “no matter what their message was, censored musicians develop strategies to reach as wide an audience as possible” (Drewett, 2003:153). Some of the devices that the musicians have used to carry through their meanings are rhetorical questions, repletion, obscurity and the use of direct language.

The musicians under study have used rhetorical questions to try and put some messages through. Rhetorical questions have the construction of a question but the vigour of an assertion; as a result, they are generally defined as questions. A rhetorical question neither seeks information nor prompts an answer (Banuazizi and Creswell, 1999). A rhetorical question is a device used for effect or to emphasise a key point when no real answer is expected. A rhetorical question may have an obvious answer. Such a question is used for effect to draw the listener into the song text, to introduce a topic or an idea and make the listener think about the subject matter. For instance in addressing the problem of corruption that takes place in the country's roads, Skuza in the song *Omalayitsha* asks, “*Ngidize? Ngidizelani?*” (You want me to pay a bribe? Pay a bribe for what?). These questions are used by the artist to reach out to the conscience of the traffic officer. To really consider and think about what he/she is about to do. Even the listeners are not expected to respond but they are expected to ponder on the cancerous problem of corruption. Another rhetorical question is posed in the song *Uhluphile* where the artist addresses the problem of power abuse. He says, “*sesingaze sihlutshwe ngumuntu oyedwa nje?*” (Can we be bothered by just one person?). The artist is directing the question to the community and maybe trying to push them to think about what to do about Guduza. The songs' efficacy lie in the method of asking inquisitive questions that are not meant to be answered, but rather are meant to evoke an internal response from the audience. The questions speak to the subconscious of those being questioned. Artists under study have used rhetorical questions to speak to issues of xenophobia, bribery and lack of equal access to opportunities.

The technique of repetition occurs repetitively in protest music to highlight and strengthen particular ideologies. A number of artists in this study have deployed that technique, for instance, in the song *Imali* where the singer addresses issues of plundering of entrusted resources, the following lines are repeated in the four of the five stanzas of the song:

*Watshaya phansi*  
*Wayidla wedwa*  
*Wancitsh'abanye*

You ran away  
You squandered it alone  
You did not give others

This is used to give emphasis on the gravity of the crime of embezzlement and how it prejudices the community and the country of the needed resources. At times, due to the censorship regulations and laws which can be employed to clamp down on works of art which remonstrate against certain ills in society, protest musicians will use obscurity to do so. Language becomes a tool of attack against an authority. Obscurity, which entails usage of nonfigurative language, cloistered images, unfamiliar word order or coinages, are used by the musicians to turn their music into “hiding places as well as megaphones” (Gordimer, 1973:52). This implies that the musician hides behind words so as to evade the comprehension of censors. In some instances the musicians have used very direct language to address the burning issues of their community.

### **6.5 Corruption as a source of protest**

The discussions held with some interviewees and respondents of questionnaires indicated that, corruption is one of the vices that Kalanga musicians seek to address. The same issue is also articulated in the music of Chase Skuza, in the songs, *Omalayitsha* (2007), *Imali* (2005), *Amatollgates* (2005), *Sakukhetha Sikuthanda* (2009) and Ndolwane Super Sound’s *Uhluphile* (2011). Rotberg (2009) explains corruption as a public and political ill because it leads to a degeneration of the moral fibre and standing of society. This happens especially when it is committed by people who are voted into power as custodians of common wealth. Corruption is viewed as the general misuse of public office for private gains for the advantage of the holder of the office or some third party (World Bank, 1997; UNDP, 1999). Corruption therefore would be understood as the impairment of virtue or moral principles. In this study, the forms of corruption that are picked from the songs and the general sentiments by the

respondents in chapter 5 are corruption at the border posts and on the country's roads, fraud and misappropriation of funds, abuse of power and favouritism.

### **6.5.1 Corruption at Border posts and on the country's roads**

Skuzza protests against the corruption that takes place in the country's border posts and roads. It is when returning from South Africa and Botswana largely via Beitbridge, Plumtree, Maitengwe and Matsilotsi border posts that people have suffered at the hands of corrupt officials. Skuzza points out that this corruption is also there on the national roads. In his music Skuzza is protesting against people being made to pay bribes at the border posts and at roadblocks mounted by the traffic police on the country's roads. Interviewee 2, 3 and 4 are also concerned and concur with Skuzza's views. The singer opines that cross border transporters are made to pay bribes from Johannesburg in South Africa till one reaches Tsholotsho in Zimbabwe in the following lyrics:

*Uzadiziswa njalo usuka eGoli*

*Uze uyefika eTsholotsho*

You will pay bribes from Johannesburg

Till you reach Tsholotsho

These sentiments demonstrate that corruption is endemic and the funds that are collected through such means are not remitted to the state but converted for personal use. Furthermore, bribes are not done in an open space as it is illegal that is the reason the police officials would call aside cross boarder drivers for such activities. This is noted in the following lyrics below:

*Ngivele ngizwe ebabizela eceleni*

*Uthi ko shamwari toita sei*

*Omunye uthi paka eceleni*

*Kanti manje uthi senzenjani*



I hear him/her calling the drivers aside  
She/he says, my friend what do we do then?  
The other tells you to park by the road side  
And asks, so what do we do?

This demonstrates that the officers take the law into their own hands to abuse the societal order. While conventional ways of addressing corruption involve making use of suggestion boxes and reporting corrupt officials to the responsible authorities, Skuza uses music to blow the whistle on these corrupt officials by proclaiming that '*Ngizalitshelela umhlaba*' (I will tell the whole world about your ways). He also uses music to conscientise the travelling public to keep a sharp eye so as to avoid being victims of this corruption. Given this kind of scenario the call from the artist is that the legal systems responsible for addressing these concerns should do so. The artist and the interviewees are not calling for the responsible authority to abandon revenue collection or to stop fines for those who are not complying with rules and regulations. The sentiments are that everything else should be done above board. To sing against these vices Skuza actively participates in the social and political life of his community by directing his concerns to the people in authority. Street, Hague and Savigny (2007:7), posits "that most acts of political participation are directed towards persons who are in authority, and are able to influence decisions". By doing so, Kalanga music serves as 'art for life's sake'. Davidson (1969) explains this concept as a notion which examines art in its totality because it is and at the same time it provides the needed entertainment for the audiences.

By raising these sentiments the artist demonstrates an impeccable social responsibility. This is a social responsibility which assists the artist to keep the society morally and ethically correct. p'Bitek (1986:v) insinuates that, such kind of an artist is, "...the artist who plays the most important role in keeping the society moral and sane since they are guardians of the community's heritage, history, knowledge systems.". What it then infers is that, the protest musician has used his music as an ethicising weapon so as to keep

the critical pulse of the community in check. This is also emphasised by one interviewee who affirms that it is important to point out these issues because they:

keep checks and balances on those who are in positions of power, authority or responsibility so that they do not abuse their positions and the trust bestowed on them by society. It also conscientise the society on social, economic, and political issues that are negatively affecting them and mobilises them to take action to address those issues

Rather than being the preserve of the powerful and those with the right to speak out, Skuza's song becomes the language of those who fail to air their views, those who cannot speak openly in a hostile environment for fear of being reprimanded. Music, has therefore given the people ways and space of speaking about issues while seeming not to be doing so. Nketia (1992) underscores that sometimes what cannot be said in speech can be stated in song. If someone wishes to protest or cast insinuations, they may find it operative to do so using music than through a speech. In the song *Sekonakele* (2011), the singer opines that people should never be silent or allow to be silenced when things are not going well in the society. He says, "*Bethule? Bethuleleni? Lamhlanje ngithi kumele ngikubeke egcekeni?*" (they should be silent? Why are you silent? Today I should put everything in the open). This is a responsibility and a duty that the artists are living up to. To be the teachers and advisors of their communities about what is happening around them.

### **6.5.2 Abuse of power**

Ndolwane Super Sounds laments the suffering that is caused by the abuse of power. The artist is apprehensive about people who abuse power because they have the money to buy their freedom through corrupt means. This is also reiterated by interviewee 2 who indicates that Kalanga music sings back against the abuse of power. This is understood in the context of various forms of illegitimate or otherwise unacceptable exercise of power, given specific standards, norms and values. The wretched citizen in the song has tormented him all his life. The artist pleads with the community and the law enforcement agents to intervene. He also expresses dismay at

how the law functions because it has allowed someone who is a menace to roam the streets again. In the song it is emphasised that this is happening because he wields economic power. This is captured in the following lyrics:

*Nansiyana indoda eyabulala abazali bami  
Iphumile ejele ngoba ngumuntu olezimali zakhe*

There is the man who killed my parents  
He is out of prison because he has a lot of money

It also implies that there are those in authority who at times take advantage of the vulnerable people in the community. The protest by the artist is justified because there are individuals who have dominated major state institutions and have manipulated them for individual benefits because they wield a certain power be it political and even economic. This has been a cancer that has been experienced in Africa since the dawn of independence where the ruling elite have been misusing power. Babu (1981:165) is of the view that:

It is frightening-because of the corruptive influence which the misuse of power has on both the leaders and the led; because of the denial of people's democratic liberties, which often demoralize the population; and because such governments usually follow policies which positively hinder the course of development.

Such abuse of power does not only demoralize the community but it also reduces the community to infantilism by taking away the power of the people to make decisions (Babu, 1981). In the song the rich and dominant are shown to be getting away with socially unacceptable deeds, some of which are downright criminal. Implied in this is also a criticism of the state, especially the selective nature in which the law is applied. The law seems to victimise and target the poor more than the rich. Tizora (2009) argues that some cases do not go to court as they are unlawfully settled by police officers without the knowledge of the magistrate or judge.

The protest presented by the artist should be understood in the context of the responsibilities of the judiciary. Their duty is to protect human rights and liberties by assuring and promising the right to justice for those who are wronged. Ndolwane Super sound question how the law functions when they ask:

*Won' umthetho usebenza kanjani*

*Ngoba abantu abalemali*

*Bazenzela umathanda emphakathini*

How does the law function?

Because those who are wealthy

Do as they please in the community

This is the reason why the musician laments such a predicament that the poor and vulnerable are faced with. The musician interrogates the discursive spaces of criminality and legality to offer insights into how some individuals can manipulate legal instruments to generate lawlessness.

Svensson (2005) concurs with the sentiments of the singer when he argues that corruption is a consequence and a reflection of a country's systems. The systems include the political, the cultural, the legal and the economic spheres. Corruption does not occur in isolation rather it is an indicator of broader governance issues. Popular music, therefore, stands to represent ordinary people, ridicules the powerful and serves as the voice of the voiceless (Mano, 2007). This is because music is not independent of other social, economic and political institutions as Street (2001:254) avers that:

Music does not exist autonomously of other social, economic and political institutions. Music may still be able to change the world as well as reflecting it, but when we talk of music's politics, we are not just talking of the way in which it articulates ideas and emotion. We are also talking of the politics that shape it.

### 6.5.3 Protest against plunder of entrusted resources

As alluded to in the analysis, Skuza protests against unethical people who swindle funds from banks, companies, parties and churches. All the respondents (100%) he Table 5.6 also disapprove of this rapacious behaviour which is even a punishable offence legally and spiritually for according to Skuza, God is also watching. They concur that “Kalanga music champions the plight of the masses by singing against the embezzlement of funds by officials”. According to ACFE (2014) fraud is prevalent, ubiquitous and it does not discriminate in its occurrence. When an artist sings about it he purports that it has escalated and reached unacceptable levels. In line with this, Kasum (2010) reports that financial irregularities are severe problems of concern globally. However, it is a major concern to developing nations and an endemic that has become a normal way of life. The song also implies that, people might be working together in one organisation but that does not translate to working towards the same vision and same goals. There are those who are greedy who will cater for their own needs at the expense of others and the greater good of the nation. The situation can be termed state robbery because the unjustified amassing of state resources by greedy and irresponsible leaders have stunted development and heightened the level of impoverishment. According to an African Union study of 2002, corruption cost the continent up to 150 billion dollars yearly (Blunt, 2002 in Demas, 2011:323).

The artist therefore, ridicules such people who take advantage and swindle the monetary wealth entrusted to their custody. According to Gecau (1997) such people are members of the dominant class who are dominated by self-centred drives and bent on securing only for themselves as much power and as much wealth and prestige by trampling on and exploiting others. The song captures a note to the Lord of power and how he is watching those who commit such crimes. The song says:

*Wawusenza kanje*

*Ngangithi alubana uyakwazi*

*Ukuban'usomandla ukubhekile*

You were doing like this  
I thought you knew  
That God is watching you

According to Chitando (2002a) this reference to God should be understood in the context of perceived political ineptitude and failure by the state. Such use of religious sentiment is usually taken as a sign of resignation and admission of a lack of solution to problems. However, as Chitando suggests, the call to God who is seen as a higher being highlights the failure of the state to provide abundant life. The sentiment becomes a technique of highlighting the failure of the state and provides the space to articulate one's views about the elite without sounding critical. At the same time it gives hope to the people that, while those of the earth fail to deal with fraudsters and even allow them to continue fleecing the economy which causes unprecedented suffering to the masses there is someone high above there who is watching. This is an indication that life is a struggle for people all the time. Such an encounter with frustrations of life leads to the rise of the protest song. A similar sentiment is echoed by Kahari (1986), who avers that; in such desperate conditions people would petitioned Mwari, the Supreme Being, directly without having to follow the traditional protocol of reaching to him through the ancestors. This kind of protest song is not unique to the Kalanga community because Chitando (2002b) also observes that frustrations of life led to the emergency of the Shona protest song as well.

The analysis of Skuza's music, in the song, *Amatollgates* also demonstrates that funds are generally misused when they are collected for national projects. He bemoans the culture of plunder of funds realised from projects such as tollgates that are meant to improve the lives of people through embezzlement. Embezzlement is one of the major concerns highlighted by respondents in Table 5.6. The artist and the respondents protest against the lack of credibility in the handling of public funds as it reflects badly on the country and the concerned officials. Skuza notes that the tollgates are created for the good of the nation because the money generated from them should be used to rehabilitate and develop the road infrastructure. However, if the money falls on the hands of people with bad intentions, the money is liable to abuse. To use his own

words, he characterises such as people with ‘*inhliziyo ezimbi*’ (people with evil hearts). He pleads with those responsible not to abuse the money from the tollgates.

In the same song, fraud is also noted as a hindrance to development in a country. This happens when people do not have the same national developmental goals. In the song, the singer claims that Zimbabwe is a beautiful country which needs to be developed and that can only be attained if people are united and have the same goals at heart. When people squander the funds there will be no adequate funds to assist in the development and rehabilitation of such infrastructure as the roads. The artist reveals this when he says:

*IZimbabwe yilizwe lethu elihle*  
*Elisafun’ ukuncediswa*  
*IZimbabwe yilizwe lethu elihle*  
*Elisafun’ ukuphakanyiswa*

Zimbabwe is our beautiful country  
A country which needs our help  
Zimbabwe is our beautiful country  
A country that needs to be uplifted

While he expresses grief of such corrupt and evil tendencies he does indicate that some people have been imprisoned for that. This indicates that there is something that is happening on the ground to try and deal with the cancer but the efforts need to be intensified and scaled up. It is important for this study to point out that, such activities do occur in other countries as well. Ogbeidi (2012) carried out a study in Nigeria on corruption and concluded that corruption does impede meaningful socio-economic development because it acts like a deadly virus which is easily spread to all the sectors of the economy.

