

**INTERFACE OF MUSIC AND POLITICS: VERSIONS OF PATRIOTIC
CONSCIOUSNESS IN ZIMBABWEAN MUSIC, 1970-2015**

by

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DECLARATION

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I, Reggemore Marongedze, declare that **Interface of Music and Politics: Versions of Patriotic Consciousness in Zimbabwean Music, 1970-2015** is my work and that the sources used or quoted have been indicated and acknowledged by means of complete references.



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ABSTRACT

Music is an inviolable imaginative litmus diagnosis on a constellation of ideational and conceptual contestations which elicit mutually exclusive and inclusive versions of patriotic consciousness in the Zimbabwean polity. The study specifically analyses the renditions of patriotic consciousness as expressed through selected musical compositions in Shona, Ndebele and English conceptualised as *Zimbabwe-centred musical texts*. It unfurls in the context of the interplay between music and politics in which music is seen as intricately interwoven with national politics causing shifts of realities. The research approaches and conceptualises patriotic consciousness as a heuristic construct and a measure of development that constitutes an instrument for ideological and conceptual contestations in specific political argumentative settings within the period 1970 to 2015. It deploys the critical tenets of Afrocentricity and the Socio-semantic theory of music to advance the contention that patriotic consciousness as a concept for political analysis enables the criticism and explanation of existing rival sentiments, different wants, competing needs and opposing interests in the Zimbabwean polity. Musicians who contribute to *Zimbabwe-centred musical texts* also (un)consciously become part of the ideological and conceptual battlefield for political legitimacy. The study pays attention to the lyrics' content, the historical epoch from which the lyrics respond to and ideological influences embedded in the lyrics, which potentially trigger ideational and conceptual clashes. It engages the song lyrics of musicians, whose music constitute *Zimbabwe-centred musical texts*, as a mode of art that (in)directly conveys political ideas, identities and interests on the notion of love and object of allegiance in national politics thereby engaging in ideational and conceptual contestations.

Key words: Patriotic consciousness, Zimbabwe, music, politics, discourse, ideology, democracy, governance, nationalism, jingoism.

DEDICATION

To my wife, Vimbai, my daughter, Delight and my son Dignity who was born towards the end of this journey.

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ACRONYMS

AIDS: Acquired Immuno Deficiency Syndrome
AIPPA: Access to Information and Protection of Privacy Act
ANC: African National Congress or African National Council
BSAC: British South African Company
COPAC: Constitutional Parliamentary Committee
DRC: Democratic Republic of Congo
ESAP: Economic Structural Adjustment Programme
EU: European Union
FRELIMO: Front for the Liberation of Mozambique
FLORIZI: Front for the Liberation of Zimbabwe
FTLRP: Fast Tract Land Reform Programme
GNU: Government of National Unity
GPA: Global Political Agreement
G40: Generation 40
HIV: Human Immuno Virus
IMF: International Monetary Fund
JOC: Joint Operation Committee
LMG: Light Machine Gun
MDC: Movement for Democratic Change
MDC-T: Movement for Democratic Change-Tsvangirai
MDC-M: Movement for Democratic Change-Mutambara
MDC-N: Movement for Democratic Change-Ncube
NCA: National Constitutional Assembly
NDP: National Democratic Party
PAC: Pan African Congress
PF: Patriotic Front
PF-ZAPU: Patriotic Front-Zimbabwe African People's Union

POSA: Public Order and Security Act

RBZ: Reserve Bank of Zimbabwe

RF: Rhodesian Front

SADC: Southern African Development Community

SWAPO: South-West African People's Organisation

UANC: United African National Congress

UDI: Unilateral Declaration of Independence

UN: United Nations

US: United States

WHO: World Health Organisation

ZANLA: Zimbabwe National Liberation Army

ZANU: Zimbabwe African National Union

ZANU-PF: Zimbabwe African National Union (Patriotic Front)

ZAPU: Zimbabwe African People's Union

ZCTU: Zimbabwe Congress of Trade Unions

ZIDERA: Zimbabwe Democracy Recovery Act

ZIMASSET: Zimbabwe Agenda for Sustainable Socio-economic Transformation

ZIPRA: Zimbabwe People's Revolutionary Army

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CHAPTER ONE

INTRODUCTION

1.0 Context and statement of purpose

The research examines the renditions of patriotic consciousness which Zimbabwean music evokes as responses to various realities of the nation's historical epochs. It unfolds in the context of the interplay between music and politics in which music is seen as intricately interwoven with national developmental processes causing shifts of realities. The selection of the construct patriotic consciousness is spurred by a conception of the trajectory of development Zimbabwe is taking as a country, nation and state. The musical imaginings of such experiences make possible the analysis of music as a cultural, historical, political, sociological and above all, an interdisciplinary discourse. Thus, the philosophy that undergirds the inquiry is that music is a vital cog in the national developmental processes. Music is an avatar of the story of a country, nation and state. It animates and accentuates conversation on the human condition. For this reason, the ways in which the Zimbabwean story finds revelation in its musical narratives is incontrovertibly a worthwhile intellectual exercise. As Achebe (1989: 162) contends "people create stories create people; or rather, stories create people create stories." In this regard, the developmental dynamics of any given people can never be divorced from its 'music-making traditions' (Nketia, 1975). This is inspired by the realisation that music "as a collective memory bank of a [nation] is a product of a people's history but it also reflects that history" (wa Thiong'o, 1993:42). From that fact, focus is on songs, sung in Shona, Ndebele and English, which lyricise the nation's politics through the epithets *Zimbabwe* and *Nyika/Ilizwe*, exclusively, those released within the period 1970 to 2015. In adopting this selection, one does not lose sight of the fact that there also exists a body of music which lyricises Zimbabwe's politics, using the aforementioned names, released by non-Zimbabwean artists. These fall outside the present study's range of interest because the intention of this research is to explore how Zimbabwean musicians lyricise national politics, thereby, (un)consciously investing into various interpretations of patriotic consciousness.

It is within the above context that the present study observes the emblematic value of the epithets *Zimbabwe* and *Nyika/Ilizwe*. The word '*Zimbabwe*' captures the notion of country while *Nyika/Ilizwe* is trichotomously conceptualised as a nation, country and state in Shona/Ndebele

linguistic episteme as attested by the adages such as *Unosekwa neNyika /uyahlekwa lilizwe* (people will laugh at you), *Nyika ivhu/ ilizwe hlabati* (the country is land) and *Nyika yaramba /ilizwe liyalile* (those in authority (state) have refused) respectively. These terms have a mutual relation in that their focus is a geo-spatial location, a society of people and a governing body of leaders called Zimbabwe. For this reason, the study conceptualises and approaches songs with these lyrical names as '*Zimbabwe-centred musical texts*'. The choice to name or embed aforementioned nomenclatures either as lyrical titles or as key vocabularies inserted into the lyrics conjure the probability that the musicians are prompted by the desire to reflect on anything relating to the country, state or nation called Zimbabwe in specific historical epochs. As such, discussion on the question of allegiance to nation or country or state among other loyalties becomes unavoidable. Thus, *Zimbabwe-centred musical texts* have the potential of becoming templates from which musicians can critically licence their reflections on the proceedings affecting the nation, country or state, thereby potentially broaching several manifestations on the versions of patriotic consciousness.

Constructs such as patriotic consciousness constitute instruments of ideological and conceptual contestations when contextualising them in their political argumentative settings. The renditions of patriotic consciousness cannot be examined in a vacuity but need to be located in historic political argumentative contexts, understood in this study as a set of discourses and/or circumstances that surround either a historical epoch or trans-epochal and debate. Thus, this research focuses on the nation's specific historic political argumentative phases, and analyses whether music which reflects on the country's politics advances controversies on the versions of patriotic consciousness. The analysis tackles the inquiry of how Zimbabwean musicians through their various song lyrics construct mutually exclusive and inclusive versions of patriotic consciousness. The analyses pay attention to the lyrics' content, the historical epoch from which the lyrics respond to and ideological influences embedded in the lyrics, which potentially trigger and configure ideational contestations.

Music has been key in Zimbabwean politics. It has been employed by various actors to articulate diverse political discourses that occurs in the hegemonic, counter-hegemonic and re-hegemonic discourses. The participating armies and political parties in the liberation war have utilised it not

only to protest against the evils of colonialism but to inspire the freedom fighters, unify the masses and make them see the need to fight the white settler regime. This phase is characterised with songs commonly referred as *Chimurenga* music and *Ingoma zenkululeko* in Shona and Ndebele respectively. In the midst of these efforts, the Ian Smith regime applied various censorship stratagems to thwart the influence of black music. Despite the repressive colonial moves, music as a political force of the liberation struggle remained resilient, through style and exile, conveying political discourses in respect to the need for liberation. However, in the midst of a seemingly unified black force, there were also internal ideological clashes within and/or among the participating armies as well as political parties. Inheriting from the liberation era, the post-colonial period in Zimbabwe is characterised by intense interplay of music and politics for celebrating liberation legacies, disseminating party politics and communicating protestations punctuated with music, censorship and, resilience guaranteed mainly by style and exile akin to the liberation war era. Besides career artists, political parties, politicians, and interest groups have used music to express their diverse opinions on interpreting various political concepts as informed by their respective ideological persuasions.