#### 6.5.4 Protesting against favouritism

Corruption is also represented as a form of favouritism. This form comes out in the analysis of the songs, *Amatollgates* and *Sakukhetha* by Chase Skuza. It is noted that the analysis of the songs intersects with the views of the respondents in Chapter 5. Their views do not come out as favouritism but they are expressed as marginalisation and discrimination (see Table 5.6, interviewee 1, 4, 5 and 6). Favouritism is a situation where there is unfair favouring of one person or group at the expense of others. This is when the people in the same society or community are not given the same attention as expected. Therefore if one group is favoured the other is marginalised. The community leader in the song *Sakukhetha Sikuthanda* does not treat the community members equally when it comes to the distribution of food for work. He insists that all the community members who have children working in South Africa have to be excluded from benefiting from the food distribution process. This raises distress and complaints from community members. The lyrics below reveal this in detail:

*Lakumlisa nxa kubikwa kwathiwa laba*  
*Abalabantwana abasebenza eGoli*  
*Bengaze bangena kulokhu kudla*  
*Lalabo okuthiwe nanku ukudla*  
*Kwe Food for Work*  
*Bayakhala bathi uChief uZidlaphi*  
*Wayengcono ngoba*  
*Kabazange bayibona into enje madoda*  
*Zwana nxa sebekhuluma*

Even the headman was told that  
Those with children in Johannesburg  
Should not benefit from the food for work programme  
Even those who are given food aid  
They wish they still had Chief Zidlaphi  
He was better because



People have not seen such before  
Listen to them

The artist pleads with the leader to listen to the people. Maybe this is not just listening but it is a reprimand to heed people's pleas and treat people equally. These are signs and symptoms of bad governance, the kind of governance which treats people unfairly by discriminating members of the same community. The quality of human relationships is compromised especially when other people are denied food which is a necessity for survival. The song then criticises such uncaring heartlessness. The artist tells the leader that where a child is admonished the orphan also benefits from that. As such the leader is expected to listen to the reprieve and change their ways. If such sentiments are left unattended to the leader is likely to be isolated by the people that he claims to represent. Such isolation is viewed as a shortfall on the part of leadership by Babu (1981:171) who observes that, "at this point of disorder, leaders begin to lose distinction between their private wishes and the national duties".

The execution of their duties has demonstrated some flaws by favouring certain sections of the community at the expense of others. This leader is even taking orders from the wife. Such actions have even blurred the lines between private affairs and national issues. By taking the law from the wife and using in the public realm is a demonstration that they have degenerated morally because they cannot separate that which is private and national interest. As a result they find it easy to engage in corrupt activities such as favouritism. Based on that, it is therefore correct for the artist to decry such behaviours because if not checked, the power that the leaders possess might corrupt them absolutely. Milkovich and Wigdor (1991) are of the view that favouritism is harmful to the society. It destroys the societal order as it gives the good opportunities that please other members and disadvantaging others within the same society. Thus it results in a negative response by society members leading to the cultivation of chaos as revealed in the song.

The other areas where artists and the respondents feel favouritism should not be practiced is in the development of the specific areas in the country:

*Loba kuyikuthuthukisa izigaba*

*Asenzeni kufanane*

*Kungathiwa ngale yikho okuphakanyiswa khona*

*Ngale ah loba ngazuthini*

*Abantu bakhona abayifuni intuthuko*

*Kambe ukhona umuntu ongafuni intuthuko*

Even if it is developing areas

Let it be done equally

Not to improve one area only

That area ah no matter what you say

Those people do not want development

Honestly, is there anyone who does not want development or progress?

This ushers in a debate on the issues of marginalisation. It is a debate that cannot be exhausted in this study but Skuza warns that development should not be focused on certain parts of the country rather development processes should be equitably carried out. This was even expressed by one interviewee who said '*Thina amakalanga siyazenzela* because we have been side-lined for a very long time.' (As Kalanga people we do things for ourselves because we have been side-lined for a very long time). This raises a feeling that hegemonic tendencies are at play and they have been experienced by communities. A situation that is envisaged is whereby communities and people have equal access to opportunities. This is also expressed in the song *Bamba Lami Ngibenge*. Where the artist feels that one person has been cutting the meat for a while now and they need to be given an opportunity to do the same as well. That is viewed as an injustice that should be dealt with. According to the artist that should not be allowed to play out because it denies other people a chance to meaningfully contribute to the wellbeing of the society. Similar sentiments are expressed by interviewee 1 and he

believes that it is the role of music to correct such when he says; 'like all works art it is corrective. It raises certain deficits in society which powers that be need to listen to rather than to banish.' This draws our attention to the fact that music as popular culture plays an integral communication role, especially when people find themselves in a conundrum. In the case of Skuza's music, it has been made to mean. Storey (1996:4) articulates the same point in the following statement:

Meaning is therefore a social production, the world has to be made to mean. A text or practice or event is not the issuing source of meaning, but a site where that articulation of meaning-variable meaning(s) - can take place. And because different meanings can be ascribed to the same text or practice or event, meaning is always a potential site of conflict.... a major site of ideological struggle; a terrain of 'incorporation' and 'resistance'; one of the sites where hegemony is to be won or lost.

These opinions point to the desire that the nature and quality of leadership remains important as a symbol to galvanise sacrifices and energies towards the desired end. The singers, therefore, call for the reform of the character of leadership. He suggests leadership that will embrace the responsibility of the office that they are elected into.

#### **6.5.5 Consequences of Corruption**

The artists and the respondents concur that corruption has serious repercussions at macro and micro levels. This is articulated by Chase Skuza in the songs *Omalayitsha* and *Amatollgates* where he is of the view that corrupt tendencies seriously affect the family income because after paying the bribes little is left for family use. This is expressed in the following lyrics:

*Kuze kwatsho uMkalanga*  
*UKaizer angisela mali*  
*Ngitsho eyabantwana*  
*Ngoba ngidize kusuka eBB konke*

*Kubo Sinikisoni, akula leyodwa*  
*I roadblock engiyidlulileyo*

(Mkalanga, Kaisser complained  
I have no money  
Even money for my children  
Because I paid corrupt officers from Beitbridge  
Through West Nicholson, not even a single  
Roadblock that I passed without paying)

Corruption again retards national development because resources that are earmarked for development are converted to personal use and benefit at the expense of the nation. Failure to combat corruption in some instances has led to the propagation of uncontrollable state institutions and it has caused economic decline (Uneke, 2010). Corruption breeds poverty and vice versa. This therefore creates a vicious cycle of corruption and poverty. Corruption in no time acts like a malignant tumour that spreads and ravages the entire body (Rotberg, 2009). Corruption generally cripples the whole economy and no form of positive progress can be realised. General Sani cited in Azeez, (2004:36) concedes that:

...we cannot achieve a stable democratic polity in the midst of dishonesty and corruption. These vices, have crippled our various institutions which otherwise could be viable assets to our economy recovery.

The statement by Abacha demonstrates the negative repercussions that corruption has on individuals, groups of people as well as institutions. All these forms of corruption are linked to power. Power from a Foucault and Wodak perspective is defined from a social relationship perspective which allows for an analysis of corruption as a social act. In analysing corruption in Zimbabwe, it is thus important to highlight how power transcends politics and is an everyday, socialised and embodied phenomenon. Foucault also provides an interesting insight into how corruption is not a preserve of political elites but rather as an endemic phenomenon in all relationships. In the study of the songs it is

revealed that even transport operators and drivers are also found in the network of corruption.

## 6.6 Protesting against poor governance and poor leadership

The research findings show that Ndux Junior in *Insindabaphenduli* and Chase Skuza's *Sakukhetha Sikuthanda* remonstrates against bad leadership and poor governance as well. Interviewees 1,2,3,4 and 6 also expressed similar sentiments though presented differently against weak leadership systems. There is a feeling that there is absence of credibility among the leadership. Yet the elders, who are leaders, are expected to guide the youth to a better future in turn are the oppressors of the same. To the artists that is a cause for concern. Leadership maybe understood to mean a body of people who lead and direct the activities and interests of a group towards a shared goal. It is a process of social influence by which one may influence other people to achieve an objective and leads the organisation in a way that makes it more unified and comprehensible (Chemers, 2002). The artists express that the leaders concentrate on trivial issues, yet there are more pressing issues that need to be addressed such as development programmes and employment creation for the youth:

*Nampa abantu abadala  
Abayibo abazinkokheli zethu  
Ukuthi basibonise impilo yakusasa  
Sisebenzise iziphiwo zethu  
Jika kube yibona abasincindezelayo  
Ngoba sebetshona bebhizi  
Ngaphansi kwezihlahla besenza imihlangano  
Bebhizi ngento zamapolitiki  
Zonke izinto ezigcwele uncindezelo  
Bekhohlwa ukuthi abantu abatsha  
Kumele basebenzise iziphiwo zabo  
Ukuze babe lengqubekelaphambili*

Here are the elders  
Who are also our leaders  
Who must show us the way forward  
So that we use our talents  
They tend to be our oppressors  
They are always busy  
Holding meetings under the trees  
Busy with politics  
Everything is full of oppression  
They forget that the youths  
Have to use their talents  
So that there is progress

It is the expectation of the society that development issues and programming should take precedence over other issues. This is also echoed by Okolo (2014) who is of the view that the development of a country should be the prime aim for anyone who aspires for a political office. This research is of the view that, development suffers when leaders prioritise politics over citizens' welfare.

Artists under this category, subscribe to Plekhanov's (1986:5) view that "the function of art is to assist the development of men's consciousness, to improve the social system". In this case, Ndoux Junior tries to awaken notify the rulers of their bad governance which has led to misfortunes for those who are led. In as far as the songs that are discussed, the musicians should be applauded for singing about valid and important political issues that affect the ordinary person to use Moyo's (2013). It is also the wish of the musicians as expressed by interviewee 5 to "contribute to the well- being of his Kalanga culture and society".

The artists demonstrate commitment towards the cause and fate of their community by rebuking poor leadership and governance. A leader should be a person that people look up to for initiative in pursuit of community and national goals. For Achebe (1983:31):

Leaders are, in the language of psychologists, role models. People look up to them and copy their actions, behaviour and mannerisms. Therefore if a leader lacks discipline, the effect is apt to spread automatically down to his followers. The less discerning among them(i.e. the vast majority) will accept his action quite simply as “the done thing” while the more critical may worry about it for a while and then settle the matter by telling themselves that the normal rules of social behaviour need to apply to those in power.

The community will remain underdeveloped as long as the leaders fail to be role models. The basic reason being that, while it was the Europeans that saw to the ruthless task of underdevelopment of most colonial states, in the contemporary neo-colonial situation, African leaders, also have their own share of blame. The political decisions that they take affect the general progress of society. Therefore, for any society to move forward, the political elite must be people with a vision, people who are prepared to give selfless service to the people.

The artists envisage a society where leadership and power become rotational. This is directed to all the people in key positions. To alert them that it is prudent to give other people an opportunity to be at the forefront as well. If only one person is at the realm all the time because the picture that is painted by such a scenario is that power is embodied in a single person. This is the situation that Skuza is singing against, that, one cannot spend the whole of their life in one position, at some point one needs to relinquish that position and watch from the side-lines as well.

The role of music in this case is seen mainly as a system of communication about, or an exposé of, what already exists. It serves to communicate what the political environment requires and it is also a means of self -introspection. According to Quirk Cort (2013) musicians use their music as a defense mechanism against power structures that exist in communities. Music has the ability to communicate reflective and multifaceted meanings without direct naming the dominant party or the individuals involved. The listener is left to give their own interpretation of the song. The theme of poor leadership

and bad governance is popular but it is expressed differently by the artists. According to interviewee 7 he wishes that through his music he “can create a society that is peaceful and has a unity of purpose as well as a society where those who lead and those that are led take full responsibility of their positions and actions”. This is an indication that Kalanga music is protest music which it embodies a desire for a better society. Tembo (2012) also acknowledges that there is quite an array of works that protest against leadership in Africa. This is motivated by that people feel the leadership that is there is making them suffer. In this thesis, the attack on the leadership and poor governance systems is a yearning for better conditions for the people.

### **6.7 Protest against unfulfilled promises**

The singer in the song *Sakukhetha Sikuthanda*, represents corruption in the form of abuse of power by an elected community leader who does not fulfil the needs of the community. The leader is not taking the community grievances to the high office as he promised before he was elected. During the campaign period the community leader promised to develop the community through building bridges and taking their request to the high offices but still nothing is done for development. The elected leader is now taking the rules and regulations from his wife and giving it to the community which is an unexpected behaviour from a good leader hence creating chaos in the community:

*Sakukhetha sikuthanda*

*Manje malume wami luyakhala usapho lwakho*

*Ubatshela ukubana uzahambisa*

*Zonke izikhalazo zabo*

*Phezulu khonangale kodwa*

*Lamhlanje awusabenzeli lutho*

*Bathi lamabridge uthe uzawalungisa*

*Babuza bathi*

*Amabridge uzawalungisanjani singelamfula esigabeni*

*Wathi lezifula uzasenzela*



*Usuthatha umthetho emfazini wakho*

*Usebenzise ebantwini,*

*Sizobayini na?*

We chose you because we loved you

Now my uncle your family is complaining

You promised that you will take

All their grievances to the top

But today you are not doing anything for them

You even promised to fix the bridges

They asked how you would fix the bridges

Because there were no rivers in the area

Then you said you would construct even rivers for us

You are taking the law from your wife

Using it on the people

What are we going to become?

In the song, the leader is not adhering to the promises made to the community members. This shows that the leader is now concerned with his power than the needs of the community members who voted him into power, hence possessing bad leadership skills towards people. He is even using rules from his home to run the affairs of the community. Warren (2004) notes that the sheer vastness of the public sector means that corruption can occur at virtually any place within the government. He further unveils that the abuser at times finds pleasure in reminding their victim that they wield the power and they can use that power to take or to give life. Therefore, the government leaders are using their authority to operate unlawfully instead of pursuing policies that will benefit the community. Skuza's music empowers citizens to demand quality service and accountability from the elected leaders. The more informed the citizens are, the more likely they are to engage their leaders to be responsive to their promises and the demands of the electorate. What can also be discerned from the music is that, if the citizens are informed, they can better manage and monitor the actions of incumbent

leaders and use the same information to make informed voting decisions. This explains that:

Music does not exist autonomously of other social, economic and political institutions. Music may still be able to change the world as well as reflecting it, but, when we talk of music's politics, we are not just talking of the way in which it articulates ideas and emotion. We are also talking of the politics that shape it (Street, 2001:254).