Central to the aforementioned political concepts, in the case of Zimbabwe's politics has been 'patriotic consciousness.' The contestations have emerged; starting with the definitions of patriotism; 'the love of one's country,' (Szeligowska, 2014) or 'one's allegiance to the group, community, nation or state' (Bar-Tal and Staub, 1997). These descriptions establish the object of loyalty as the country, group, community, nation or state. Thus, the definitions raise problematic questions on the nature of love that is required for one to be patriotic and also on the object of allegiance. Is the object of allegiance restrictive to the canonic 'the country' or there are other versions propagated by various actors in the case of Zimbabwe? Thus, music provides a platform for ideational discussion on these debatable issues, as it affords musicians the privilege to ideologically and conceptually licence their critical engagement in these political contestations. Diverse actors, in the bid to convince the masses to adhere and accept their version of political loyalty, have articulated diverse discourses on the object of allegiance in various historical epochs as evoked by Zimbabwean music. Thus, variations of the object of allegiance and discourses of kinds of love required for patriotism merits the need for a research that clarify the ideological and

conceptual contestation over the renditions of patriotic consciousness as evoked by Zimbabwean music.

Patriotic consciousness as a heuristic construct for political analysis can enable the criticism and explanation of existing rival sentiments, different wants, competing needs and opposing interests in the Zimbabwean polity. Musicians who contribute to *Zimbabwe-centred musical texts* also become part of the contest in the ideological and conceptual battlefield of political legitimacy. These artists can be classified as nonaligned, aligned, and ‘switchers of allegiance’ to party politics in Zimbabwe. Nonaligned musicians are those not affiliated to any political party. The aligned are those who are on the side of particular political parties by being either an active politician or somehow benefiting financially or materially for propagating specific political discourses. The ‘switchers of allegiance’ are those artists who change their attachment in response to political shifts in the nation. They support, and at some point in time challenge, the status quo.

From the above criteria, nonaligned artists under study include Charles Charamba and Dereck Mpfu. Within the aligned are liberation war musical choirs who were on the side of either ZIPRA or ZANLA which are the ZIPRA Choir and ZANLA Choir respectively. The aftermath of independence is characterised with musicians getting affiliated to either PF-ZAPU or ZANU-PF. In this, those who aligned to PF-ZAPU were Solomon ‘Jah Solo’ Skuza and Lovemore Majaivana. Those on the side of ZANU-PF were Dickson ‘Comrade Chinx’ Chingaira, Thomas Mapfumo, Simon Chimbetu and Oliver Mtukudzi. The early feeling of disillusionment and eventual signing of the unity accord in 1987 by PF-ZAPU and ZANU-PF introduced a new phase of affiliation. Some of the musicians who were on the side of PF-ZAPU were now on the side of ZANU-PF since these parties had amalgamated to form one party that is ZANU-PF. Others who felt betrayed by the ruling elite withdrew their affiliations to ZANU-PF and started to be critical to it. The formation of a new strong opposition party the MDC in 1999 introduced another new phase of affiliation. In this, new artists have emerged aligning themselves to the ZANU-PF or the opposition party while others became ‘switchers of allegiance’ in their political affiliation. Again the politics of factions in political parties also emerged, and become much more pronounced in post-2000 era, bringing in new forms of ideological persuasions. In all these dynamics, those aligned to ZANU-

PF party comprise of Dickson ‘Comrade Chinx’ Chingaira, Last ‘Tambaoga’ Chiyangwa, Sandra Ndebele, Simon Chimbetu, Soul ‘Soul Jah Love’ Musaka, Mbare Chimurenga Choir, Mbira dzenharira and Born Free Crew. Others aligned to MDC include Paul Madzora. The ‘switchers of allegiance’ group encompass Thomas Mapfumo, Oliver Mtukudzi, Lovemore Majaivana, and Hosiah Chipanga. The song lyrics of these Zimbabwean musicians are examined as mode of art that (in)directly conveys political ideas, identities and interests on the object of allegiance in national politics thereby engaging in ideational contestations.

The focus on songs which potentially contribute to the interpretations of patriotic consciousness was motivated by the realisation that patriotism is a contested turf in Zimbabwe. As such, the growing body of *Zimbabwe-centred musical texts* in the musical landscape endues the potential of this body of music becoming templates from which musicians can critically licence their reflections on the happenings affecting the nation, country or state. Therefore, the visibility and the diffusion of these titles/vocabularies traversing the musical genres deserve a detailed attention and necessitate their imperativeness in that the songs become unavoidable and command critical engagement.

Critical aspects subject to interrogation are the dynamics which influence musicians, and their intentions, to release *Zimbabwe-centred musical texts*. The artists might have been influenced not only by various socio-historical experiences, but also singular ideological inclinations and idiosyncrasies. Their songs respond to different specific historical phases and are inspired by several doctrines which are grounded from musicians’ different ideological affiliations. This endues probable variations of interpreting realities relating the nation, country or state. The renditions may differ depending on diverse factors which comprise the ideological biases of each musician about Zimbabwe, the specific socio-historical epochs from which the musician is emerging and operating in or the individual artist’s idiosyncratic orientations. This perceptual variability generates the possibility of diverse renditions of Zimbabwe’s socio-political histories. These various interpretations may possibly engender several versions of patriotic consciousness. Thus, the study explores the ways in which Zimbabwean musicians potentially politicise their music and personalise national politics in the pursuit to interpret patriotic consciousness.

The study mainly contributes to Zimbabwean music scholarship and the history of Zimbabwean political thought. It is also a multidisciplinary study encompassing literature, philosophy, political science, history, sociology, developmental studies, linguistics and economics among other disciplines. Inasmuch as it traverses various disciplines, the research adds knowledge on the political engagement of Zimbabwean music as it clarifies the ideological and conceptual contestations in various historical epochs. It contributes to an interpretation of the contestations, by locating, understanding and explaining the ideological and conceptual arguments and meanings of patriotic consciousness as manifested in *Zimbabwe-centred musical texts*. In as far as the history of Zimbabwean political thought is concerned, the current research observed a huge lacuna on the evolution of interpretative contestations of patriotic consciousness in Zimbabwe. The existing literature largely centre on the nexus of history and politics particularising analyses to specific pockets of historical epochs. A research on the evolution of interpretive contestations is essential in checking the regression, sustenance or progression of democracy in the nation and the building of sustainable development in the country. It helps in understanding the nature and trends of Zimbabwean politics, its political culture, ideological shifts of political discourses, and ways of discussing politics with impactful bearing on economics, development and critical analysis of song lyrics as literary texts.

1. 1 Statement of the problem

Over the years, interpretations and renditions of patriotic consciousness have defied fixity. For instance, while the nationalists had the same cause of fighting the Ian Smith regime, ideological divergences were visible in the liberation war era. In all this, *Chimurenga* music and *Ingoma zenkululeko* provided the necessary support of inspiring the guerillas and conscientising the masses. In the post-colonial period, the clashes become much more complex in that intellectuals, politicians and the nation at large are subscribing to different ideological positions with regard to their choice of the object of allegiance. The phase has become more competitive marked by various actors attempting to gain exclusivity over patriotic renditions. Due to the fact that “music confirms what is already present in society” (Blacking, 1973:54), it has reflected these debates. It has played an essential role in Zimbabwean politics of articulating diverse political discourses. Thus,

competing conceptualisations of patriotic consciousness have emerged; turning patriotic renditions into a political contestation which appears to be constructed, deconstructed and reconstructed to achieve specific ideological ends and interests. Thus, interpretations of patriotic consciousness have become one of the ferociously contested political terrain eliciting ideological and conceptual contestations which are evoked by rival opinions, different wants, competing needs and opposing interests in the Zimbabwean polity. These contestations have engendered various versions of patriotic consciousness in diverse historical epochs. The evolution of these interpretive contestations which span various temporary socio-historical contexts remain understated because existing literature on patriotic renditions have particularised analyses to specific pockets of nation's history whether in the Zimbabwean music scholarship or in the country's history of political thought. However, musicians who contribute to *Zimbabwe-centred musical texts* also become part of the contest in the ideological battlefield for political legitimacy. Hence, what remains to be accounted for, is the potential of *Zimbabwean-centred musical texts* to reflect the nation's politics and the impact of those reflections to potentially engender diverse versions of patriotic consciousness.

1.2 Aim of the study

The study aims to critically examine the interplay between music and politics. It achieves this by analysing versions of patriotic consciousness as expressed through selected musical compositions in Shona, Ndebele, English and translanguaging in either of the three.

1.3 Research objectives

The research aims to:

- 1) Analyse the ways in which Zimbabwean music potentially construct mutually exclusive and inclusive versions of patriotic consciousness.
- 2) Analyse the interplay between music and politics.

- 3) Examine the renditions of patriotic consciousness which *Zimbabwe-centred musical texts* evoke as responses to various realities of the nation, country or state in different historical epochs.
- 4) Explore the relationship between the musician' background and the version of patriotic consciousness
- 5) Explore the dynamics which shape versions of patriotic consciousness in consecutive historical epochs.

1.4 Research questions

- 1) How does Zimbabwean music potentially construct mutually exclusive and inclusive versions of patriotic consciousness?
- 2) What is the nature of the relationship between music and politics?
- 3) What are the versions of patriotic consciousness which *Zimbabwe-centred musical texts* evoke?
- 4) How are the musicians' backgrounds linked to their constructed versions of patriotic consciousness?
- 5) What are the dynamics that shape versions of patriotic consciousness in consecutive historical epochs?

1.5 Justification of the research

This study derives relevance from the fact that it contributes to the growing corpus of discourses on the interface of music and politics in Zimbabwe by largely tracing those songs which constitute *Zimbabwe-centred musical texts*. Furthermore, the analysis of the interpretations of patriotic consciousness can provide an intellectual mapping that mirrors the diverse ideological persuasions of the musicians in relation to the questions of allegiance. This positions Zimbabwean music at the centre stage of literature and developmental politics of its society in which music has the licence to “intervene in and exert influence on discussions taking place” (Thorsen, 2004:1) in various historical epochs of the nation. Again, no major study has attempted to establish the cross-linguistic epistemic dialogue in Zimbabwean musical studies as the case with the current research

which seeks to focus on musical texts in three national languages Shona, Ndebele and English. These three languages present a wide enough scope for the research of this level in question and the fact the three languages constitutionally have spanned a long time as national languages and that *Zimbabwe-centred musical texts* are available in lyrical form in these languages makes them relevant options in this study.

In the context of Zimbabwe, the discussions on the phenomenon of patriotic consciousness largely confirm the clash of political discourses over its interpretation as influenced by national politics. While critics such as Ranger (2004, 2005a, 2005b); Tendi (2008, 2010); Kriger (2006); Thram (2006) have accused ZANU-PF of abusing history for its selfish gains under the banner of 'patriotic history,' ZANU-PF and its intellectual thinkers, mentioned earlier, have also impeached the same critics of supporting the MDC's regime change agenda financially supported by the West through various clandestine stratagems. What is visible in these ideational contestations is that the one with resources wields the power to control patriotic discourse. In this, the politicians have the ruling power whereas the academia wields the ability to intellectually control its renditions. What remains to be accounted for, which is dealt with in this study, is the potential of cultural texts such *Zimbabwe-centred musical texts* to reflect national politics and the impact of those reflections to potentially engender versions of patriotic consciousness.

The choice to focus on the interface of music and politics stems from the realisation that the history of Zimbabwe as a country and nation attests of the crucial role which music played in black Zimbabwean politics right from the Rhodesian era to the present day Zimbabwe. In the liberation struggle, music was a galvanising instrument in giving strength and comforting the freedom fighters in the midst of hardships. At independence and the periods following, up today the government, various political parties, and the masses have used it and continue to use it in propagating their desired ideological persuasions. This attachment of music to political happenings of the country explains why it is important to unpack the ways in which music and politics intersect for it lays bare how the two influence each other in the unfolding of the country's historical epochs.

The study is set in the period 1970 to 2015 as this is phase which is marked by diverse realities which present fecundating socio-historical contexts from which to discuss the Zimbabwean

interpretive contestations of patriotic consciousness as manifested in music. The various socio-economic and political realities which characterise the period under study give birth to various historical epochs such as the liberation war period (1970 to 1979), the phase of independence euphoria (1980 to 1984), the period of initial disillusionment (1985 to 1989), the period of economic adjustment (1990 to 1999), the decade of crisis (1999 to 2009), the period of the inclusive government (February 2009 to June 2013) and the post-inclusive era of perplexities. These specific epochs provide the contextual platforms which enable the analysis of the lyrics since the songs under study respond to realities in these historical phases.

1.6 Definitions of key terms

The study considers it fundamental to clarify how key terms are used in this research to avoid potentially misconceiving the ambit of the research. For this reason, the research provides only brief and working definitions of the manner in which these terms are used in this inquiry. Key terms central in this study include:

- a) *Version*: The term is multifariously conceptualised as a form of discourse that is slightly different from an earlier (a discourse recast in a new form) or from the other forms of the same thing and also a description of an event from a position of a particular group of people.
- b) *Patriotic consciousness*: an awareness which centre on what one considers to be the most important issues in allegiance and the love for a nation and/or country and/or state. The interpretations of versions of patriotic consciousness is conceptualised, in this study, as *patriotic renditions*.
- c) *Ideology*: an orientation that characterises the thinking of a particular class or a group, dealing with political, social, economic among other societal issues. For instance, a political party ideology.
- d) *Discourse*: interactive narratives that blend related ideas, categories and concepts through which meaning is given in socio-historical contexts.
- e) *Zimbabwean music*: in this contexts musical expressions whose message is about the nation or country or state called Zimbabwe released by Zimbabwean musicians.

- f) *Zimbabwean musician*: a musical artist who has been resident and socialised in Zimbabwean cultural, social, political and economic experiences.
- g) *Zimbabwe-centred musical texts*: a body of songs which lyricise national politics through inserting the terms *Zimbabwe* or *Nyika/Ilizwe*.
- h) *National politics*: diverse opinions which converge on governance of a group(s) of people with imagined or common characteristics in terms of language, traditions, customs, values, beliefs and traceable ethnic origins.
- i) *Historical epoch*: an identified period of decisive influence in the national narrative which is marked by a turning point whose impact is recognised across disciplines. It has a distinct beginning and a possible end or is still continues.

1.7 Literature review

While this inquiry analyses versions of patriotic consciousness as expressed through selected musical compositions in Shona, Ndebele and English, the researcher reviews critical works on patriotism in general to appreciate its conceptual essence, a foundation useful for this inquiry. Due to the fact that the study is centring on the intersections of music and politics in evoking renditions of patriotic consciousness it becomes imperative to survey existing literature on the interface of music and politics so as to appreciate the utility role of music.

Etymologically, the epithet patriotism is derived from the Greek word *patrios* meaning “coming from the same father” *pater*, but with the passage of time, it became commonly associated with a positive relationship with one’s country and fellow countrymen (Kania-Lindholm, 2012). While the term might have Eurocentric origins the lack of an equivalent term in Africa does not mean the absence of the phenomenon. In fact, Africa is replete with expressions which affirm the existence of patriotism. For instance, the expressions such as *Unosekwa neNyika* (people will laugh at you) reasons that a person must have an object allegiance to his people because they are the ones who influence a person’s behaviour, particularly ensuring that it does not trigger the humiliation of the group by undermining their treasured way of life.

The concept patriotism has been conceptualised from diverse angles. Philosophically, scholars such as Bernard (1984) and MacIntyre (1995) centre on the moral aspects of the loyalty to it whilst political scientists focus on it as a form of loyalty to the polity and common laws. This link between patriotism and common laws have seen the concept, among European circles, being discussed from a constitutional perspective; a phenomenon known as constitutional patriotism (Tonkiss, 2012; Abraham, 2008; Habermas, 2001; Hayward, 2009; Lacroix, 2002; Muller, 2007). The discussion of patriotism from a constitutional perspective emerged in Germany in the context of the country's war past, in which the historians debated about the approach to the nation's war past. The idea, looking beyond a purely national framework of reference, was later suggested as a possible desirable version of political allegiance to the European Union, perceived as a post-national community.

Surveying patriotic studies in Zimbabwe largely show the interplay of Zimbabwean nationalist historiography and patriotism (Ranger 2004, 2005a, 2005b; Thram, 2006; Kriger, 2006; Tendi, 2008, 2010 and Ndlovu-Gatsheni, 2012) in which Ranger has been on the forefront in identifying the purported tyrannical use of Zimbabwean war history by ZANU-PF to advance their self-perpetuating schemes under what he identifies as 'patriotic history'. While Ranger and others have identified what they regard as ZANU-PF version patriotic history advocating for alternative histories, in the same way they also push for biased pluralised versions of patriotism. The proposed alternatives are also vulnerable to manipulations since the act of interpretation retains authorial influence, hence the realisation of objectiveness in this case is problematic. This reasons that the intended alternatives can likewise manipulate history just like the alleged ZANU-PF version. These ideational contestations make visible the blaming posture designed and deployed by both parties to silence the legitimacy of each school of thought and simultaneously competing for the ownership of a dominant version. Thus, the current study observed a huge lacuna of a research that looks at the evolution of interpretative contestations in renditions of patriotic consciousness, a gap that this study fills.