This is an awakening call to those leaders who are elected into power and fail to adhere to their promises. Through the music, the artist demands that the powers that be should improve the welfare of the people as promised because they seem to be renegading on the promises that they made. The artist then demands that those elected should look after the interests of the people. He goes on to compare those leaders with traditional chiefs who are seen to be better rulers and leaders of the people. This finds resonance in the following lyrics where the artist says:

*Bayatsho abantu beNtoli*  
*Bona uSakana wayelungile*  
*Ngoba wayengelaso*  
*Lesiyana isikhathi esichithwayo.*  
*Wayehle ahambise imlayo yabantu*  
*Lezikhhalazo zabantu*  
*Ngendlela elungileyo.*

The people of Ntoli speak thus  
Sakana was a good person  
Because he never tolerated such  
And never wasted his time on frivolities  
He worked towards the peoples' wishes  
He did what the people wanted  
In an acceptable manner

To compare the current leader with the chiefs who are traditional leaders is to say to the elite go back to the drawing board and to our cultural values and in those, you will find the best principles to govern people. One such guiding principle emanates from the *saying, inkosi yinkosi ngabantu* (a king is a king because of his subjects). If the same subjects who voted you into power are not looked after, they also have the power to remove a leader from that same position. Such demands are an indication that people cannot afford to be sheer onlookers in the face of the ills that they are faced with. It is a sign that people are conscious that in order to deal with the problems they have to face them head on. The singer's dream is that elected leaders can only be accountable to the electorate on the basis of fulfilling the grand promises that they made. Through the music such leaders are made aware of the resistance that they will face if they do not embark and engage in projects that will benefit the masses. The artist cautions that those who are elected into leadership positions should not be masters rather, they should remember that they were elected to serve.

## **6.8 Lack of unity**

Ndolwane Super Sounds, in the song *Ukungafiki* (failure to reach your destination) raise concern on perceived disunity which leads to failure of achieving intended goals. This is also echoed by interviewee 6 who avers that he sings about issues that people are faced with such as unity, tolerance and understanding of one another. It has been observed that lack of unity and failure to understand the value of cooperative effort retards the development of communities. Generally, the principle and precepts of life are that people should work together or partner so as to realise their potential. The artist, therefore, remonstrates against that lack of alliance and lack of co-operation. This is expressed through the use of such lines as '*impilo emhlabeni iyancediswana topi*' (life on earth is about working together), '*impilo emhlabeni iyabanjiswa*' (life on earth is about helping each other). What is expressed here is that, partnering with other people could be very beneficial for the development of the country as well as the development of self through acquisition of knowledge from other people. The sense of some form of joint activity that is mutually beneficial is central to 'arriving at that intended destination'.

The research, therefore, claims that no one has absolute knowledge. Knowledge can only be enhanced through some form of partnership and unity of purpose. The central premise of a partnership is that it offers the possibility of achieving some form of added value by working together collaboratively. Using the views of the artist, unity ensures that all members of a partnership are able to take advantage of different perspectives and realise positive outcomes. This is what the song envisages, where people are able to work together in their differences for the good of the nation. You do not only consult the people that you know or the people that you love but even those on the opposing side because they might offer constructive criticism.

## **6.9 Protest against repressive and oppressive laws**

From the analysis of Ndux Junior's song *Insindabaphenduli*, the artist protests the repressive and oppressive legislative systems that are imposed on them. This is one reason that is cited by the majority of respondents in Table 5.10. The respondents are of the view that current legislation governing music performances is too restrictive to the artist who are considered to be too critical to the ruling elite. One interviewee also opines that the "legislation governing art and music performances in Zimbabwe is currently restrictive to those artists or musicians who produce protest art or music. Such legislation needs to be revisited to create a friendly atmosphere for artistic expression". The following lyrics also detest laws that are repressive:

*Baba siyabonga ukufak' imithetho ezweni  
Ikhona imithetho esuka imotshe izinto  
Impilo zabatsha*

Father, we are grateful for the laws you have gazetted  
However there are other laws that are very destructive  
They destroy the lives of the youth

The artist is not totally condemning all the laws, however, he feels that some of the laws are too repressive for a conducive working environment. Repression is understood to

mean “a system where an authority formulates and uses ill-intended legislation to restrain or suppress the freedom of some individuals in order to protect the status quo. That in itself is a gross violation of human rights since the very system forces the artists to accept without protest, the deprived status they are prescribed to hold, as well as the inhumanities unleashed at them” (Tsambo, 1999:73). It is also important to acknowledge that even though an imposed law maybe repugnant not all laws fall within this particular description. Due to that, the protest against such laws is directed at those laws that are made for the sole purpose of repression, a view that is also expressed by respondents in Table 5. 10. They are of the view that there should be democratic legislation that will tolerate expression of different views especially by musicians.

The artist highlights that there is nothing wrong with putting up systems to govern the conduct and behaviour of citizens; however some of the laws become too restrictive. In the Zimbabwean context, some of the laws that have been highly contested are the Public Order and Security Act (POSA) and the Access to Information and Protection of Privacy Act (AIPPA). Critics contend that these laws have been used to quieten opposition and shape the political landscape. The 2002 Act requires that all media services should be licensed and that all journalists should be officially accredited. The Media Institute of Southern Africa (MISA) (2009:2) reasons that AIPPA is “one of the most effective legal instruments of state control over the media and civil society communication anywhere in the world.” The greater part of the period that is covered by this research (2002-2013), witnessed the government using AIPPA to control the democratic spaces. Resultantly, AIPPA limited the communicative spaces of the citizens.

The Public Order and Security Act (POSA), also enacted in 2002, prohibits statements deemed to be obnoxious, offensive, indecent, or false about the president or considered to weaken public confidence in the security forces. It further prohibits false statements damaging to the state. The law was used in the arrest of thousands of political opponents and the police insisted that under the law, they had to sanction any gathering. The laws are still operational in Zimbabwe. This same sentiment was echoed by interviewee 6, when he indicated that there were times when their shows would be

stopped by the police because they believed that they were singing a political message. The act of prohibiting a song or a performance amounts to denying it and the artist the experience they require to ensure sales and performance contracts. This is tantamount to denying them their source of livelihood. Based on that, the artists are justified to sing against laws that threaten their survival. Censorship and such repressive laws will also affect the listeners because they do not get to benefit from the messages carried by the songs. This is likened to storing nuclear weapons, “so that they are glued together into a wall hard to penetrate. And that creates endless suffering.” (Peterson, 1988:26). This implies that if audiences are denied access to a work of art, their freedom is removed, and the possibility to glimpse the truth is diminished. According to Raftopoulos in Harold-Barry (2004) ‘the central purpose of these measures was to eliminate centres of dissent and create more conducive conditions for a ZANU-PF victory in the presidential elections’. Musicians were also affected by the particular laws because some of their shows were also stopped because of the suspicion that their music could cause discontentment.

In the song, the musician is distraught and agitated by the indication that people pass laws that are later used as tools of control and suppression. POSA limited the physical spaces for opposition leaders and the people in general to meet and dialogue on critical issues that affected them. wa Thiong'o (1986b) aptly captures African leaders' proclivity for self-glorification, inefficiency, vindictiveness and even lack of foresight which eventually leads the entire society that such leaders control towards self-destruction. In the song, the prisons are filled by young people who have committed crimes of varying degrees. Yet they are the people who should be groomed for leadership positions in the future. The musician blames all this on a flawed leadership system. Ngugi does not like the white colonialists for the way in which they treated Africa, he however admits that while during the colonial period, the white man had everything at his disposal to exploit Africa, he feels that today African leaders must be made to bear the responsibility of the woes that be devil the continent. This is why he made Hugo, the hero of his book, 'A Grain of Wheat', to confess his unworthiness as a leader just at the peak of his fame. Hugo can be seen to have been a traitor of the African cause all the days of his life as a

ruler. Hugo today, typifies the character of the chief in the song, the leader who in spite of the means and available natural resources that can be harnessed for the development of the community has opted to indulge in dotted governance at the expense of the masses and societal progress. As a result, the singer feels that he can then provide the much needed mouth piece to denounce, announce and even shout about the problems facing his community. He cannot be quiet. This is captured in the following lyrics:

*Yikho lokhu nduna baba  
Okudal' izigebengu  
Okwandis' ingculazi  
Into ziyamotshakala madoda  
Abantu bethule  
Ngitsho nanko phela  
Imisebenzi esisenziwa ezigodini zakithi  
Ayisalungelanga abantu abatsha  
Nampa abantu abadala  
Abayibo abazinkokheli zethu  
Ukuthi basibonise impilo yakusasa  
Sisebenzise iziphiwo zethu  
Jika kube yibona abasincindezelayo*

This is it, Father Chief  
Which causes thieves  
Which spreads HIV/AIDS  
Things are being destroyed  
While people are quiet  
Because here it is  
Things that people are doing in our communities  
Are not suitable for the youths  
Here are the elders

Who are our leaders  
Who must show us the way forward  
So that we use our talents  
They tend to be our oppressors

The elders, who are leaders, who are expected to guide the youth to a better future in turn are the oppressors of the same by instituting laws that will control, limit and even suppress the youths. Protest under such circumstances becomes inevitable in all social formations because people cannot get all the values that they desire all the time. Man's reaction against what one gets or does not get often manifest in some form of protest and resistance (Olukayode, 2014). Schumann (2008) also diarises that songs were also used in South Africa during the apartheid era to protest against a repressive political climate. He also highlights that even assemblies consisting of more than three people were outlawed and this included concerts. In essence, certain music considered to be subversive to the status quo would be banned, a situation similar to what Nduduzi Makhosini Junior bemoans. This comes across as an appeal for just laws. Laws that will maintain order but at the same time laws that will allow citizens to participate meaningfully in their lives and laws that will not treat people as objects. The artists through their music hope that the leaders will be sensitive to their plight not to view them as "part of their estate, and in such an estate the masters are insensitive to appeals of justice, to them justice is whatever is useful to maintain themselves in power. Their ideal, is to govern with the minimum perspiration and the maximum domination" (Babu, 1981:171).

#### **6.10 Protesting against a skewed representation of a nation's history**

The questionnaire respondents are in agreement with the artists protest against the representation of the country's history. The artist feels that the nation's history is skewed. In the scheme, He talks generally about the attainment of independence. The participation of the people during the liberation struggle and he feels that who participated should be equitably recognised. He feels history is not being fairly promulgated as it were. According to the artist, the history of ZIPRA and Zimbabwe



African Patriotic Union (ZAPU) is deliberately absented and erased from the history books and the school curriculum:

*Bayatsho abantu bakoMthwakazi  
Ukuthi akuhlale kukhulunywa madoda  
Ngokufanayo lokulingana ngezehlakalo  
Ezempi yenkululeko  
Sikhumbula njalo amaqhawe eZIPRA  
Abayibo abasunguli bempi yenkululeko  
Ilizwe ngelethu sonke  
Abantu abananzwe ngokufanayo*

The people of Mthwakazi  
Say we should always speak  
At the same level and equally about  
Participation in the liberation struggle

We remember ZIPRA forces  
Who were the first to fight in the war  
This country belongs to us all  
People should be cared for the same way

Moreover he touches also on the war's aftermath the era widely known as the Gukurahundi era where mainly assumed dissent was tackled through purging of the people of Matabeleland provinces especially in Matabeleland South. He mentions in that the Bhalagwe mine shaft which was a dumping site for the killed and maimed:

*Kube buhlungu njalo madoda  
Okwenzakala ngemva kwempi yenkululeko  
Bakhumbuze Mjapan nge AK47 yakho  
Mfanawami, Mjaphan Mike Mjapan  
Abafazi ababedlwengulwa madoda*

*Waze watsho uMoyo eTsholotsho khonale  
Ethi mfana kaMalaba itsho lendaba  
Ngoba ukhona umama owadliswa  
Unwabu luphila  
EMaphisa le engidabuka khona eBhalagwe  
Lalela uzwe ukuthi bathini abantu.*

It was painful again  
The ills of the war aftermath  
Remind them Mjapan with your AK47  
My boy Mjapan, Mike Mjapan  
Moyo also spoke of it in Tsholotsho  
Urging me to talk about it  
Because one woman was made to eat  
A live chameleon  
In Maphisa where I hail from in Bhalagwe  
Listen to what the people say

The people in those areas have had so much fear instilled in them to such an extent that they do not wish to go through similar experiences again. The artist could be protesting what he views as the unjust representation of his people. At the same time this could be a call the powers that be to rethink about the atrocities that took place after independence and try to work out a reconciliatory programme for the affected communities. If this is done it will enable the nation to forge ahead in unity. Ndlovu-Gatsheni and Benyera (2015) and Ngwenya and Harris (2015) also emphasise that reconciliation and peace making processes are critical because Zimbabweans are still desperately crying for a well thought out truth, justice and reconciliation mechanism. If this does not happen, the artist is of the view that such a misrepresentation delegitimises the existence of the Ndebele people and robs them of an important symbol of identity making and confidence building. He laments that such documentation of history, that is given to students in schools is not an authentic replication of what

transpired during the liberation struggle. Therefore, he is appeals for an accurate and truthful reflection of the political history of Zimbabwe.

From the above discussion, it is apparent that Ndud Junior is not a mere spectator but is deeply involved with the concerns of his society. He has used his art to reflect on the issues that are mongering the society. In the same vein, Achebe (1988) emphasises that art is and should always be at the service of man. That sort of argument also applies to these musicians who have taken it upon themselves to grapple with the political issues prevailing in Zimbabwe as well as to call upon the citizens to be active participants in their own political affairs with the view of transforming their environment for their benefit.

### **6.11 Deployment of Shona teachers in Matabeleland**

Interviewee 6 avers that artists protest against the deployment of Shona teachers to Matabeleland an area where Shona is least spoken. The deployment of teachers in Zimbabwe is done without the consideration of the language barrier in communication. Children are taught at school from a tender age of 4years where they are expected to enroll for Early Childhood Development, under such it is expected that their teachers be locals who can speak their common local language which in Zimbabwe defines the tribe of a people and carries with it their culture and traditions. However foreign teachers who cannot speak the languages are just randomly sent to provinces especially in Matabeleland. Thus, his entry point into this 'discussion' is on pleading with the teachers from Matabeleland who went to South Africa in search of greener pastures to consider coming back home to service their areas as the children in those areas are being disadvantaged by a system that wants to show them as not educated:

*Izizwe lezizwe ezibuya empumalanga'*

*Zifundisa abantwabethu ngolimi abangaluzwayo x 2*

*Awu khuzanini umhlola!*

*Kumoshakele*

*Awu khuzanini umhlola!*

*Kumoshakele*

*Bathi asifundanga sekonakele*  
*Phela uzwa nxa sebexoxa bebodwa*  
*Bethi phela laba kabafundanga*  
*Kanti yibo ababusy besincindezela*  
*Size sibaleke elizweni*

Several tribes who come from the east  
Teach our children in a language they do not understand  
Speak strongly about this madness  
The situation has gone bad  
Talk about this madness  
The situation is indeed bad  
They say we are not educated  
You can hear them when they speak amongst themselves  
Saying these ones are not educated  
Yet they are the ones marginalizing us  
Until we go out of the country

Ndux Junior protests against the deployment of Shona teachers in Matabeleland because the teachers do not speak the learner's language. Indeed the interviewee and the artist's protests are justified because of the language barrier. Such a situation does not uphold linguistic human rights in education, rights which are advocated for by such scholars as Alexander (2005a, 2005b). The mother tongue plays a substantial role in the social and cognitive development of an individual (Abiri, 2003). The mother tongue also provides a more gratifying and fulfilling learning environment because what is learnt at school becomes a continuation of home experiences, a condition that warrants intellectual stability (Kembo, 2000).