Since the study's attention is the participation of Zimbabwean music in the interpretation of patriotic consciousness, it is imperative to be familiar with the existing literature on music at

global, continental and Zimbabwe in particular. This enables this research to appreciate the ideas which have been produced by pioneer scholars and to extract new insights on issues that have not been handled in as far as the interplay of music and politics is concerned. At a global scale, Street's *Music and Politics* (2012) is one of today's most comprehensive studies that foundationally contribute to the intersection between music and politics. Continentally, the works by Nketia (1975), Blacking (1973), Nzewi (1991) and Agawu (2003) provide foundational framework of the utility role of African music. These scholars inspire the present study because their works offer primal insights on the role of music in society.

The works by Kahari (1981) and Pongweni (1982) are the earliest writings on Zimbabwean music. Kahari (1981) establishes the nexus between traditional and modern protest song through negotiating back into Shona history. Divergently, Pongweni (1982) centres on *Chimurenga* music which was crucial in galvanising the masses during the liberation struggle. The current study appreciates the literary involvement of Kahari into music and the politically oriented engagement of Pongweni into music. However, the present inquiry locates the interface of music and politics in the interpretation of patriotic consciousness.

Turino (2000) and Eyre (2001) focus on the development of Zimbabwean music. Turino (2000) analyses the growth of Zimbabwean music. He centres on music's reactions to the colonial system and African nationalistic movement as fundamental components in its moulding. Eyre (2001) chronicles the role of *Chimurenga* songs from the 1896 uprising in which the produced songs were instrumental in galvanising the masses in the quest to fight the British colonial system. While these works provide the development of Zimbabwean music, the current study looks at how *Zimbabwe-centred musical texts* interpret patriotic consciousness.

Zindi (1997, 2003) and Jenje-Makwenda (2005) focus on the biographies of Zimbabwean musicians. Zindi (1997) chronicles brief backgrounds of artists in the post-independence period. Similarly, Jenje-Makwenda (2005) narrates the lives of musicians from as early as the 1930s. In the same vein, Zindi (2003) uses interviews to chronicle the biography of musicians. Although

these works do not delve in detailed analysis, they proffer informative preliminary guides to Zimbabwean music useful to this study.

The linguistic dimension characterises critical works on Zimbabwean music. Kwaramba (1997) focuses on critical language analysis of the song text with reference to Thomas Mapfumo's lyrics. Musiyiwa (2013) focuses on the rhetorical potential of the post-2000 popular song genre in the narrativisation of post-2000 Zimbabwean experiences. While these three works are linguistically rooted, this study is divergently politically grounded.

The interface of history and literature is another aspect. Vambe (2000) analyses the ways in which ZANU-PF sought to influence and control the extent to which musicians could define the significance of independence. Vambe (2003) criticises Mapfumo for apparently fostering an anti-land reform perspective divergent from his initial stance in the liberation struggle when he sang for the cause of it. Vambe (2004a) analyses the trend which *Chimurenga* music has taken in post-independence period. Vambe (2004b) examines the interplay between Zimbabwean liberation war history and the manner in which it is captured in music. Similarly, Pfukwa (2008) contends that the songs released and performed in guerrilla camps during Zimbabwe liberation struggle "were an integral part of the liberation war and remain key narratives of that struggle" (2008:30). Pfukwa (2012) presents the view that Dendera or Sungura music can be a powerful form of cultural and historical narratives in Zimbabwe. While these works analyse music from a literary perspective, the current study conversely focuses on its political participation in interpreting patriotic consciousness.

Gospel music is another area of focus. Chitando (2002) examines the manner in which political slogans are appropriated by ministers of the word and the gospel singers and in turn gospel music is appropriated by politicians. Mapuranga and Chitando (2006) focus on gospel music produced between the late 1990 and 2005 as a narrative of hope, healing and regeneration in a country confronted with political rivalry and a crippling socio-economic situation. Magosvongwe (2008) critiques the discourse of emancipation in gospel with special reference to Hosiah Chipanga and Fungisai Zvakavapano (who are also the preoccupation of this study). While Gwekwerere (2009)

focuses on the trends in Zimbabwean gospel music released in the phase 1980-2007, Chinouriri (2016) centres on the manipulation of the gospel music during the decade of crisis- 2000-2010. While these works look at how gospel music reflect on political issues, the present study divergently focuses on how *Zimbabwe-centred musical texts*, in which gospel music is part of, interpret patriotic consciousness.

Vambe and Khan (2009), Mutemererwa, Chamisa and Chambwera (2013) as well as Chinouriri and Manatsa (2013) centre on the national anthem. While Vambe and Khan (2009) analyse *Simudzai Mureza weZimbabwe*, as a political biography, Mutemererwa, Chamisa and Chambwera (2013) analyse those attributes in the anthem which make it Zimbabwean which are the manner it eulogises some sense of patriotism, Zimbabwean hegemony and pride among the Zimbabwean populace. As for Chinouriri and Manatsa (2013) focus is on the ethno-musicological and musicological perspective examining the meaning of the lyrical content and the music sonic of the national anthem in the context of the national unity and identity. These works inspire the present inquiry as it also looks at the national anthem but from the perspective of interpreting patriotic consciousness.

Musiyiwa (2008) and Chinouriri (2014) focus on the utility role of music as a mass mobilisation tool. For Musiyiwa (2008), popular music is crucial for the mobilisation of the masses in the quest to forge national unity during and after the Zimbabwean liberation war. Chinouriri (2014) analyses the utility role of music as an ideological force in the political mobilisation of Zimbabwe's land reform programme. Thus, while Musiyiwa (2008) emphasises that the rationale behind mass mobilisation is to forge national unity in the liberation war, Chinouriri (2014) discusses the same issue in relation to an ideological orientation anchored on endorsing or dismissing the land issue particularly that decade of crisis. Although these works proffer mobilisation as a utility role of music in the liberation struggle and post-2000 situation, this research divergently looks at the potential role of music in interpreting patriotic consciousness.

Music's role as a mirror of politics is another prevalent aspect. Palmberg (2004) makes a comparison of Thomas Mapfumo and Oliver Mtukudzi's protest music after independence,

highlighting how these two musicians differ. Gwekwerere (2009) analyses the nexus between music with the theme of protest and the history of post-independence Zimbabwean situation. Muwati, Gambahaya and Mutasa (2013) examine the manner in which *sungura* artists deploy music in expressing a national identity characterised by a brand of politics and economics causing mass dystopia and dystrophy. Marongedze (2013) focuses on the selected lyrics of Mapfumo and Chipanga examining their songs as a mode of art that constitutes critical interrogation of political corruption in Zimbabwe. Similarly, Achebe (1983) through a critical work on Nigeria's challenges stresses how bad governance hinder and prevent the realisation patriotism. His insights inspire this study on how the state can manipulate patriotic renditions. While these works reveal the reflective role of music in political issues, the present study divergently focuses on music's ability to lyricise national politics which potentially invest into versions of patriotic consciousness.

1.8 Theoretical framework

Given that this research sets out to examine the diverse renditions of patriotic consciousness in *Zimbabwe-centred musical texts* that lyricise national politics in various historical epochs, focus is on the interplay of the nation's experiences and the meaning in music. For this reason, the study adopts a binary approach as an instrument for analysis. It blends Afrocentricity and the Socio-semantic Theory of Music; theories whose conceptualisers are black Africans; Molefe Kete Asante and Kwabene Nketia respectively. These intellectual paradigms draw inspiration from the African treasured cultural and historical experiences. This presents them as immediate options which can provide a critical pedestal from which to unpack the orientation that characterises Zimbabwean music, the meanings evoked by it and the contextual dynamics which influence the diverse renditions of patriotic consciousness.

The recourse to the Afrocentric paradigm in this study is spurred by the realisation that as an idea and a perspective, Afrocentricity gives priority to the experiences of African people" (Bob, 2000: 123) as the starting point in any discussion that involves African cultural productions such as Zimbabwean music. In this study, Afrocentricity is understood as " a consciousness, quality of thought, mode of analysis, and an actionable perspective where Africans seek, from agency, to

assert subject place within the context of African history” (Asante, 2007: 16). The theory emphasises the centrality of African agency, versatility and creativity in the interpretation of data relating to Africa and African people (Asante, 1998). It is an intellectual paradigm that privileges the centrality of Africans within the context of their own historical experiences (Asante, 2014: 101). Among its main concepts which interlock with the analysis to be undertaken in this study are agency, location, centredness and subject. As an African discursive implement, it aims to redirect the discourse on the phenomena related to African people away from Eurocentric attitudes and conceptual frameworks, the Afrocentric paradigm seeks agency in every given place where examination, critique, or analysis of African people and experiences happens (Asante, 2014: 102).