Maseko and Dhlamini (2014) also note that the teacher deployment policy is not in tandem with the indigenous language areas in terms of the demographic spread of indigenous language groups. This becomes quite an antithesis and is inconsistent with

the requirements of using the mother tongue as a medium of instruction in the lower levels of education. Mohanlal (2001) is of the opinion that a good education is that which draws from the learners' cultural and social values. Education is a human right and like all other rights it cannot be taken for granted. As such the government has a moral obligation to see to it that, the learning process is not interrupted by issues such as language. The hypothesis gives credibility to the normally held belief that it is only the mother tongue education that fully meets this requirement. The other concern that is raised is that the children will not get to appreciate their history, culture and identity because the people who will be teaching them are not well steeped in the cultures of the local communities:

*Yona imvelaphi bazoyazi kanjani?*

*Wona amasiko bazowazi kanjani?*

*Awu zon' izaga bazozazi kanjani?*

*Akumelanga sifihle bakithi*

*Nxa sibona izinto zonakele*

*Kade abantu babona izinto*

*Zimoshakala*

*Bethule. Lithuleleni?*

*Lamhlanje ngithi kumele*

*ngikubeke engcekeni*

*Ukuthi lokhu engikubona*

*Kusenzakala*

*Ezikolo zakithi akungiphathi kuhle*

*Bafowethu ngokuthi lina lasuka*

*Layasebenzela phetsheya*

How will they know of their history?

How will they understand their culture?

How will they know the proverbs?

We must not be silent about this

If we see things getting out of hand  
It has been long people seeing things happening  
But suffering in silence, why are you silent?  
Today I say, it is time  
I tell the truth and put it in the open  
That the situation I experience everywhere  
In our schools is not palatable  
My dear brothers and sisters all because  
You left to work across in South

Based on that, Ndux Junior decries, at some stage this deployment must have been revoked and those who left the country for work elsewhere should come back and teach. At present the community feels socially and politically marginalised and also not empowered by the government to take control of their destiny. Hence, based on the respondents and Ndux Junior, the deployment of Shona teachers remains a thorny issue in Matabeleland and requires urgent attention and government intervention. Skuza's protest music has contributed immensely by bringing to the fore this national concern because "songs perform the task of providing knowledge of this material world from a specific perspective- that of the singer and of the social group in which he or she is located" (Gecau, 1997:149). In this case, the song is viewed as a public transcript that expresses a hidden text of the ordinary people who are economically and politically powerless.

### **6.12 Decrying moral decadence**

As alluded to in the analysis the artists sings against men's infidelity and this is a problem for the community. Interviewee 4 also notes that the decay of the moral fibre is a concern for Kalanga music. Tornado Heroes sing about a woman who laments the behaviour of her husband. The man has abandoned his duties to pursue other women leaving his wife at home. The song says:

*Kambe nguwe lo baba wabantwabami  
Usungifakele amehlo abantu*

*Kambe ulala amaout mina ngikhona*  
*Izolo ekuseni ubonakal' uphuma koMaDube*  
*Namhlanje ubonakale uphuma ko MaNcube*

Really, is this you father of my children?  
You have embarrassed me in the community  
You sleep out when I am there  
Yesterday morning you were seen coming out of MaDube's  
Today, you were seen coming out of MaNcube's

The man is acting in this manner oblivious of the dreaded diseases that are out there such as HIV and AIDS. This is one of the diseases that Kalanga musicians sing about as expressed by interviewee 6. He is making the control of sexually transmitted diseases very difficult for his family and even the nation at large. By associating with multiple women he is creating a network that increases the vulnerability of all the people in the network to the transmission of such viruses as the Human Immuno Virus (HIV). The artists object to such behaviours of men who think they have a licence to be sexually adventurous without taking responsibility for their actions.

The artists are challenging the uncouth behaviour by man to try and make them realise their wayward behaviour. The artists maybe, are bringing out these issues during this period to say to the community this is the time to rise against social injustice in the face of the problems that the community is faced with. Even for those who did not have a voice this is a critical moment to rise and talk back to the system that is seemingly treating you unfairly. The song by Tornado Heroes corroborates Fischer's (1958) argument cited in Moyo (2013) that any form of art including music completes man because without it man would behave like an animal. It is a form of social awareness that assists in exploring and explaining life. Kalanga music in this case, serves to re-direct the drifting society through music.

This is also about power and control in marriage situations. The basis of unfaithfulness lies in the misinterpretation and misunderstanding of the word 'submission'. The term causes many African traditional husbands to think that they have abusing power over their wives. The two musicians present a scenario where the two wives in the songs are emotionally abused. The artists could be saying to the husbands, you do have power as a husband, but that power should not be abusive power. In the African context, the male who is also the source of income, is automatically given all the power to make final binding decisions in all marital matters. In the process, men can even resort to denying their wives conjugal rights and even engage in other extra marital affairs, for the purposes of this study, to defend and prove the power that they wield. The musicians are viewing such acts with scorn and they have used their music as social control and to criticise the husbands who are in authority and are abusing it (Agordoh, 1985). By singing against such acts the musician has, to use the words of Soyinka (1977) exposed, magnified the decadent and rotten underbelly of the society that is losing its direction.

### **6.13 Singing against jealousy and envy**

The artists also sing against jealousy and envy, an issue which is also raised by interviewee 5. In the track *Abanomona*, the singer complains about malevolent people with cruel and mean intentions. The song says:

*Kudala ngisebenza mina empilweni yami  
Ngisebenza kanzima ngisebenzel' ingane zami  
Abalomona sebefuna ukungibulala  
Ungibulalelani sihlobo sami?  
Loba ungangibulala awungeke uthole lutho.  
Ngoba lokhu engilakho ngikusebenzele  
Imota engilayo ngiyisebenzele  
Umuzi engilawo ngiwosebenzele  
Njengoba selifuna ukungibulala lingibulalelani ake lingitshela?*



I have been working for a long time in my life  
I have been working hard for my children  
Now the jealousy ones want to kill me  
Why do you want to kill me my folk?  
Even if you kill me you will not get anything  
Because what I have are fruits of my labour  
I worked for the car that I have  
I worked for the home that I have  
Now why do you want to kill me? Just tell me.

What also comes out of the song is that even close family members are part of the malice, and they have turned enemies of each other. Jealousy has become an evil vice that is anti-social and very destructive of the kinship ties.

Laziness should be discouraged and on the other hand hard work should be appreciated and encouraged. According to Igboin (2011) hard work is highly appreciated by the Africans. Even the indolent also acknowledge that hard work is a value that engenders positive influence in the family and communal circles. The African who is hard working makes persistent efforts regardless of failures and setbacks and they are set to reap the rewards. Yet those who fail to be industrious become the victims of jealousy and envy, a vice that is frowned upon in society. The community scorns at the indolent. Mbaegbu (2015) believes that African music is never bereft of any values because it can commend, vindicate or even denounce certain acts and behaviours. Elaborating on the role of African music Asigbo (2012) cited in Mbaegbu (2015:181) sustains that “to the African however, music making goes beyond mere exhibition of virtues hence it is seen as vehicle for moral preachment as well as a means to connect to the great beyond”. Africans understand music as a weapon for rectifying moral deviants and as a medium through which straying societies can be assisted to renegotiate their steps back to life. This is what the Kalanga artists under study seek to achieve through their music.

### 6.14 Protest against violence targeted at immigrants

The artists bare the sore struggles that the Zimbabwean populace face in the Diaspora. They present the dire challenges that are faced by Zimbabweans working in foreign lands. The highlighted challenge that the immigrants are faced with is that of violence, an issue which is also raised by questionnaire respondents in table 5.6. In the track, *Umphahambe*, the group presents the dire challenges that are faced by Zimbabweans working in Johannesburg, South Africa. The song mourns the death of a brother who is killed by robbers in Johannesburg who wanted to rob him of his cell phone. Such a cry is not unfamiliar in the Kalanga circles where many working in South Africa have lost their lives at the hands of armed robbers. Despite these unfavourable conditions in South Africa, the hard pressed people of Zimbabwe have had no choice but to continue migrating to South Africa especially during the economically and politically unstable environment that prevailed from 2000 onwards. The tormented voice in the song symbolises the cry of many Zimbabweans who have lost and continue to lose their loved ones through violent deaths in South Africa. To take this song literally would be to miss the point as one would see it only as a dirge for the departed. The subtext draws the attentive ear to the factors that have pushed people to work in such a hostile environment. It is when one considers this angle that the pushing factors such as high inflation, low job opportunities and a turbulent political atmosphere come into view. It is not only Ndolwane that sings about the struggles in the diaspora, Tornado Heroes also presents more challenges through the song *Xenophobia*. The song title is an indication that the singer articulates about the violence that took place in South Africa during the May 2008 xenophobic era. While it could have been targeted to all foreigners the singer decides to focus on the travails of the Zimbabwean immigrant, hence the title.

He laments that people have taken his home and property; they have abused his kith and kin. There is so much hatred such that other people are wishing others evil all the time. In a research carried out by Culbertson (2006) brings out related vies about hatred that was perpetrated against foreigners in South Africa. His research generally describes the hate that is also expressed by the song. The song, therefore, pleads with the creator to look upon the earth and have mercy on it because of the evil that is there:

*Awu madoda langithathela umuzi wami  
Kanye lempahla zami  
Lahlukumeza abafowethu  
Kanti ngabe soneni kuleli lizwe  
Awu Ngwenyama yezulu,  
Jesu mdali womhlaba  
Ngabe uyabona yini okwenzakala emhlabeni  
Sithwele kanzima, thina emhlabeni wakho baba x2*

*Nkos' enamandla wena nguwe owadala lumhlaba  
Nazo zonke' izinto baba ezisemhlabeni  
Kanye labantu bakho wababeka kulendawo x2  
Kodwa ngemisebenzi kasatane  
Siphila nzima asinayo injabulo  
Emhlabeni wakho baba owasakhela wona x3  
Yen' usatane ungenile kubantu bakho  
Ngoba bakhona abanye abantu abane moya emibi  
Yokuzond' abanye abantu,  
Bebafisel' ukuphila nzima x3*

Oh men, you have taken my home  
And my property  
Abusing my kith and kin  
What crime have we committed in this country?  
Oh! Lion of the heavens  
Lord Jesus, creator of the world  
Do you see what is happening on this earth?  
We are suffering on your earth, father x2

Powerful God, you are the Creator of the world

And all things on earth  
And your people whom you put here x2  
Due to the works of the devil  
We are suffering, we have no happiness  
In this world you created for us x3  
The devil dwells in the hearts of your people  
Because there are other people with evil spirits  
Of hating other people  
And wishing them miserable lives x3

He continues to say that there are people who want to kill him because he does not belong to that country, in this case South Africa. They are chasing him away using violent means and they forget that life is like a wheel, they forget that, to use his words 'what goes around comes around'. He says it does not matter where one comes from, what is important is that we are all human as such we should not discriminate against each other:

*Ngibonile mina ngempilo yakulendawo, x2*  
*Abantu Bakhona sebefun' ukumbulala*  
*Bethi angisuye wakulendawo*  
*Sebengixosha ngodlame bengibandlulula*  
*Bethi angisuye wakulendawo*  
*Bangenze njalo nje*  
*Bekhohlw' ukuthi impilo iyajikajika*  
*Kungenzeka kusasa bafune usizo kimi x2*  
*Awu madoda lingakhohlw' ukuthi*  
What goes around comes around

*Nom' ubuy' eBotswana, nom' ubuy eZimbabwe*  
*Sonke singabantu, yekel' ubandlululo*  
*Awu guqula baba, guqula lababantu*  
*Abane moy' emibi bezonda abanye abantu*

*Abantu bonke bayafana emhlabeni*  
*Akek' umuntu oyinyamazana x2*

I have seen a lot about the life of this place x2  
The people want to kill me  
Claiming that I do not belong here  
They chase me away using violence and through discrimination  
Claiming I do not belong here  
They do that to me  
Forgetting that life is like a wheel  
It might happen that tomorrow they  
Might need my help x2  
Gentlemen do not forget that  
What goes around comes around

Even if you come from Botswana or from Zimbabwe  
We are all people, stop discriminating  
Transform them oh Lord, transform these people  
Who have evil spirits, who hate other people  
People are the same in the world  
No one is an animal x2

According to CoRMSA (2011) since the mid-2000s, Zimbabweans have constituted a very large number of immigrants in South Africa. This is largely due to the proximity of the two countries and the shared experiences and cultures. The migration has led to an upsurge of Zimbabweans in South Africa. Due to the increase of foreigners resentment from the locals also grew. The resentment initially is generally accepted because it is common for locals not to trust any foreigner. The problems begin when the suspicions escalate to more damaging levels where there is total dislike and resentment of foreigners. If such happens, it can lead to violence and hostilities. Foreigners can then

be physically and verbally abused by the local. This has been experienced by some Zimbabweans in South Africa.

This is an indication of the challenges that the Zimbabwean people faced and have had to endure over time. The only way out of the poverty was to migrate and look for fresh opportunities. In seeking such opportunities they were then and still are exposed to abuse. It is important to note that the song consistently seeks for the intervention of the Almighty. This is a sign that all efforts to give the Zimbabwean people a better life have failed and they can only hope for the intervention of God. People left home because of the repressive nature of the system as well as the political economic problems they were facing with the hope that migrating would change their fortunes but alas they are now even in more trouble in the foreign land. The singer presents how the decade of crisis was characterised by a number of life threatening challenges and tensions. Such situations have given the musicians content to sing about. According to wa Thiongo (1981), real life events give the artist what to write about or in this case what to sing about and also tells the artist how to package the music. In the end, good music should embrace aspects of life as much as possible. The songs that are produced during this decade of crisis capture the fears, the failures and the anxieties of the people as they confront life challenges. This same sentiment is can be summed up by interviewee 6 when he says “*ngihlabela ngezinto eziyinkinga empilweni zabantu*” (I sing about issues that are problematic in people’s life).

### **6.15 Music as a contrivance for change**

Having discussed the themes in Kalanga music it is also important to discuss the different views from questionnaire respondents as well as the interviewees about music as an artistic innovation that can bring about transformation in society. In table 5.7 the respondents unanimously agreed (100%) that music can bring about desired positive change in communities and in nation states. These sentiments arise out of a realisation that African music is never bereft of any values. Elaborating on the role of music Asigbo (2012:609) says, “to the African however, music making goes beyond mere exhibition of virtues hence it is seen as a vehicle for moral; preachment as well as a means to

connect to the great beyond”. Music can be used as a weapon to correct social, political and moral deviants and it can also be used as a medium through which a society can be made to pay attention and alerted to issues that affect them. Music has the intrinsic power to propagate messages and power to spread them beyond their point of origin. The power in music forces people to view and work towards changing and improving their circumstances because it can even reach the illiterate of the society. This power is aptly demonstrated by Hill (1985) in Eyerman and Jamison (1998:59) when he claims that:

A pamphlet, no matter good, is never read once, but a song is learned by heart and repeated over and over. And I maintain that if a person can put a few cold common sense facts in a song, and dress them up in a cloak of humor to take the dryness off them he will succeed in reaching a great number of workers who are too unintelligent to too indifferent to read a pamphlet or an editorial on economic science.

The claim illustrates the power of music to spread to people of all walks of life and developing a life of its own. The song has power to bring inaccessible and dejected citizens to a mutual space, first to be amused but eventually to be organised to some form of action. While it stands true that music can act as a courier for change one interviewee is of the view that “fear and censorship has militated against this trajectory because that repressive nature of the political environment means that protest music will remain muted.” Even when faced with such musicians remain as the connoisseur of power, because in their very profession lies the power to influence and to change peoples’ attitude towards a particular phenomenon and enable them to build their future.

#### **6.16 Does Kalanga music offer solutions to the problems it raises?**

In exploring the issue from the questionnaires two important views emerged. The first, being that no solutions are offered at all (20%). In analysing the music it is noted that in some instances the musicians just point out the problematic issues and leave it to the

audiences to discern from the possible way forward. The other view is that it is not their duty to do so (80%). To the artist themselves they believe that their role is to teach, educate and entertain people at the same time. In doing so it is their hope that their audiences can learn from the songs and work out something about their conditions.

A number of mixed feelings on the issues are raised and are still even subject of debate by various scholars. Scholars like Soyinka (1968) discusses the critical role of artists in mapping the way forward for their communities by making reference to writers. He believes that they should stop being mere chroniclers and they should have a vision. That vision should be to expose the future clearly and give a truthful exposition of the present. In other words, artists should desist from just pointing out the issues; rather, they should give categorically clear directions that their audiences should follow. Such artist are considered to be progressive in nature because they have moved from being just teachers to being especially social seers who identify and highlight the weaknesses of the present day society and proffer relevant solutions (Nyamndi, 2006). The call to being a seer requires one to “rescue for his people their beautiful destiny” (Ogunbesan, 1979:6).

What is picked from the songs understudy is that, instead of offering solutions the musicians constantly make reference to the Almighty. By calling for divine intervention or divine solutions, the artists seek to empower people and remind them of the permanent and comforting presence of Jesus (Chitando, 2002a). The artists could be saying in the face of turmoil and challenges that go beyond human measure there is tranquility from the divine authority. The artists seem to be dismissing the contention that political leaders can change the fortunes of Zimbabwe.

## **6.17 Conclusion**

The main emphasis of this chapter was to determine the protest themes within Kalanga songs of the period between 2000 and 2013 in Zimbabwe. The discussion of the findings is carried out in relation to the Critical Discourse Analysis (CDA) framework.



and existing literature in the areas of protest literature and protest music. The songs selected for the study assisted in outlining of the major themes within the lyrics. The study provided some insight into the usefulness of protest songs as objects that convey political, economic and social messages. Music allows the singer a platform to convey multiple messages to the listeners. Music has enabled Kalanga musicians to document and present different stories to the community through their music. This particular study has demonstrated that music has the ability to be convincing at different levels and it can assist and stimulate the listeners to work towards changing their conditions. Kalanga music promotes people's opinions on key issues and openly criticises poor leadership, autocracy, corruption social ills such as jealousy, death and marital problems. Kalanga music promotes a debate and provokes talk about how the mentioned issues mattered during the 2000 to 2013 crisis period in Zimbabwe. The study has also demonstrated that Kalanga music is a resource for people's struggle against domination and in their struggle for change. Kalanga music has been used as a vantage point to illuminate significant facets of life in troubled Zimbabwe and to render social justice to the people who have been silent so that their life is not in vain. The following chapter provides a summary, conclusions and recommendations of the study.

## **CHAPTER 7**

### **Conclusion**

#### **7.1 Introduction**

This chapter is a conclusion of the main issues raised in the study. The research's aim was to critically analyse the nature, content and themes of the protest music of the Kalanga ethnic group of Zimbabwe, highlighting its reflection of everyday struggles of the Kalanga people in particular and Zimbabwean people in general. The protest theme is explored in the music of Chase Skuza, Nduduzi Junior and the Batshele Brothers, Ndolwane Super Sounds and Tornado Heroes. The protest themes discussed include; corruption, poor governance and poor leadership, unfulfilled promises, lack of unity, repressive and oppressive laws, a skewed representation of the nation's history, deployment of Shona teachers in Matabeleland, decrying moral decadence, protest against jealousy and envy and protest against violence targeted at immigrants. All the music that is discussed is set in the period 2000-2013, a period generally considered to be a crisis period in Zimbabwe. Particular attention is paid to the concerns raised under each theme. The chapter also focuses on the understanding and nature of protest. The chapter provides the recommendations on possible areas of further research in Kalanga literature as well.

#### **7.2 Research Findings**

The findings from questionnaires, interviews, and the songs selected for this study lead to the conclusion that Kalanga music is protest music. The study has shown that protest music is that kind of art form that seeks to sing back against a particular ill. It's the kind of music that speaks on behalf of the people by pointing out the injustices and malpractices that take place in society. The music targets institutions both private and public, and it also sings against certain human behaviours that deviate from the expected norm. It was noted that protest music will raise the consciousness of the

citizens on the wayward behaviour of individuals and institutions. In doing so, protest music is not there to condemn the human condition but to give positive criticism and to try and correct those behaviours. In trying to express the protest views the musicians have employed different techniques to achieve that. Kalanga musicians have used rhetorical questions, repetition, obscurity, direct and indirect commentary to put through their concerns. Through the use of the different language devices, the musicians are able to express their sentiments about the issues that they raise as well as to direct the listeners into engaging their songs. For the songs to take full effect they rely on the listener's active participation and engagement with the content of the song. The literary techniques that are employed in the songs draw listener participation. Rhetorical questions will raise issues without providing a solution, leaving audiences to provide solutions. Through careful language selection and use the musicians demonstrate how music can be used in society to communicate key and critical concerns.

The study has established that Kalanga protest music as prose is part of a process that documents the ills that people go through in Zimbabwe from 2000-2013. While the music resists that which takes place during this period, it is not the only form that has done this but it is a furtherance of literature of confrontation which began even before Zimbabwe attained independence. Kalanga music is concerned with the political, economic and social ills, the people are faced with. In singing against the ills, the music ultimately seeks to improve the human condition. The study has attempted to show that within the socio-political and socio-economic processes of Zimbabwe music plays an essential role of facilitation. Music will go beyond simply reflecting and describing situations but it also becomes an avenue through which discursive spaces are opened. It allows for discussion of matters that cannot be openly discussed in the country.

The study has argued that, Kalanga musicians can contribute to national cohesion and growth and development through its positive criticism of the socio-political and socio-economic situation in Zimbabwe. The study has clearly enunciated that protest literature aids in the interrogation of a society's moral compass and in turn questions some convictions. Such music enables people to introspect and directs them to ask key

questions about their condition as well as to find answers to the problems encountered. Musicians are specialists directly involved in the remoulding of the society through their music. This study has shown that it is possible to move out of the gloomy predicament, if the musicians continue to act as the moral compass of the community.

The study has established that one source of protest for Kalanga music is corruption. As demonstrated in the songs, *Imali* (2005), *Amatollgates* (2005), *Omalayitsha* (2007), *Sakukhetha Sikuthanda* (2009), and *Uhluphile* (2011), the irresponsible behaviour at the border posts and the country's roads, dearth of responsibility and self-aggrandisement of the people in key positions in both public and private institutions has become widespread in Zimbabwe. As a result, this has perpetuated vices like; favouritism, bribery and other deceitful and dishonest dealings. The corrupt state of Zimbabwe is seen at the country's borders, on the roads, at the work places and even in rural communities where nepotism and bribery are rife. The study demonstrates that the songs offer constructive criticism by demonstrating that corruption is destructive and is just like a malignant tumour which eats away the fabric of the society slowly to the detriment of the citizens. The research highlights that the efforts to curb such vices should be scaled up because the available resources in the country should benefit all the citizens. The Kalanga musicians argue that individuals who commit such treasonous acts should be continuously admonished even if they do not listen.

Songs like, *Insindabaphenduli* (2011), *Sakukhetha Sikuthanda* (2009), *Ukungafiki* (2011) and *Ilizwe leli* (2011), represent socio-political protest. The findings of this research have shown how the ruling elite have failed to demonstrate the creed through poor governance and leadership systems. Evidence from the text shows that because of that lack, communities remain underdeveloped because the leaders fail to be role models. The study argues that it is up to the current African leaders to change that course of events so as to develop and change people's lives for the better. The study argues again that, for development to take place there has to be unity of purpose in the nation, where people should value unity, tolerance and understanding of one another. By tolerating one another the democratic spaces are increased thereby allowing for the

active participation of citizens in the development of the country. One other area of protest that is discussed in the study is that of unjust laws which muffle the expressiveness of citizens. The study, however, highlights that not all laws are repressive. The challenge that is highlighted about the repressive laws is that, they stifle contributions of certain sectors to the growth of the nation. It was also gleaned from the findings that, one of the concerns of Kalanga music is that of unfulfilled promises by elected leaders to the electorate. Evidence from the text empowers the electorate to demand accountability from them because they were elected to serve. Finally, under the socio-political protest, the study discusses the skewed representation of the country's war of liberation. Evidence from the text demonstrates that the ZIPRA story during the armed struggle has not been fully told and those who were part of that regiment have not been fully recognised. The singer leaves the listener to further research and guess on the other sections whose history is what he claims has been told. It is essential at times to tell the full story because the community yearns for dedicated artists who will produce meaningful songs that will shape the perceptions of people towards a better future.

The study of Kalanga music has been very useful in uncovering the insufficiencies of the socio-political and socio-economic system in Zimbabwe. The findings of this research have shown that one area that the Kalanga musicians are remonstrating against is that of the deployment of Shona speaking teachers in Matabeleland. This is an area that has a number of languages that are spoken, including, Ndebele, Kalanga, Sotho, Nambya, Venda and Tonga. The concern arises out of a realisation that if a Shona speaking teacher is deployed in such an area it becomes difficult for them to execute their duties to learners at the primary level due to the language barrier. Service delivery is then interrupted due to that challenge. Learners will miss out on some key issues that are critical to the learning environment. This is a call by artists to consider the deployment policy of teachers, such that the language spoken by the teacher is also considered as a factor in the deployment. The teachers can then be deployed in areas where they can be useful and effective, allowing the learner to get the best out of the education system. The concern also comes across as a plea to all the teachers in the

Matabeleland region who have migrated to other countries to consider returning to the country. Their return would enable them to work in their home areas and they can teach the learners using the local language. However, it is important to highlight that, while it is important for them to return this can only happen if the socio-economic conditions that pushed them to leave the country in the first place have improved. It is the responsibility of the government to facilitate for such enabling conditions that will allow for the provision to the citizens of quality education.

This research, has also established that other social issues that are of concern to Kalanga musicians, are issues of moral decadence, jealousy and general hate for one another. Moral decadence in the form of infidelity is deplorable because it brings with it emotional and physical pain and suffering to the families of the infidels. Infidelity can be detrimental to the extent of exposing the family to such dreaded diseases such as AIDS. Artists also deplore malice because it is like a cancer that will eat into the family, the clan and even community network systems. Once such networks are destroyed, development and growth are stunted as well. As such, malice is heavily criticised and the community scorns at individuals who have malicious intentions. The findings also reveal that the artists sing against violence that is perpetrated against immigrants in South Africa. They implore people to learn to tolerate one another because tolerance is a moral virtue. While it is appreciated that people should practice tolerance, it is also critical for the political elite to deal with the problems faced by the country so as to enable the citizens to work and sustain themselves within it. Their migration is instigated by the social and economic difficulties that the country is facing.

Kalanga music has managed to point out and try to correct social, political. By doing so the music is acting as a mirror where the society can reflect on its actions and behaviours, giving them power to view and work towards changing and improving their circumstances. The study has demonstrated that music can be used as a courier for change even in very repressive environments. This is a demonstration that protest literature helps to question a society's principles and redirecting them towards the betterment of their conditions. The power the listener derives from Kalanga songs is

reinforced by the constant appeal to emotional experience and reaction that music itself can evoke perhaps more readily and instantaneously than a speech or a novel. Kalanga songs are not merely frivolous components of various sects of Zimbabwean culture, or passing sources of insignificant entertainment. Instead, they and their singers are critical contributors to the shaping of those eras, playing irreplaceable roles as they spur collective mindsets of protests across many social aggregates through their appeal to the desires, morals, the lamentations, the angers and the passions of the Kalanga people.

### **7.3 Recommendations for future research**

In view of the highlighted research findings, the study makes the following recommendations:

1. Other researchers can compare and contrast Kalanga protest music with music from other ethnic groups in the region, i.e., Ndebele, Sotho, Venda, Nambya and Tonga music with a view to determine whether the groups have common or exceptional grievances.
2. Since the current study focused on music, other studies can focus on how the protest theme is represented in other forms of literature.
3. Though the nature of protest music is highlighted in this study, further studies can focus on that one aspect so as to demonstrate how accompanying literary techniques and the musicality of the song enhance the message that is carried by the song.
4. Since the current study focused on Kalanga music sung in Ndebele, other researchers can explore the content of Kalanga music sung in the Kalanga language.

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## APPENDICES

### Appendix A: Kalanga music

#### Xenophobia

Awu madoda langithathela umuzi wami  
home

Kanye lempahla zami  
Lahlukumeza abafowethu  
Kanti ngabe soneni kuleli lizwe  
country?