As an idea, a paradigm, a perspective and a quality of thought, Afrocentricity stresses the value and significance of African culture and history in the analysis of phenomena relating to Africa and African people. With regard to culture and history, Afrocentricity asserts that African history and culture should inform any analysis dealing with African issues. Asante (1998: 7) stipulates that “Afrocentricity is the relocation or repositioning of Africans in a place of agency in which they are no longer spectators but take an active part in self-determination”. The theory re-locates the African as an agent in human history and culture which is the position occupied by the Zimbabwean musician in the unfolding of life itself. While culture assigns roles to music and responsibilities to the musicians, history contextualises these roles and responsibilities to the service of the society. In this regard, the Zimbabwean musician through his/her music has a responsibility to reflect on diverse realities in the nation for the good of his/her country, nation or state, thus, his/her object of allegiance become critical.

This indicates that the Zimbabwean musician must not sit down and watch the society as it experiences diverse realities in specific historical epochs. Instead he or she “must have some kind of conception of the society in which he is living and the way he wants the society to go” (Awoonor, 1975: 88). In fact, the Zimbabwean artist has responsibilities expected of him/her by the society and it is from the same society that he/she anticipates a lot of virtues which are integral in according him/her the licence to function without fear of victimisation. This licence equips the artist with the privilege and authority to interrogate national politics independently. In this respect,

p'Bitek (1986: 33) shares similar sentiments in as far as the African conception of the obligations of life is concerned, “no man is born free. Everyone is born with a bundle of duties attached to him by society and he also has rights that society owes him.” If everyone has a bundle of obligations, it implies that the Zimbabwean musician cannot be excused.

The Afrocentric paradigm appreciates Africa as a valid rallying standpoint in the discussion of the phenomena relating to Africa. This makes it pertinent to this study as Zimbabwe happens to belong to the African continent. In this respect, the researcher contends that in praising what is praiseworthy and condemning what is reprehensible, the critical comments to African realities should come from within Africa as “a point of departure [because] all developments are generated by people within their own societies and can never be created outside” (Thorsen, 2004: 4). This indicates that it is the insiders who understand what have would gone either wrong or well in their societies. Achebe (1989: 24) shares similar sentiments when he asserts, “what we have to do is look back and find out where we went wrong, where the rain began to beat us”. This implies that since it is the insiders who have experienced the realities in their nation, not the outsiders, they are the ones with liberty to be on the forefront of tracing from their history and until they find where they went wrong and correct themselves. For this reason, Zimbabwean musicians as the rightful citizens of Zimbabwe have the authority to interrogate the realities in their nation. Hence Afrocentricity is useful as a tool of analysis in this study because it broadens one’s horizons, particularly in the criticism of both pleasant and unpleasant realities that confront the African community from which Zimbabwe is part of.

The socio-semantic theory of music focuses on the semantic implications, that is, the indirect communication of sensibilities or emotion in music. It is a paradigm that underscores the significance of language usage in music. Language here denotes the variety of artistic devices such as figurative expressions, symbolism, satire, with indirect and direct criticism coupled with the provision of innovative comments to proceedings in the society. Nketia (1974: 188) contends that “the African society is so conscious of the relationship between music and language”. He further maintains that African traditions deliberately treat songs as though they are speech utterances. This indicates that Zimbabwean music can be perceived as a way of expressing

opinions. Thus, Nketia (1974: 22) argues for the use of music as an avenue for expressing group sentiments. In this context, the musicians under study through their songs are in a way potentially uttering peoples' grievances and praises relating to the realities which unfold in the historical epochs contained in the phase 1970 to 2015 which is the focus of this study. The theory places emphasis on situational context that is the circumstances that from the environment within which something exist. This contextual premise can potentially disclose the linkage between lyrical content and the surrounding conditions which influence national politics in specific historical epochs. The theory considers symbolism or referential and associated meanings with process of encoding and decoding that is the finding of underlying meaning of indirect language of messages particularly in cultures. Thus, the theory is critical for the understanding of the potential music as a cultural experience to convey message innovatively as it provides the link between the meaning in music and the events happening at a particular time in a specific society.

The point of convergence for theories to be deployed in this study is that they both contextualise art and the artist in cultural and historical experience of his/her society. In fact, for these theories the context from which art is produced and the artist operates in is crucial in unpacking both the utility role of art and the obligations of the artists as well as the meaning in music. It is the context which makes art and the artist functional in the society. It is in this respect that music can be understood as a mode art which reflects and interacts with various realities of particular societies in specific times. Its ability to mirror the proceedings of the society explains why it can interfere in and exerts influence on deliberations going on in Zimbabwe. However, the point of divergence for these theories is that while Afrocentricity is a theory of agency; the socio-semantic theory of music is a paradigm of meaning.

1.9 Research methods

The study is a deductive research that relied on qualitative data and methods. It derived specific assertions and claims from the theoretically informed analysis of songs which lyricise national politics through the terms *Zimbabwe* and/or *Nyika/Ilizwe*. The lyrics of this body of songs constitute the primary sources; as aforementioned they are conceptualised as *Zimbabwe-centred musical texts*. They are corroborated with the views from the interviews which were carried out

with the musicians as music makers and critics of music as musical arts consumers. Where possible, cross-references were made with other Zimbabwean songs, whose focus do not fall into *Zimbabwe-centred musical texts* but still lyricise the nation's politics, since this proved essential in establishing the recurring trends of music. Secondary sources related to the issue under study were consulted to throw light on the interface of music and politics, the utility role of music and the history of the nation.

The study was cognisant of the point that “selecting participants for a research study is perhaps one the most crucial elements for the success of the project” (Wrench et al, 2008: 281). To handle the complexity of selecting musicians and musical arts analysts, the study adopts purposive and the key informant sampling methods respectively. Wrench et al (2008: 290) define “purposive sampling” as a non-random selecting of participants to fulfil or meet a specific purpose”. It is a sample selected based on specific characteristics the researcher is investigating. In this case, the researcher's focus are musicians whose songs constitute what this study calls *Zimbabwe-centred musical texts*. Key informant sampling were employed to reach the academics because in this sampling method researcher targets specific key informants. Muranda (2004:55) points out that the key informant technique involves conducting exploratory research by seeking out and talking to respondents with known expertise in the research data.” Thus, using this sampling technique this research identified scholars with diverse expertise on music from various disciplines to get many-sided appreciation of the interface of music and politics in interpreting patriotic consciousness.

While the study focused on the songs which constitute the *Zimbabwe-centred musical texts*, its specific focus was on song lyrics, the actual words sung by the musicians. Aday and Austin (2000: 136) comments on the importance of lyrics “song lyrics provide unique potent means of arriving at the basic attitude, thoughts and feelings. More specifically, music plays an important role in the society, and its lyrics often deal with real concerns and problems of [Zimbabwe] and its people”. For this reason, in any analysis on musical arts the song lyrics are largely utilised because they have an “element of substance and layers of meanings” (Astor, 2010: 144). Thus, examining the actual words in song lyrics is critical because they mirror action in real life situations and activities.

Since songs are sung in audio form to come up with the lyrics this study transcribed the songs into the written form. For the songs that are sung in Shona and Ndebele the research adopted literal translation, in putting them into English, to retain the genuine character of the lyrics as intended in the source language. All the song lyrics utilised in this study appear the discography.

Conducting interviews entails an act of gathering information about something that is under investigation. In the same vein, Jupp (2006: 157) describes an interview as “a method of data collection, information or opinion gathering that specifically involves asking a series of questions” which are answered by the interviewee(s). Since the study seeks to interview the musicians and musical arts analysts, to handle the complexity of distance and intellectual mundaneness the researcher deploys internet interviews and semi structured interviews in gathering data. Since the musicians who have sung *Zimbabwe-centred musical texts* live in different places with diverse distances from the researcher’s residence, the artists who are much far away were interviewed using internet interviewing particularly those in the diaspora. Jupp (2005: 157) articulates that “in some contexts and for some purposes interviews may be conducted by telephone or by way electronic communication such as email or fax. Interviews of this nature are popular for reasons of cost effectiveness and for the speed of data collection.” This reveals that in the contexts where the interviewee are far away the interviewer opted for the internet interviewing to cut costs of travelling long distance.