Awu Ngwenyama yezulu,  
Jesu mdali womhlaba  
Ngabe uyabona yini okwenzakala emhlabeni  
Sithwele kanzima, thina emhlabeni wakho baba x2  
father x2

Nkos' enamandla wena nguwe owadala lumhlaba  
who created the world  
Nazo zonke' izinto baba ezisemhlabeni  
Kanye labantu bakho wababeka kulendawo x2  
this place father x2

Kodwa ngemisebenzi kasatane  
Siphila nzima asinayo injabulo  
Emhlabeni wakho baba owasakhela wona x3  
created for us x3  
Yen' usatane ungenile kubantu bakho  
Ngoba bakhona abanye abantu abane moya emibi  
who are hard hearted

#### Xenophobia

Oh gentlemen you've taken away my  
and my property  
You've abused my kith and kin  
what crime have we committed in this

Oh! Lion of heaven,  
Jesus the creator of the earth  
Do you see what is happening on earth?  
we are suffering in your world

Almighty God you're the one  
and everything else on earth father  
including your people whom you put on

Because of the devil's work  
we're suffering we have no joy  
in your world father that you  
the devil has possessed your people  
because there are some people

Yokuzond' abanye abantu,  
Bebafisel' ukuphila nzima x3

and hate others  
wishing them miserable lives x3

Ngibonile mina ngempilo yakulendawo x2  
in this place x3

I have observed the lifestyle led

Abantu Bakhona sebefun' ukumbulala  
Bethi angisuye wakulendawo  
Sebengixosha ngodlame bengibandlulula  
violence and discrimination

the community wants to kill me  
claiming that I'm foreign to this place  
sending me away through

Bethi angisuye wakulendawo

claiming that I'm foreign to this place

Bangenze njalo nje bekhohlw' ukuthi impilo iyajikajika they treat me this way forgetting  
that life is ever changing

Kungenzeka kusasa befune usizo kimi x2  
future x2

They might need my help in

Awu madoda lingakhohlw' ukuthi  
What goes around comes around

Oh gentlemen don't forget that  
what goes around comes around

Nom' ubuy' eBotswana, nom' ubuy eZimbabwe  
you come from Zimbabwe

whether you come from Bots or

Sonke singabantu, yekel' ubandlululo  
discrimination

we are all humans, stop this

Awu guqula baba, guqula lababantu  
people

Change oh father, change these

Abane moy' emibi bezonda abanye abantu  
people

who are evil and hate other

Abantu bonke bayafana emhlabeni  
same

all the people in the world are the

Akekh' umuntu oyinyamazana x2

none is an animal x2

Ngibonile mina ngempilo yakulendawo  
place

I have observed the lifestyle led in this

Abantu bakhona sebefun' ukumbulala bengibandlulula  
The community wants to kill me,  
discriminating against me

Bethi kangisuye wakulendawo

claiming I'm foreign to this place

Bekwenza konke lokho,

they do all this

Bekhohlwa ukuthi impilo iyajikajika  
changing

Forgetting that life is ever

Kungenzeka labo bafike kwelakithi

they might come to my country

### **Uyindoda enjani ``**

Baba wabantwabami

Father of my children

Bengikubonisa mina

I was just making you aware

Ngezenzo zakho

of your behaviour

Kanti kungani

Why is it that

Ungafuni ukulalela baba x3

you don't take advice, father? X3

Kanti uyindoda enjani naa?

What kind of a man are you?

Elala ama out

who spends the night away from home

Itshiya umuzi wayo x2

leaving behind your home x2

Usuphuma ngo 6 ilanga malitshona

you leave home at 6 in the evening

Ubuye ngo 6 ilanga maliphuma x2  
morning x2

and come back at 6 in the

Izolo 'kuseni ubonakal' phumakoMaDube  
seen leaving MaDube's

Yesterday morning you were

Namhlanje ubonakale uphuma koMaNcube x3  
x3

today you were seen leaving MaNcube's

Kambe nguwe lo baba wabantwabami

is this really you father of my children?

Usungifakele amehlo abantu x3

you have made me a laughing stock?

X3

Awu madoda iyayigila imikhuba lendoda  
some mischief

Oh gentlemen this man is upto

Kambe ulala ama out mina ngikhona x2  
away from home forsaking me x2  
Ngithi usulala ama out ungitshiya ngikhona  
from home forsaking me

Honestly you spends the night

I say, you spend the night away

Wena sowulala ama out mina ngikhona  
forsaking me

you spend the night away from home

Awu zinzima indaba ngale ndoda  
comprehend

Oh this man's issues are difficult to

Uyakhala uMaNcube ngomkakhe  
her husband

MaNcube is complaining about

Awuzwe ke siyishay' ingoma madoda  
gentlemen

Oh listen as we play the song,

Limduduze lumama

Console this woman

Ayidle phansi power, khonapho mtshana  
niece

put more power, right there my

Sukuma Mncedisi,  
Liyidlal' ingoma madoda

Stand up Mncedisi

Play the song, gentlemen

Izifo zinengi baba wabantwabami  
Akuziphathe kuhle  
Akuzibambe ndoda yami x2  
Sulala ama out mina ngikhona  
away from home

there are diseases father of my children

please behave yourself

Control yourself my husband x2

you abandon me and spend the night

Ngikhumbule sithandwa sami phambi kwabo  
everyone my love my love

Remember me standing before

Bonk' abantu lomfundisi, sibopha isinqumo baba everyone including the the  
pastor, as we exchanged our vows my  
husband

Kanti uzongenze nje not knowing that you'll do this to me  
Kambe nguwe lobaba wabantwabami is it really you father of my children?  
Sungifakeli amehlo abantu you've made me a laughing stock

### **OMALAYITSHA``**

### **Cross border transporters**

Bathwele nzima omalayitsha maa! Cross border transporters  
suffering

Baze bathwaliswa kanzima they are suffering  
Omalayitsha mama the crossborder transporters oh my  
Bathwele nzima abafowethu ma x2 our brothers are suffering x2

Usebenza kanzima You work very hard  
Iminyaka yonke useJoza all these years in Jo'burg  
Ma usuya lapha ekhaya when you come home  
Usuzadiziswa njalo x2 you're made to pay bribes x2

Uzadiswa njalo usuka eGoli You'll be made to pay when you leave  
Jo'burg  
Uze uyefika eTsholotsho until you get to Tsholotsho  
Ake liyeke icorruption please desist from corruption  
Ema border wonke At all border posts

Ake liyek' ubugwelegwele emaborder Desist from corruption at all border  
posts  
Ake liyek' ukudizisa abantu emgwaqweni Desist from asking for bribes on  
the roads

Ngivele ngizwe ebabizela eceleni  
Uthi ko shamwari toita sei  
going to do”  
Omunye uthi paka eceleni  
Kanti manje uthi senzenjani  
Ngidize ngidizelani  
Nansi phela imota ilencwadi zonke  
documents  
Le TIP ikhona  
Lempahla zilama receipts  
Ngizalitshelela umhlaba

Iye! Kuzo zonke indawo  
Kungaba khonale eMphoengs  
EMatsiloji, lizalimala bafana  
boys  
Lifunelani ukudizisa abantu  
bribes

### **Chorus**

Ake liyeke ukudizisa abantu egwaqweni  
Ake liyek’ icorruption emaborderk wonke  
posts  
Ake liyek’ ubugwelegwele emaborder wonke  
posts

Bathwele nzima omalayitsha emgwaqweni  
suffering on the roads  
Ngibabuzile madoda abafana  
Bayakhala bonke omaCent labo  
Allan Ngwenya

I heard him calling them aside  
and say “My friend what then are we  
another one says “Park by the side”  
so what I do?  
Pay a bribe? Why should I?  
the vehicle has all the required  
and the TIP is there  
Even the goods have receipts  
I will tell the world about your deeds

Oh yes! At all the places  
it could be at Mphoengs  
At Matsiloje, you will get into trouble  
why do you want to make people pay

### **chorus**

Stop asking for bribes on the roads  
Stop all the corruption at the border  
Stop all the corruption at border

the crossborder transporters are  
Gentlemen I’ve asked the boys  
All the Cents are disgruntled  
Allan Ngwenya



Kuze kwatsho uMkalanga  
UKaizer angisela mali  
money  
Ngitsho eyabantwana  
Ngoba ngidize kusuka eBB konke  
Beitbridge  
Kubo sinikisano, akula leyodwa  
single  
I roadblock engiyidlulileyo

### **Bamba lami ngibenge**

Bamba ngibenge  
Iye!  
Kanti ungubab' onjani  
Ongafuni ukuth' ukhuz' uvume

Kanti ulikhehla elinjani  
Elingafuni ukubana abanye bahlafune  
Uma uyindoda! Uma uyindoda! Um' uyindoda  
a man!  
Akufund' ukulinda njengabanye x2

Aah madoda! Uyab' ungubaba onjani  
you be?  
Ofuna kuhlale kulalelwa wena kuphela  
Kanti ungubab' onjani  
Kanti ulitopi elinjani  
Elingafuni ukuban' abanye bahlafune x2  
well? x2

Mkalanga finally said,  
Because of Kaizer I no longer have any  
Noteven for my children  
because I paid bribes from  
at West Nicholson, there isn't a  
roadblock where I didn't pay

### **Hold while I cut**

Hold the meat while I cut some strips  
Iye!  
what kind of a father are you?  
who does not want to take advice

what kind of an old man are you?  
who does not want others to eat as well  
if you're a man! If you're a man! If you're

Learn to be patient like others x2

Oh gentlemen! What kind of man would  
who always wants to have the last say –  
what kind of a father are you?  
what kind of a man are you?  
who does not want others to chew as

Akubenge lami ngibambe  
Akubambe lami ngibenge x2  
Baba

Man

Hold the meatwhile I cut some strips  
please hold it while I cut some strips x2

### **IMALI**

Kade wawuzenz' izinto (x<sup>4</sup>)  
quite some time x4  
Wathath' imali ebank  
Watshaya phansi  
Wayidla wedwa  
Wancitsh' abanye

Wathath' imali yeparty  
Watshaya phansi  
Wayidla wedwa  
Wancitsh' abanye

Wathath' imali yebandla  
Watshaya phansi  
Wayidla wedwa  
Wancitsh' abanye

Wathath' imali yecompany  
Watshaya phansi  
Wayidla wedwa  
Wancitsh' abanye

Bayazenza izinto bethi bahlakaniphile  
are clever

### **Imali**

You've been misbehaving for  
  
you took money from the bank  
and ran away  
you squandered it  
you didn't give any to others

you took money from the party  
and ran away  
you squandered it  
you didn't give any to others

You took money from the church  
and ran away  
you squandered it  
you didn't give any to others

You took the company's money  
and ran away  
you squandered it  
you didn't give any to others

they misbehave thinking that they

Ma sebebanjiwe, bayabe sebekhala  
mourn

Kathes' usebunzimeni  
Sucel' usizo kimi  
Sucel' usizo kithi  
Wawusenza kanje  
Ngangithi alubana uyakwazi  
Ukuban' usomandla ukubhekile

Bath' umzenzi kakhalelwa  
trouble seeker  
Kukhalelw' umenziwa  
Owenziwa ngumumo welizwe  
condition

When they are caught, they

now you are in trouble  
you're asking for my help  
you're asking for our help  
while you were doing all this  
I wished you knew  
that The Almighty was watching you

They say do not sympathise with a  
but sympathise with a victim  
the one who is a victim of the country's

### **Amatollgates**

Wolala kumatollgate  
Imigwaqo yonke ngamatollgate kuphela  
gates  
Uphume uyefolosi,  
Uphume uyekeleplumtree  
Nansiya khonaphana efigtree,  
Nansiya efolosi  
Phambi kwefolosi garage  
Nansiya nxa usiya ebeitbridge  
Khona Esigodini  
Kasingene iharare road  
Ukuze ngingene eharare

### **Tollgates**

Oh hail the tollgates  
all roads are littered with toll  
you go to the Falls  
you go to Plumtree  
there it is at Figtree  
there it is at The Falls  
Ahead of the Falls Garage  
there it is as you go to Beitbridge  
it's there at Esigodini  
let's get to Harare road  
for me to get to Harare

Mane amatollgate ayi4 he he  
(laugh)  
Ukhwelo

There are 4 tollgates. There are 4  
whistle

Besicela zulu kandaba  
Njengoba imali liyenza emgwaqweni  
roads  
Akulamota engatshiyimali emgwaqweni  
doesn't pay on the roads  
Sicela ingabi sezandleni ezimbi  
bad hands  
Ezandleni zabantu abazangenwa  
be possessed  
Ngumoya kasathane  
Imali bisitshontshwa  
Kanti imali leyo  
Ngeyokulungisa imigwaqo lamapotholes  
potholes

We beg you good people  
since you generate money on the  
There isn't a car that  
we request that it is not found in  
in the hands of people who might  
by evil spirits  
the money would then be stolen  
yet that money  
is for repairing the road repairs and

Imali leyo besicela ngomusa ingatshontshwa x3  
be stolen x3  
imgwaqo x4  
Besicela ingatshontshwa

we beg that the money must not  
Imali leyo ngeyokulungisa  
the money is for repairing the roads x4  
please do not steal it

Siyalicela silethulela isiqgoko  
Ngoba siyazi imali leyo  
Ingalungisa imigwaqo yethu  
Imigwaqo ibe mihle  
Lezingozi ziyavikeleka kalula  
easily

we beg you with all due respect  
because we know that the money  
could repair our roads  
and the roads would become beautiful  
Accidents would also be prevented

Kodwa nxa amapotholes elokhu engavalwa

But if pot holes are not repaired

Kulokhu kunje	and the status quo remaining
unchanged	
Uyathi uvika leli	while dodging this one
Uyewela kweliny ipothole	you fall into another one
Besekusiba lengozi	then there would be an accident
Kulahleke imphefumulo yabantu abangela sono	Innocent souls would be lost
Imali leyo besicela ngomusa ingatshontshwa x2	we implore you not to steal the
money x2	

Chant	chant
Kanengi sibal iscandal	many a time we read of scandals
Ezenzakala lapha emgwaqweni	that happen on the roads
Abanengi baphakathi emajele	many are in prisons
Ngokuthatha isandla eceleni	Because of wrong doing
Ingalo engafanelanga	the undesired arm
Kodwa ngibona laba abakade bedizisa abantu	But I see those that sought bribes
Emgwaqweni sebeke bacola kancane	they have slightly reduced their
evil ways	
Iqiniso liqiniso bafowethu	the truth is the truth brothers
Uma kwenzakala okubi sizakhuluma	we will speak out if there is any
wrongdoing	

Chant ah hee	(chant) Ah hee
Izimbabwe yilizwe lethu elihle	Zimbabwe is our beautiful country
Elifun' ukuncediswa	which needs assistance
Izimbabwe yilizwe lethu elihle	Zimbabwe is our beautiful country
Elisafun' ukuncediswa	which needs assistance
Izimbabwe yilizwe lethu elihle	Zimbabwe is our beautiful country
Elisafun' ukuncediswa	which needs assistance
Izimbabwe yilizwe lethu elihle	Zimbabwe is our beautiful country
Elisafun' ukuphakanyiswa	which needs to be uplifted

Singasebenza ndawonye  
Singahambani ngaphansi  
Uzathola Ilizwe lethu  
Liphakama ngendlela enhle  
Loba kuyikuthukisa izigaba  
Asenzeni kufanane

Kungathiwa ngale yikho okuphakanyiswa khona  
to be developed

Ngale ah loba ngazuthini  
Abantu bakhona abayifuni intuthuko  
Kambe ukhona umuntu ongafuni intuthuko  
does not want progress?

### **Sakukhetha sikuthanda**

Sakukhetha sikuthanda  
Sikuthanda malumami  
Sakukhetha ngokukuthanda  
Ngokukuthanda malumami  
Manje malume wami bayakhala  
uncle  
Usapho lwakho  
Abazukulu bakho bathi bona  
Uthe ukhuluma labo  
Ubatshela ukubana uzakambisa  
Zonke izikhalazo zabo  
Phezulu khonangale kodwa  
Lamhlanje awusabayenzeli lutho  
them  
Bathi lamabridge uthe uzawalungisa  
bridges

If we work together  
Without backstabbing each other  
you could find our country  
developing in a positive way  
even if it's improving areas  
let it be done fairly

not to say that one area deserves

Whilst another, no matter what you say  
it's residents do not want progress  
honestly, is there anyone who

### **We chose you because we loved you**

we chose because we loved you  
we loved you uncle  
we chose you because we loved you  
we loved you uncle  
But now people are complaining my  
your family  
your nieces and nephews say  
when you spoke to them  
you promised you will take  
All their grievances  
to the top  
But now you are not doing anything for  
they say you even promised to construct

Babuza bathi  
Amabridge uzawalungisa  
Njani singelamfula esigabeni  
Wathi lezifula uzasenzela  
rivers as well  
Sizobayini la

they asked you how  
you were going to construct bridges  
yet there were no rivers in the area  
you said you were going to construct the  
what will become of us?

Sakukhetha ngokukuthanda  
Malumami  
Manje usenzanjena  
Manje sudlala ngathi wena  
Manje susenzani wena  
Ukuthatha umthetho  
Emfazini wakho  
Usebenzise ebantwini,  
Sizobayini na?  
Bayatsho abantu beNtoli  
Bona uSakana wayelungile  
Bezothi oChief  
UNdunazidlaphi hayi kukhanya  
Kawenzanga ngendlela umsebenzi  
Ngoba wayengelaso  
Lesiyana Isikhathi esichithayo.  
Wayele ehambise imlayo yabantu  
messages  
Lezikhalazo zabantu  
Ngendlela elungileyo.  
Kodwa sokuyini lamhlanje nxa kunje  
like this?

We chose because we loved you  
My uncle  
But what are you doing now?  
toying around with us  
what are you doing now?  
You get orders  
from your wife  
and use them on people  
What will become of us?  
the people of Ntoli say  
Behold Sakana was a good person  
The Chiefs will also say  
it seems like Ndunazidlaphi  
you did not do properly your job  
because he never had  
Time to waste his  
He was there relaying the people's  
and their grievances  
In an accepted manner  
But what is this today, when things are

Awuzwe umoya uthini madoda  
 gentlemen  
 Bathi sebesesaba bona  
 Ukuthi batsho  
 Ukuthi ubani nguye olungileyo  
 Ngoba  
 Lakumlisa nxa kubikwa kwathiwa  
 that  
 Laba  
 Abalabantwana abasebenza eGoli  
 Bengaze bangena kulokhu kudla  
 Lalabo okuthiweni nanku ukudla  
 Kwe Food for Work  
 Bayakhala bathi uChief uzidlaphi  
 Wayengcono ngoba  
 Kabazange bayibona into  
 Enje madoda  
 Zwana nxa sebekhuluma  
 Ngolimi lwesiKhalanga  
 Kumbe uthi bayahaya hatshi  
 songs.  
 Kabahayi ngoba  
 because  
 Liyatsho ilizwi esiKhalangeni  
 Ukuthi  
 Okukhuzwayo khona oloyise lentandane  
 Kumele izwelwe khonapho  
 utterance  
 Sizobayini ngcwele zulukandaba  
 Ngitsho bona abantu beBhango,  
 Abantu begula

Listen to what the spirit is saying  
  
 they say they are now afraid  
 to speak out  
 that so and so is the one who is good  
 Because  
 Even to the headman it was reported  
  
 Those  
 that have children in Jo'burg  
 should not benefit from the food aid  
 Even those who were given food  
 from the Food for Work Program  
 they lament and say Chief Zidlaphi  
 was better because  
 They never saw  
 anything of this nature gentlemen  
 Listen to them as they speak  
 In Kalanga language  
 Maybe you think they are singing praise  
  
 they are not singing praise songs  
  
 The Kalanga idiom says  
 That  
 where a father rebukes his child  
 an orphan should benefit from the same  
  
 what will become of us holy nation  
 even the people of Bhango  
 the people of Gula



Abantu benguba kusiya phansi  
Emakuleni ngitsho  
Lakhona ngasewuwala  
Batsho bathi uChief uNdunazidlaphi  
Wayelungile, Ayiye  
Sizobayini na?  
Manje sudlala ngami

the people of Nguba going further down  
At Emakuleni as well  
Even those of Sewula  
they all say Chief Ndunazidlaphi  
was a good man  
What shall become of us?  
Now you fooling around with me

Manje sudlala ngaye  
Manje sudlala ngabo  
Uthatha umthetho emfazini wakho  
wife  
Uwusebenzise ebantwini  
Uwuthatha kunkosikazi wakho  
Uwusebenzise ebantwini

now you are fooling around with him  
now you are fooling around with them  
you take instructions from your  
and use them on the people  
you take them from your wife  
and use them on the people

### **UHLUPHILE**

Bengicel' abakhul' ukuthi bayingenele  
this matter  
Lindaba ngoba ngizomosha (x<sup>2</sup>)  
Bengicel' abomthetho ukuthi bayingenele  
intervene  
Lindaba ngoba ngizomotsha (x<sup>2</sup>)  
some harm x2  
Nawe nduna baba ngicel' ungeluleke  
Ngalo uGuduza ngoba nguyeyi  
one  
Owangenza ngoba yintandane (x<sup>2</sup>)

### **She/he is trouble**

I ask those in authority to intervene in  
because I am here to destroy x2  
I ask the law enforcers to  
in this matter because I will do  
I ask even the chief to advise me  
on this Guduza because he is the  
who turned me into an orphan x2

Nani bantu bes'godi ake ningitshele  
please tell me

Ukuthi niphila njani nalumuntu

Ehlupha kangaka (x<sup>2</sup>)

Ngoba kubi lokhu esikwenziwayo

Ngabantu abalemali (x<sup>2</sup>)

even you community members

how you live with this man

who is so troublesome x2

because what is being done to us is bad  
by the rich x2

### **Chorus**

Nansiyana indoda eyabulala abazali bami  
parents

Iphumile ejele ngoba ngumuntu

Olezimali zakhe (x<sup>2</sup>)

Yiyo lendoda eyabulal' ubaba lomama  
parents

Bayikhulul' ejele ngoba ngumuntu

Olezimali zakhe (x<sup>2</sup>)

There is the man who killed my

He is out of prison because

he has a lot of money x2

this is the man who killed my

He was released from prison

because he has a lot of money

Kodwa mina ngiyabuza bakwethu we,

Kodwa mina ngiyabuza zakhamizi

Sesingaze sihlutshwe

Ngumuntu oyedwa nje?

Ngiqinisile ngeke ngimekele lumuntu madoda

Ngizofa ngisiya kuye

Malingab' alingibonisi lutho

But I ask you people my people

I ask you community members

How can we be troubled

By just one person?

Frankly, I won't let this man be

I will die trying to get to him

if you do not show me anything

### **Chorus**

Uhluphile bant' uGuduza

Uhluphile ngob' ulezimali zakhe (x<sup>2</sup>)  
rich

Won' umthetho ususebenza Kanjani

Ngob' abantu abalemali

Guduza is a menace

He is a menace because he is

how does the law function?

because the rich

Bazenzel' umathand' emphakathini? (x<sup>2</sup>)

Do as they please in the society

### Abanomona

Awuzweke

Ungangincindezeli ndoda

Lami ngiphila nzima njengawe waaaah!!!  
you.Waaaah!!

Kudala ngisebenza min' empilweni yam,

Ngisebenza kanzima ngisebenzel' ingane zam' working hard for my children

Abanomona sebefun' ukumbulala,

Bembulalela wona amandla ami (x2)

Konke engikwenzayo ngikwenzela abantwabam',

Nom' ungambulala ngek' uthole lutho sihlobo sami x2  
anything my friendx2

### Malice

Hear! Hear!

do not oppress me man.

I am also leading a hard life like

I've worked for a long time

jealous people want to kill me

killing me for my hard work

all that I do, I do for my children

Even if you kill me you won't gain

Awu madoda

Oh gentlemen

Kudala ngisebenza min' empilweni yam,

I have worked for a long time

Ngisebenza kanzima nsebenzel' ingane zam'

working hard for my children

Abanomona sebefun' ukumbulala

jealous people want to kill me

Bembulalela wona amandla ami

killing me for my hard work

Konke engikwenzayo ngikwenzela abantwabam'

all that I do, I do for my children

Nom' ungambulala ngek' uthole lutho sihlobo sami

Even if you kill me you will not

gain anythingx2

Wena mfowethu, noma ngaze ngife

my brother, even if I die

Konke enginakho awungek' ukuthole

you won't get anything that I own

Lilifa labantwabami

it's my children's inheritance

Wena dadewethu, nom' umbulala

my sister, even if you kill me

Konke enginakho awungek' ukuthole

you won't get anything that I own

Lilifa labantwabami

it's my children's inheritance

Awuzwe ke.....	Hear! Hear!
Sebehlala bengihleba	they're always slandering me
Bengikhuluma kanzima mina bengifisel' ukufa	Saying bad things about me, wishing I
could die	
Sebehlala bengihleba	they're slandering me
Bengikhuluma kanzima bemfisel' ububi	Saying bad things about me,
wishing me the worst	
Ngoba ngikuzwil' ukukhuluma kwabantu ngaphandle	because I've heard the rumours
Bethi mina ngingumunt' omubi ngifanel' ukubulawa x2	they're saying I am an evil
person, I deserve to be killed	
Njengoba selikheth' ukumbulala	since you have decided to kill me
Limbulalelani alike lingitshela	why do you want to kill me, please let me
know	
Njengoba selikheth' ukumbulala	since you have decided to kill me
Limbulalelani	Why do you want to kill me?
Angonanga muntu	I haven't sinned against anyone
Ngoba konk' enginakho ngikusebenzele	because I worked for everything
that own	
Lalemoto engilayo ngiyisebezele	I worked for the car that I own
Lalumuzi enginawo ngiwusebenzele	I even worked for my house
Njengoba selikheth' ukumbulala	since you have decided to kill me
Limbulalelani alike lingitshela	why do you want to kill me, please let me
know	
Awuzwe ke	Hea! Hear!

### **Ukungafiki**

Ooh! Impilo emhlabeni  
 Iyancediswana topi  
 Lawe kufanel' ukwazi x2

### **Failure to reach your destination**

Oh! Life on earth  
 is about helping each other old man  
 you too should know that x2

Impilo emhlabeni iyabanjiswa topi  
Indlela yona ibuzwa kwabayaziyo  
knowledgable

Lawe kufanele ukwenze lokho x2  
Uma kukhona okunye ongakwaziyo  
know

Uzokuthola komunye umuntu

Ooh! Ngithi okunye ongakwaziyo  
Uzokuthola komunye umuntu  
Buza kuDenny abuze kuDumaza  
Abuze kuDenny, afunde kuTommy  
learn from Tomy  
Abuze ku Charlie afunde ku Nqo  
Afunde kuNxumalo

life on earth is about helping each other  
you seek advice from those who are

you too should also do that x2  
if there is anything you don't  
you will learn from someone else

Ooh! I say anything you don't know  
you will learn from someone else  
ask Denny, who will ask Dumaza  
who will then ask Denny, who will  
who will ask Charlie, and learn from Nqo  
and also learn from Nxumalo

Abanye abanengi bakhala ngokungafiki lapha  
Abaya khona ngokubamba wrongo x2  
choices

Ngek' uze ufike laph' ofun' ukuya khona  
As long usenz' izinto ezimbi  
Ngek' uz' ufike wen' empumelelweni  
As long esenz' izinto ezimbi

Many complain of failing to get  
to their destinations because of wrong  
you won't get to you destination  
as long as you are doing bad things  
you won't become successful  
as long as you are doing bad things

### **Insindabaphenduli**

Baba nduna  
Lani lonke bakhulu besigaba  
Nansi indaba enzima  
Insindabaphenduli yendaba (x4)  
Baba siyabonga ukufak' imithetho ezweni  
in the country

### **An enigma**

Chief, Sir  
and all of you community leaders  
here is a difficult issue  
A tough one indeed  
Father we thank you for the laws

Ikhona imithetho esuka imotshe izinto  
Impilo zabatsha  
Baba nant' iphuth' elikhulu  
Kubuyaph' ukwalel' abantu  
Ukuthi befundis' abantu ngengoma  
through music  
Bethokozis' abantu ngengoma  
Befez' isiphiwo sabo  
Yilo uncindezelo esingalufuniyo  
appreciate  
Ezigodini zakithi

Yikho lokhu nduna baba  
Okudal' izigebengu  
Okwandis' ingculazi  
Into ziyamotshakala madoda  
Abantu bethule  
Ngitsho nanko phela  
Imisebenzi esisenziwa ezigodini zakithi  
Ayisalungelanga abantu abatsha  
youth  
Nampa abantu abadala  
Abayibo abazinkokheli zethu  
Ukuthi basibonise impilo yakusasa  
Sisebenzise iziphiwo zethu  
Jika kube yibona abasincindezelayo  
oppressors  
Ngoba sebetshona bebhizi  
Ngaphansi kwezihlahla besenza imihlangano  
Bebhizi ngento zamapolitiki

there are laws that spoil issues  
the lives of the youth  
Father here is a grave mistake  
Where the censorship emanating from?  
denying people to educate them others  
  
Entertaining people through songs  
utilising their talent  
this is the oppression we don't  
  
in our communities

Chief, this is what  
Breeds criminals  
that spreads HIV/AIDS  
Things are getting worse gentlemen  
while people are quiet  
I say this because  
  
the jobs done in our communities  
Are no longer suitable for the  
  
here are the elders  
who are also our leaders  
to show us the way forward  
So that we use our talents  
they turn out to be our  
  
because they are always busy  
holding meetings under the trees  
Busy about political issues

Zonke izinto ezigcwele uncindezelo  
oppression

Bekhohlwa ukuthi abantu abatsha  
Kumele basebenzise iziphiwo zabo  
Ukuze babe lengqubekelaphambili  
development

Sengibhode zonke izindawo  
Ngihamba ngijabulisa abantu  
Ngalinto abathi yiband  
Kodwa koGetjenge bathi  
Inkokheli zakulezi indawo  
Azifuni maband ngoba enza  
Into ezingalunganga

Lisuka likhohlwe badala ukuthi  
Iband le ingumsebenzi  
Lamadoda adlala lumculo  
Alifundisela abantwa benu ngezingoma  
through music  
Akuwona amadlwane la adlalwa la  
Angazi ukuthi wena mfowethu  
Uyibona njani lindaba

Kuyamangalisa kakhulu mfowethu  
Ukuthi lababantu bafuna ukuthi  
Size sigqoke amawovorosi  
Ukuze kukhanye ukuthi  
Siyasebenza  
Hawu, akeni lizame ukuhlonipha  
Imisebenzi yabanye abantu

and everything that breeds

they forget that the youth  
Have to use their talents  
So that there would be

I've gone round all the places  
Entertaining people  
through this thing called a band  
But at Getjenge they said  
the local leadership  
Dislikes bands because lead to  
People doing evil

Elders you you tend to forget that  
this band is a form of employmet  
the band members  
Send your childen to school

this is not child's play  
I don't know how you my brother  
View this issue

It's really amazes me my brother  
that these people want us to  
finally wear overalls  
so that it becomes obvious  
that we're employees  
Oh, please try to respect  
other people's jobs

KoGetjenge bancindezela abaculi  
 Sekunjalo lakuleyo nduna  
 Abatsha baphela ngengculaza  
 Lakuleyo nduna sekunjalo  
 Kanti kumele kuphele abantwana  
 Babobani? Akufanane  
 Abantwana baphelela emajele  
 Akusela eminye imisebenzi abangayenza  
 Ngitsho labo abantwana benduna leyo  
 Bathwele kanzima ngoba bavele  
 Bancindezwela besebencane  
 Baswela okokwenza  
 Namhla yibo abagcwele emajele

At Getjenge they oppress musians  
 it's now the same with that chief  
 the youth die of AIDS  
 it's now the same even with that chief  
 whose children should perish?  
 let it be uniform  
 children end up in jail  
 there are no longer any jobs for them  
 even that chief's children  
 are suffering because they were  
 oppressed from childhood  
 they can't find any employment  
 today they are dominating in prisons

### **Ilizwe Leli**

Ngicela lingizwisise kahle  
 MaZimbabwe amahle  
 Ngoba ngithanda ukuthi ngilibeke iqiniso  
 Njengoba linjalo – Batshele!