In qualitative inquiry, researchers usually deploy semi-structured interviews in gathering data from complex interviewees. This type of interview “involves a number of open-ended questions on the topic areas that the researcher wants to cover” (Hancock, Ockleford and Windridge, 2009: 6). These “open ended questions” do not only “define the topic under investigation but provides opportunities for both the interviewer and the interviewee to discuss some topics in more detail (ibid). This creates an unrestricted and unregimented platform where the interviewer and the interviewee are free and open to dialogue while making sure that the researcher “gets the in-depth information of what is being researched” (Rubin and Rubin, 1995: 32). For instance, “if the interviewee has difficulty answering a question or provides only a brief response, the interviewer can use cues or prompt to encourage the interviewee to consider the question further”. In a semi-

structured interview, the interviewer also has the liberty to probe the interviewee to go into detail on an original response or to adhere to line of inquiry initiated by the interviewee. Thus, in semi-structured interviews “the interviewer aims to make the interview conversational, thus, he or she can make adjustments or give explanations to the already se questions beforehand” (Rubin and Rubin, 1995: 32).

The key reason for interviewing musicians was for them to give their own interpretive perspectives of the song lyrics, especially the dynamics which they think might have shaped their representation of national politics. This helps to bring out the idiosyncratic and ideological inclinations of the artists which may have influence their creativity in depicting national politics of a diverse historical epochs. Furthermore, the main reason for the researcher to interview academics responsible for generating scholarship on Zimbabwean music is to get wide and specialised intellectual illumination on the utility role of music in Zimbabwe because the interpretation of music has been done at multidisciplinary level. Besides the musicologists, music as a cultural discourse has been dealt with by scholars from diverse disciplines such as historians, literary critics, linguists, sociologists, psychologists, media scholars, political scientists among others. Interviewing these critics can give diversity in interpreting the interface of music and politics, as the different intellectuals give specialised interpretation of music and its relation to national politics.

In analysing lyrics, the research used textual analysis, the historical and thematic approach. In deploying the textual analysis, the researcher extracted excerpts from the lyrics of the selected songs for analysis. These excerpts acted as the launch pad from which analyse crucial discussions which shaped and advanced the arguments of the study. It is corroborated with the historical approach in which the concerns raised in lyrics were contextualised to the Zimbabwean experience while simultaneously unveiling the diverse themes on national politics which potentially invest in the renditions of patriotic consciousness in different historical epochs on this period under study. Since the period under study is indisputably a long phase with diverse historical epochs characterised with different socio-economic and political realities, the study detailed the historical background of each specific epoch as launch pads from which the analysis of the lyrics were

launched in each segment that analyses the primary sources. This stems from the premise that the songs under study respond to existing realities in socio-historical contexts of the nation.

1.10 Scope of the study

The research focused on an analysis of the renditions of patriotic consciousness as expressed through selected musical compositions in Shona, Ndebele and English conceptualised as *Zimbabwe-centred musical texts*. It is structured in a way that chapter one introduces the study. Chapter two provided the detailed literature review. While chapter three detailed the research methodology which directs the ways of gathering, presenting, analysing and sampling data; chapter four furnished the study with the theoretical framework which informs and guides the inquiry. Chapter five apart from presenting the research findings gathered from the interviewees, it discussed and analysed diverse versions of patriotic consciousness evoked by Zimbabwe-centred musical texts. Chapter six provided the concluding reflections in the form of summarised research findings and the recommendations for both future practice and research.

1.1.1 Ethical considerations

Since researchers are required to obtain voluntary consent from the participants involved in the study, the researcher initially established rapport with the interviewees and administered consent forms to deal with the ethical issues that potentially surfaced during interviewing because the present inquiry is politically ‘sensitive.’ The participants were also acquainted with the purpose of the research which enabled them to have access to relevant information prior the consent. To ensure confidentiality of information shared with the academics in particular; the researcher guaranteed anonymity of the interviewees through the use of pseudonyms to refer to them, as these do not reveal the identity of persons involved.

1.1.2 Conclusion

This chapter outlined the major issues to expect in this thesis. It discussed the area of investigation from which the inquiry was carried out as well as the aim of the study, objectives and relevance of

the study. It explained the research methods and theoretical framework deployed in this study together with the scope of the research. The chapter also reviewed literature on patriotism as well as the critical works on music. This thesis analysed the renditions of patriotic consciousness which *Zimbabwe-centred musical texts* evokes as it lyricise the nation's politics that respond to various historical epochs.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

The manifestations of versions of patriotic consciousness in music emerges in a composite intellectual matrix characterised by a variety of critical works not only on patriotism but also on the interaction of music and politics. With regard to patriotism, the chapter, reviews critical works on its varied perspectives as manifested in diverse countries of the world, a foundation useful for this inquiry in appreciating the conceptual diversity of patriotic renditions. In Zimbabwean context, these critical works unfold within the context of the critics' preoccupation with the various aspects of national politics. For this reason, the chapter examines interaction between music and politics by considering music's relationship to diverse political dynamics. Thus, examined in this chapter, are critical works which speak; not only to the conceptual issues of patriotism, but interface of music and politics at global, continental and local levels. This interaction between music and politics in Zimbabwean context is intersected with the distinctive peculiarity of African music from which Zimbabwean music has a portion of existence. Thus, the study attends to the classical musical culture of Africa as a fundamental foundation which is useful in understanding the utility role of African music.

2.1 Perspectives on patriotic consciousness outside Africa

Szeligowska (2014) examines the ideational and conceptual contestations over the interpretation of patriotism in Polish key public debates from 1989 to 2014. He specifically centres on the strategies deployed to construct, reconstruct and deconstruct the meanings of the concept patriotism. His study stems from the realisation that "contemporary Polish society is characterised by a growing polarisation of the public sphere. Rivalry between former communists and former dissidents has been progressively replaced by internal opposition within the ranks of once-dissident allies, now divided into civic-minded critical patriots and nationalist-oriented traditional patriots." This division re-emerges regularly during key moments in Polish public life especially in election times. By tracing the historical trajectory of the contestations over patriotic renditions of twenty five years, Szeligowska's thesis furnishes useful insights that proffers a foundation for

the study of patriotic consciousness, the current research specifically focuses on Zimbabwean patriotic renditions as evoked by the interface of music and politics; divergent from Szeligowska who analysed data from key public debates in Poland.

Roop (2014) analyses the use of narratives and symbols in the film *Stalingrad*, which was released in 2013, to foster patriotism in present day Russia. He provides that *Stalingrad* is an all-time highest-grossing war feature film in Russia that portrays the *Battle of Stalingrad*. His study observes that the film influences cultural memory by using new technology, music, simple plot and by creating emotional attachment to characters. He establishes that by employing four main narratives which include “holy war,” “war to save motherland,” “a war to save Russian civilization” and “a battle to the death”, that are products of wartime portrayal of the Second World War which have roots in the pre-Soviet Russian culture, the film reinforces patriotism. His observation is that the continuity of the Russian state and the connection with Old Russian culture is transmitted in the film through the use of Orthodox symbols and intertextuality with previous war films and literature. Roop establishes that while *Stalingrad*’s dialogue with Western films contests various narratives; it also justifies Russian patriotism by showing that it is not divergent from American patriotism. Evident from his research is the affirmation that films (like music) are part of the discursive sites which are embedded in the circumstances that interpret patriotic consciousness. While Roop focuses on the contribution of the film to patriotic renditions, the current research concentrates on the place of the interface of music and politics in shaping the interpretation of patriotic consciousness.

Tonkiss’s (2012) point of departure is that “theorists of constitutional patriotism argue that the binding sentiment of shared national identity can be replaced with allegiance to universal principles, interpreted into particular constitutions through ongoing deliberative processes” (*ibid*: 4). He analyses the implications of such an approach for the defensibility of restrictions on migration, a subject which has previously received cursory attention. His argument is that “constitutional patriotism implies a commitment to the free movement of individuals across borders; but that freedom of movement itself creates challenges for the implementation of constitutional patriotism” (2012: 5). To Tonkiss, this may increase anti-immigrant, nationalist

sentiment in the host nation and he conceptually calls this phenomenon the ‘post-national paradox’. While he focuses on a European conception of patriotic consciousness, his study provides a constitutional dimension to patriotism which results in post-national paradox in European context. Conscious of this, the current study endeavors to confirm whether this constitutional approach applies to African context using the Zimbabwean case study or its conceptual uniqueness to European system of governance.

Concentrating on nationalism and patriotism in Poland, Kania-Lindholm (2012) analyses the relationship between these two concepts. Conscious of this connection, he problematises nation-branding as a ‘latest’ genre of nationalism in order to grasp the possible emergence of a novel form of nationalism. His study discursively examines the ‘bottom-up’ processes of national replication and re-discoursing in an online, post-socialist setting through analysing online debates about the new patriotism in Poland. He contends that approaching nationalism as a spacious phenomenon and ideology that operates discursively is useful for grasping patriotism as a component of the nationalist rhetoric that can be used to analyse national unity, difference and sameness. His research emerges from the awareness that accentuating patriotism within the Central European setting as neither an alternative to nor as a form of nationalism may make it feasible to unravel the popularity and continuous endurance of nationalism and of practices of national identification in diverse contexts. He observes that nation-branding has become one of the ways in which “nationalism is reproduced and maintained as a form of “soft” rather than “hard” power within the global context” (2012: 10). This concept accounts for the role that citizens play in the process of nation branding crucial in explaining the dynamics of nation brand construction and redefinition, with a specific focus on the discursive patterns of citizens in cyberspace. Kania-Lindholm establishes that nationalism remain popular even in the digital age as a new means of performing politics online, whereby citizens are potentially granted a genre of agency in the democratic processes. While he focuses on Polish patriotism and nationalism, divergent from the current research whose focus is Zimbabwe, his conceptual insights on the two controversially-related concepts helps the present study to follow the interpretive trends of these terms.

Focusing on the Nigerian political context, Achebe (1983) visualises patriotism from the perspective of the relationship between the state and citizens. To him, this relationship should be based on mutual trust and this should inform the criteria for the distinction of true and false patriotism:

True patriotism is possible only when the people who rule and those under their power have a common and genuine goal of maintaining the dispensation under which the nation lives. This will, in turn, only happen if the nation is ruled justly, if the welfare of all the people rather than the advantage of the few becomes the corner-stone of public policy (Achebe, 1983: 16).

From the above excerpt, the manner in which leaders govern the nation determines the citizen's magnitude of loyalty to the state. While the responsibility of realising patriotic citizens is on the shoulders of both the leaders and citizens, good governance motivates the citizenry to be genuinely patriotic. Good governance, to Achebe, constitutes the welfare for all which implies the economic good of all the people in the nation. To him, good governance makes the citizens to believe in their leadership. This trust is realisable not in mere utterances but in action. He argues that a patriotic citizen; especially its leader, is "not a person who says he loves his country. He is not even a person who shouts or swears or recites or sings his love of his country. He is one who cares deeply about the happiness and well-being of his country and all its people" (Achebe, 1983: 16). This reveals that utterances may deceive people about a person's nature of love which s/he renders. Achebe's lack of faith in mere words than action emerges from his observation of Nigerian national politics, in which leaders show a pretentious display of love and object of allegiance. He contends that 'spurious patriotism' is one of the hallmark of Nigeria's ruling elites. To explain their pretentious behaviour, he uses the hyperbolic dictum "unearned positions of sudden power and wealth must seem unreal even to themselves" (*ibid*) that captures the unethical ways which are used by leaders to pursue their self-aggrandising ambitions. It is alarming to realise that to pursue these egoistic motives, especially of selfishly and corruptly amassing wealth, they pretend to pay allegiance to the people whereas they are far from embracing in concrete form, the needs of the people. This, therefore, establishes that 'spurious patriotism', as practiced by the ruling elites, is pretentious as it creates an appearance of (often undeserved) distinction intended to attract notice and impress the masses. While Achebe's research does not focus on the Zimbabwean case, his views make it

possible for the current study to develop a profound grasp of the dynamics of patriotism in the African context, from which Zimbabwe has a portion of existence. Though it similarly studies patriotism, the current study interprets it within the matrix of the interface of music and politics, advancing the contention that contextual political analysis of the interplay of music and politics in various historical epochs broaches diverse versions of patriotic consciousness.

2.2 Perspectives on patriotic consciousness in Zimbabwe

Competing conceptualisations of patriotic consciousness are noticeable in Zimbabwean intellectual landscape. Its interpretation has been ferociously contested, eliciting ideational and conceptual clashes which are realised as rival opinions, different wants, competing needs and opposing interest in Zimbabwean politics. The researcher observed that there are two schools of thought, in this respect, who have (in)directly contributed to these interpretive contestations. This chapter conceptualises these two schools of thought as the nationalist intellectuals and Ranger's school of thought. This approach is informed by either some scholars' (in)direct support of the ruling regime's ideology or others' interrogation of the ruling party's political discourse respectively. Thus, this section of literature review surveys critical works on these schools of thought, identifying their ideological inclination which informs their particular ideational and conceptual engagements over patriotic renditions. On the side of the nationalist intelligentsia, scholars propagate revolutionary political discourses that speak first to the need for the decolonisation of the African mind, the need for the human factor principles that can develop African people, the role of culture and history in the development of Africa as well as unmasking European thought and behaviour in their interaction with Africa. Mararike and Chivaura has been on the forefront in packaging these revolutionary discourses that delegitimise the so-called enemies of the nation, state or country. While these scholars do not openly state that they are contributing to the interpretation of patriotic consciousness, their ideas invest into it. Thus, the current research reviews their critical works to unravel their ideational and conceptual contribution to patriotic renditions as well as their ideological inclination.

Mararike (2001) uses his *Nhaka yedu* series on ZBC TV to analyse ways in which African heritage was plundered and continues to be looted, identifying how this can be stopped. To this effect, he

suggests that African people should learn from their history and what other countries who have been in similar positions have managed to untangle themselves. His research is premised on contention that “people without assets of their own, or who lack control of assets, are exposed to domination by people with assets or are in control of other peoples’ assets” (2001: 2). This reveals that the capacity to own and control assets is a patriotic consciousness that constitutes the essence of developing the nation. He presents an African enigma in which the continent is rich in diverse resources but does not have total control over them. To Mararike, the need to take full ownership and control of assets becomes an indispensable patriotic step that African states must take in order to realise meaningful development. Mararike (2001) is convinced that for a nation to succeed, it ought to have a true life premise which is a conviction that African people must acquire, control and utilise their own assets. Central to this in the Zimbabwean context, the case study preferred by Mararike, is land. While it is prudent to acquire, control and utilise Africa’s assets and land in particular for Zimbabwe, Mararike is oblivious to think that owning resources is enough to realise development. Owning and controlling resources may be just primary phases of realising development because the concept of development is a complex process that also involves the astuteness to manipulate the market on the global scene. His contention of owning and controlling assets emerges from his historical claim that there are some nations who survive on other nations’ resources. To enable themselves to control other people’s resources, Mararike argues that they create labels and then use them as part of client creation, oppression and exploitation. Thus, using the *Nhaka Yedu* series on ZBC TV, Mararike encourages African people to understand that the character of oppression shifts with times and that oppression of the mind is far more destructive than the oppression of the body or the looting of assets.

The fact that Mararike’s research extrapolates data for analysis from a ZBC TV programme *Nhaka Yedu* conducted by him and his colleagues such as Tafataona Mahoso and Vimbai Chivaura raises problematic questions on its independence from political affiliation. The verity that the televised programme is given air-space on state television in post-2000; a period characterised by political contestations over the land issue also raises questions about these intellectuals’ political persuasion. The abrupt and exclusive attention on pro-land discourse by Mararike upon the introduction of land reform by the

ruling regime poses questions. Mararike articulates a historically and culturally grounded land discourse that reinforces ZANU-PF's ideological position to take land. The fact this is happening two decades after attaining independence, particularly when the ZANU-PF party is at the pinch of experiencing political pressure emanating from a socio-economic and political imbroglio in an era in which the ruling party's hegemony is under threat largely due to opposition politics potentially suggests that Mararike's arguments are deployed and operationalised with the intention to legitimate the ruling regime. The co-occurrence of this affinity is improbably politically neutral. While Mararike's research does not directly look at the concept of patriotism, his insights on land in particular provides an expansive influence on patriotic renditions in Zimbabwe especially considering that the land issue has stimulated ferocious conceptual and ideational contestations between politicians, academics and the nation at large. The fact that his critical perspectives on land are in tandem with the ruling ZANU-PF party identifies him as an intellectual conservative to the ruling party's ideological orientation. Nonetheless the ideas he generates contribute towards the current study's quest to locate Zimbabwean music within contestations over patriotic renditions.

Mararike (2003) considers the fact that leadership is an important component in the development of national ethos. He argues that the survival, solidarity and autonomy of a nation depends on the nature and quality of its leaders. His contention is shaped by the historical realisation that:

The invasion of Africa and the looting of its resources by Europeans became possible after destroying those leaders who provided solidarity and autonomy to their people. On the other hand, the defeat of colonial regimes by African countries was possible because of determined and principled leaders who provided their people with guidance, inspiration and courage. These leaders and their people resolved that no nation has ever succeeded without taking effective control of its tangible assets (Mararike, 2003: 10).