### **This country**

I implore you to get me right  
 Beautiful Zimbabweans  
 because I love to tell the truth  
 As it is- Tell them!

Ilizwe leli salithatha ngegazi  
 Ilizwe leli salithatha ngegazi  
 EleZimbabwe labuya ngegazi x4  
 bloodshed  
 Batshele!

We got this country through bloodshed  
 we got this country through bloodshed  
 the country of Zimbabwe came through  
 tell them!

Siyabakhalela abakoMalaba/Ncube/Moyo/Tshuma  
 Moyos/Ncubes, Tshumas  
 Bona balahlekelwa ngumtanabo  
 Yena owafela empini.

We sympathise with the  
 who lost their child  
 Who died during the war



Sikhala nabo abakoDube	we sympathise with the Dube
Bona ababona uyise edutshulwa	who witnessed their father being shot
Phambi kwabo kabuhlungu nje	Right in front of them
Sikhala nabo abakoSibanda bona ababona	we sympathise with the Sibandas
Unina ebulawa phambi kwabo kabuhlungu nje	who witnessed their mother cruelly killed
before them	
Befela lelilizwe, befela inkululeko yakho x 3	they died for this country, they
died for freedom x3	

### Chant

Kubabuhlungu madoda	It hurts gentlemen
Nxa sisizwa ngenkulumo zokuhlukuluzwa	when we hear stories of torture
Kwamabutho alwela ilizwe	of our liberation heroes
Ngoba lamhlanje sihleli kahle ngenxa yabo	we are free today because of
them	
Bayatsho abantu bakoMthwakazi	the people of Mthwakazi say
Ukuthi akuhlale kukhulunywa madoda	we should sit at the table and discuss
Ngokufanayo lokulingana ngezehlakalo	in a similar and fair manner what
transpired	
Ezempi yenkululeko	during the liberation war

Sikhumbula njalo amaqhawe eZIPRA	We remember ZIPRA forces
Abayibo abasunguli bempi yenkululeko	who initiated the liberation war
Ilizwe ngelethu sonke	this country belongs to all of us
Abantu abananzwe ngokufanayo	People should be cared for in a similar
way	
Kube buhlungu njalo madoda	Once more, it hurts gentlemen
Okwenzakala ngemva kwempi yenkululeko	the aftermath of the war
Bakhumbuze Mjapan nge AK47 yakho	Remind them Mjapan about your AK47
Mfanawami, Mjaphani Mike Mjapan	My boy Mjapan, Mike Mjapan
Abafazi ababedlwengulwa madoda	Women who were raped

Waze watsho uMoyo eTsholotsho khonale  
Ethi mfana kaMalaba itsho lendaba  
Ngoba ukhona umama owadliswa  
was made to eat

Unwabu luphila  
EMaphisa le engidabuka khona eBhalagwe  
hail from

Lalela uzwe ukuthi bathini abantu

Bathi hayi bantwabami  
Hayi bo bantu ngempi, No! No! No! ngempi  
No! to war

Sakubona sasutha, satshaywa sazwela  
beatings

Njalo satshaywa sazwela.

### **Sekonakele**

Awu yithi laba  
Abafana bakaMalaba njengoba  
Savele safunga ukuthi  
Sizahlala silifundisa

Sicela ababalisi abakithi  
Abatshiya Umsebenzi besiy' eGoli  
pastures in South Africa  
Ake likhumbul' emuva kumoshele  
situation has gone bad  
Sekonakele

Zonk' izifundiswa zakithi

Moyo from Tsholotsho said  
Malaba's son tell this story  
because there is a woman who

A live chameleon  
At Maphisa, Bhalagwe where I

Listen to what the people are saying

They saying "No my children  
Stop the talk about war. No! No!

we had enough of it, we had enough

we had enough beatings

### **Things are bad**

Oh here we are  
Malaba's boys  
since we vowed that  
we will forever educate you

We ask the teachers from our region  
those who left for greener  
please remember home. The

The situation has gone bad

All the educated people

KwelikaMthwakazi  
Khumbulani abanawenu  
Sekonakele  
Zonk' izifundiswa zakithi  
KwelikaMthwakazi  
Khumbulani abantwabethu  
Sekonakele – Shaky!!

Izizwe lezizwe ezibuya  
Empumalanga'  
Zifundisa abantwabethu ngolimi  
Abangaluzwayo x 2  
Batshele izindaba

Awu khuzanini umhlola!  
Kumoshakele  
Awu khuzanini umhlola!  
Kumoshakele  
Bathi asifundanga sekonakele  
Phela uzwa nxa sebexoxa  
Bebodwa  
Bethi phela laba kabafundanga  
Kanti yibo ababusy besincindezela  
busy marginalising us  
Size sibaleke elizweni

Yona imvelaphi bazoyazi kanjani  
Wona amasiko bazowazi kanjani  
Awu zon' izaga bazozazi kanjani  
Wona amalibho bazowazi kanjani x 2

from Mthwakazi  
Remember your siblings  
the situation has gone bad  
all the educated people  
from Mthwakazi  
remember our children  
the situation has gone bad –Shaky!!!  
  
Multitudes who come  
from the east  
are teaching our children in a language  
that they do not understand x2  
Tell them the news

Oh speak strongly about this madness  
the situation has gone bad  
Oh speak strongly about this madness  
the situation has gone bad  
they claim we are uneducated  
for when they speak  
Amongst themselves  
saying that these are not educated  
yet they are the ones who are  
  
till we flee the country

How will they know of their history?  
how will they understand their culture?  
how will they know the proverbs?  
how will they know the riddles?

Zona Inganekwane bazoyazi

Kanjani

Akumelanga sifihle bakithi

Nxa sibona izinto zonakele

Kade abantu babona izinto

some time

Zimoshakala

Bethule. Lithuleleni?

Lamhlanje ngithi kumele

Ngikubeke engcekeni

Njengempabanga yembuzi

Ukuthi lokhu engikubona

Kusenzakala

Ezikolo zakithi akungiphathi kuhle

Bafowethu ngokuthi lina lasuka

Layasebenzela phetsheya

Alisasebenzi likhumbula ekhaya

you think of home

Nanku sekubuya abantu abafundileyo

Bevela kwamanye amazwe

Bathi bazofundisa kithi

Kodwa ke into enkulu yikuthi

Abantwana bakhule besazi

Isiko lakubo madoda

Okuyisimanga ukuthi uyathola umntwana

a child

Efundiswa ngumuntu ongalwaziyo ulimi

know

LwesiNdebele, ngitsho isiKalanga

LesiVenda

How will they know the folktales?

How?

we shouldn't be silent

when we see things getting out of hand

People have been observing for quite

The situation going bad

They are quiet. Why are you silent?

Today I say, it's time

I put it all in the open

like a goat's baldness

that what I'm observing

happening

in our schools is unpleasing

my dear brothers because you left

to work across the border

You no longer focus on your work, as

here are educated people

coming other regions

they claim they have come to teach

but of major concern is that

Children should grow up knowing

their own culture

what is perplexing is that you find

being taught by a person who does not

the Ndebele language or Kalanga

and Venda

Loba nje sona isiSotho  
Kodwa ke uzabafundisa kanjani  
Inganekwane,  
Amalibho, izaga  
Umntwana ukhula esazi isiko  
Lezinye izizwe

Izakhamizi madoda khonale  
out there  
ETsholotsho, eKhezi, eLupane  
Bayayibona indaba kodwa  
Baswele ukuthi bathini  
Aze atsho umfoka Moyo ethi,  
Ungatshayiinja ufihla umphini  
Abaforwethu lalamhla abakwazi  
Ukuthi ipapa ngitsho isitshwala  
Sithiwani ngesilungu madoda  
Abantwabethu befundiswa  
Amanga nje

Bathi asifundanga!  
Sekonakele  
He! He! Lenzani?  
Bayakhala abafowethu bathi  
Bayahlukunyezwa  
LasemaBorder madoda  
gentlemen  
Zonk' izifundiswa zakithi  
KwelikaMthwakazi  
Khumbulani emuva sekonakele  
Wona amasiko bazowazi kanjani

not even Sotho  
so how then is he going to teach them  
Folktales  
Riddles, proverbs  
Children grow up knowing  
foreign cultures

Gentlemen, the community members  
from Tsholotsho, Khezi and Lupane  
are also aware of this  
they are tongue tied  
until Moyo's son says that  
do not beat about the bush  
up to now our people don't know  
what to call 'pap' I mean *isitshwala*  
in English, gentlemen  
our children are taught  
utter lies

They claim we are uneducated  
The situation has gone bad  
He! He! (sic) What are you doing?  
our brothers cry foul that  
They are harassed  
Even at the country's borders,  
All the educated  
from Mthwakazi  
remember home. Things have gone bad  
how will they know their own culture?

Wona amalibho bazowazi kanjani  
Hlalani likhumbula khonokho!

how will they know the riddles?  
always remember this!

## Appendix B: Interview Guide for University lecturers and Students

Dear Respondent

My name is Nozizwe Dhlamini, a PhD student with the University of South Africa. The title of my thesis is '**Music as a Medium of Protest: An Analysis of Selected Kalanga Music**'. The study argues that Kalanga music as verbal art is a form of protest. It has the ability to keep a record about the people's history, travesties and their trajectory. The musicians produce their art as a reaction to a particular event or phenomenon. The music understudy was produced between the periods 2000 to 2013. I kindly ask for your contribution by way of responding to the questions below. This interview is aimed at collecting data on the themes and concerns that emerge from Kalanga music. May you please cooperate and contribute through responding to the questions. Your views could be of immense value to the research because the views will assist the researcher to generate arguments for the thesis.

*Please note that your identity and the answers you give are strictly confidential. I will use the information for academic purposes only.*

- 1 What is protest music?
- 2 What is the nature of protest music?
- 3 In your view, what is the role and place of protest music in society?
- 4 Would you classify Kalanga music as protest art? If yes, state your reasons. If no, state your reasons as well.
- 5 Can you identify any Kalanga musician(s) whose genre of music falls under protest literature?
- 6 What do you consider to be the major concerns, issues or themes of their protest music?
- 7 In your view, to what extent can music be used as a transformation tool in society?
- 8 Are these musicians offering any solutions to the concerns that they raise? What are the solutions?

- 9 Can music be used as an effective catalyst for social and political change and transformation? How? With the current music in Zimbabwe, do you think it is possible to foster a new tradition of protest music?
- 10 How can the role of Protest/Political music be improved to ensure issues of critical dialogue, change, transformation and critical pedagogy are addressed and also the opening up of democratic space for meaningful engagement by people, for example on issues of corruption?



## Appendix C: Interview Guide for Musicians

Dear Respondent

My name is Nozizwe Dhlamini, a PhD student with the University of South Africa. The title of my thesis is '**Music as a Medium of Protest: An Analysis of Selected Kalanga Music**'. The study argues that Kalanga music as verbal art is a form of protest. It has the ability to keep a record about the people's history, travesties and their trajectory. The musicians produce their art as a reaction to a particular event or phenomenon. The music understudy was produced between the periods 2000 to 2013. I kindly ask for your contribution by way of responding to the questions below. This interview is aimed at collecting data on the themes and concerns that emerge from Kalanga music. May you please cooperate and contribute through responding to the questions. Your views could be of immense value to the research because the views will assist the researcher to generate arguments for the thesis.

*Please note that your identity and the answers you give are strictly confidential. I will use the information for academic purposes only.*

1. What inspires you to sing?
2. What do you sing about? What are you trying to achieve through your music?
3. Looking at the music that you produced between 2000 and 2013, what are the issues, grievances and demands that you raise? Why?
4. Would you classify your music as protest art? If yes, state your reasons. If no, state your reasons as well.
5. The message that you have been spreading through your music how has it been received?
6. What kind of society do you want to see through your music?
7. Is there anything else you would like to say about your music which I have not covered in my questions?

*Thank you for your time and co-operation. If you wish I will send you a copy of my thesis, at least in electronic form, once it has gone through the university assessment processes. Thank you very much.*

## Appendix D. Questionnaire for University lecturers and Students

Dear Respondent

My name is Nozizwe Dhlamini, a PhD student with the University of South Africa. The title of my thesis is '**Music as a Medium of Protest: An Analysis of Selected Kalanga Music**'. The study argues that Kalanga music as verbal art is a form of protest. It has the ability to keep a record about the people's history, travesties and their trajectory. The musicians produce their art as a reaction to a particular event or phenomenon. The music understudy was produced between the periods 2000 to 2013. I kindly ask for your contribution by way of filling in the questionnaire. This questionnaire is aimed at collecting data on the themes and concerns that emerge from Kalanga music. May you please cooperate and contribute through filling in of the questionnaire. Your views could be of immense value to the research because the views will assist the researcher to generate arguments for the thesis.

*Please note that your identity and the answers you give are strictly confidential. I will use the information for academic purposes only.*

1 What is protest music?

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2 What is the nature of protest music?

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3 In your view, what is the role and place of protest music in society?

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4 Would you classify Kalanga music as protest art? Tick the appropriate.

Yes ☐ No ☐

Explain\_\_\_\_\_

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- 5 Can you identify any Kalanga musician(s) whose genre of music falls under protest literature?

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- 6 What do you consider to be the major concerns, issues or themes of their protest music?

[illegible]

- 7 In your view, to what extent can music be used as a transformation tool in society?

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- 8 Are these musicians offering any solutions to the concerns that they raise? What are the solutions?

[illegible]

- 9 Can music be used as an effective catalyst for social and political change and transformation? How? With the current music in Zimbabwe, do you think it is possible to foster a new tradition of protest music?

[illegible]

10. How can the role of Protest/Political music be improved to ensure issues of critical dialogue, change, transformation and critical pedagogy are addressed and also the opening up democratic space for meaningful engagement by people, for example on issues of corruption?

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*Thank you for your time and co-operation.*