The above contention is inspired and guided by the *Nhaka Yedu* series, an array of ideational dialogue with the African reality. The series centre on the decolonisation of the African mind, as it deconstructs the induced belief that Africans ought to reproduce a world as seen by the West. To realise this, he notes that leaders ought to remind their people that the idiom of slavery shifts with the times. However, the problematic aspect of Mararike's work orbit around the concurrence

of his arguments, that re-center and re-inscribe the classical role of chief, with the ruling party's electioneering scheme of manipulating chiefs for political expedience. Thus, his political discourse potentially participates in ZANU-PF's brand politics that seek to legitimate the ruling party as the only political institution that respects and value the traditional leadership. It potentially adds to the political mileage of the ruling regime in its quest to convince the electorate. The fact that this research on chiefs draws data for analysis from the same televised programme *Nhaka Yedu* potentially suggests that the intention of his research is akin to the above-reviewed Mararike's chapter on the need to own and control assets. This potentially establishes that Mararike is manipulating the cultural role of the chiefs to advance a political discourse that legitimises the ruling regime at intentional level. This suggests that there is possibility for both history and culture to be ab(used) for political expedience. The (ab)use of both history and culture potentially engenders contesting versions of patriotic consciousness, a useful platform for the current research which specifically concentrates on versions of patriotic renditions in Zimbabwe as evoked by the interplay of music and politics.

In an introduction entitled *Human Factor Development: Agenda for the Future*, Chivaura (1998) explains that the central issue of the book he co-authored with Mararike is development. He emphasises that Africans should be transformed in order to bring about development. Characterising this development within African context, he asserts that the "Human Factor development agenda for Africa is, therefore, human-centred. It must improve human beings. It must bring human welfare ... develop and benefit Africans. It is, in this sense, Africa-centred" (Chivaura, 1998:1). What is obtainable from Chivaura's submissions is the fact that development should be concerned with human beings, particularly African people. Although this approach does not speak directly the word patriotism, it conceptually and ideationally contributes to the interpretation of the concept. While his arguments creates the impression that his study is concerned about the welfare of the people, its coincidence and ideological matches with the indigenisation agenda of the ruling government which identifies him as a potential intellectual of the regime. However, the ideas he generates contribute significantly to the understanding of the trends in Zimbabwean political thought which create a platform for discussing the contestation over patriotic renditions.

Mararike (1998) analyses the various ways in which Europeans have unleashed their strategies to destroy African human factor content. He specifically analyses the chicaneries embedded in Western economic theories such as modernisation and dependency theories. His concern is the manner in which these theories purport to be dealing with economic development of Africa but have overt and covert political agendas of making African countries to become clients for Europeans' economic prosperity and political domination. This, to Mararike, has resulted in the destruction of Africa's social, economic and political organisations as well as the continued destruction of the 'Human Factor'. By 'Human Factor' Mararike visualises it as a "spectrum of personality characteristics and other dimensions of human performance that enable social, economic and political institutions to function, and remain functional over time" (Adjibolosoo in Mararike, 1998: 90). This reveals that the 'Human Factor' concept is a driving spirit force that makes African institutions to perform effectively. The effectiveness is realisable by having a human capital which is driven by quest for excellence.

It is from the above conceptualisation that Mararike observes the exploitative and manipulative European ambition to see to it that Africans do not believe in the values and ideals of their own traditions and social institutions. Informed by this verity, Mararike analyses ways in which Europeans make Africans not to believe in themselves and the manner the earlier have been successful in doing so. He explains the mental colonisation phenomenon and the need for mental decolonisation using the concepts of *Kudyiswa* and *Kurutsiswa* respectively. He observes that *Kudyiswa* is operationalised through powerful financial organisations such as World Bank and the IMF; which are 'socially constructed.' By 'socially constructed' Mararike implies that the relation between the Third World as client and the West as agent, is structured through bureaucratic and textual mechanisms ahead of interaction. What is alarming to Mararike's view is the fact that Africa has been made to believe in everything delivered to it by the agent. It is within this context that Mararike exposes the power of labelling as pejoratively deployed by Europeans towards Africans. He points out that labels are part of client creation scheme and they have ideological orientation of the giver in which they influence the thought and behaviour of the recipient. Labels, according to Mararike, are generated and advanced by powerful organisations and serve the function of determining access to resources so that people adjust to such categorisation to be

successful in dealing with powerful organisations. While Mararike's analysis unravels European manipulative behaviour, his ideas help in understanding European thought in interacting with Africans.

Due to the above labelling damages, Mararike's quest becomes that of cleansing the spoiled 'Human Factor content' to ensure that no further damage is done to Africa's younger generations. It is within this context that Mararike conceptualises what should constitute Africa's premise on development in which her people should realise transformation only in the context of their own organisations. Central to these organisations are people who must first develop the 'Human Factor content' in all institutions before Africa can put in operation her developmental machinery. This premise is shaped and given impetus by the realisation that:

African countries, though independent, cannot develop as they see fit as long as they continue to function as clients of development organisations and social institutions which have their own economic and political agendas. The call is for Africa to analyse critically the human factor content of development proposals offered by foreign development organisations. Only then can Africa adopt and adapt those models which agree with their own developmental goals. In no way should Africa accept development proposals which compromise her vision and mission statements of development (Mararike, 1998: 93).

Emanating from the above excerpt is the affirmation that Africa's remissness to accept everything foreign as beneficial is injurious to its developmental goals. This realistic enigma summons for pragmatic mindset that can afford African governments the capacity to assess foreign dealings cautiously, enabling the drawing of clear-thoughtful and clear-sighted insights. While Mararike's analysis of the exploitative nature of Whites is useful in understanding the European behaviour and thought, its pitfalls centres on the intentionality of the critic. Although the arguments are culturally and historically grounded, their affiliation to the electioneering political discourse of ZANU-PF identifies Mararike as a possibly embedded intellectual of the ruling regime.

Chivaura (1998) presents two antagonistic opposites in as far as African and European societies are concerned. Their divergences according to Chivaura (1998: 96) encompass a number of societal components:

Europe and Africa are two distinct societies. They are even antagonistic. They have different histories. They have given rise to different beliefs, cultures and institutions which impart diametrically opposite world-outlooks and missions to their peoples.

Evident from above is the affirmation that Africa and Europe have completely divergent worldviews which makes them to have distinct ways of relating with other peoples of the world. This reveals that a people's way of engaging the world around them inspires their behaviour and thought towards particular issues of life. With regard to African and European attitude in interacting with others, Chivaura (1998: 96) attests that:

Their sensibilities differ, so do their views concerning their relationship and encounter with each other in history. To Europe, Africa is a source of 'raw materials' and Africans a source of cheap labour for white business enterprises. Part of Europe's fulfilment and business realizations in Africa, come out of maintaining this master-servant relationship between whites and blacks. Europe makes sure that this relationship goes on until it begins to look as if it were the natural order of things.

The above quotation shows how European attitude exploits Africans, in which the African is seen with the junior light. This big brother mentality of Europe manipulated Africa in such a way that it has become artificially normal. To show how normal it has become, Chivaura (1998: 96) articulates that:

In order to achieve this impression and conviction in Africans, it is therefore, necessary for Europe to destroy African history, culture, institutions and all traces of evidence which may indicate to Africans that they have not always been slaves of Europeans but masters of their own destiny. That way, the present set-up where the black man is servant of the white man can then continue without challenge, as if ordained.

What is evident from the above submission is that Europe has engaged in a deliberate imperialistic mission that sought to dehumanise and devalue the African. This dehumanisation and devaluation,

brought out by the above excerpt, involve the obliteration of African worldview as informed by African people's history, culture, institutions and all the African achievements. The erasure of information that gives Africans confidence to challenge Europe, creates an inferiority complex in the African to such an extent that challenging Europe seems ridiculous.

Conscious of the above existential enigma, Chivaura (1998) summons African scholars to remember their past with the objective of discovering the concealed truths. The over-emphasis on the evil genius of Europeans and the distance of humanness between them and Africa invests into the antagonistic brand of politics championed by the ZANU-PF party. Hence, Chivaura's intention in packaging such as an anti-European political discourse, at the verge of the decade of crisis, demonises the West and the political players purported to be supported by the Western world and at the same time endorsing the ruling regime as a political actor that defends and sustains the distinctive particularity of African worldview. While Chivaura's chapter does not directly look at the concept of patriotism, his insights on the divergences of cultures between Africa and Europe furnish an expansive influence on patriotic renditions in Zimbabwe especially considering that the cultural conflicts between Africa and Europe has stimulated ferocious conceptual and ideational contestations between politicians, academics and the nation at large. The fact that his critical perspectives on culture (are in consonant with the status quo) comes at a time when the ruling regime is pressing for an electioneering strategy identifies him as an intellectual conservative to the ruling party's ideological orientation. Nonetheless, the ideas he raises contribute towards the current study's quest to locate Zimbabwean music as a cultural component, within contestations over patriotic renditions.

Notable from the above ideological reflection by Mararike and Chivaura is the problematic aspect that their ostensible purpose is the development of the nation, their possible real goal is the legitimisation of ZANU-PF party. A teleological mapping of their ideologies presents an opportunity that their insights on several issues which include pro-land occupation, the role of chiefs, the decolonisation approaches of *Kudyiswa* and *Kurutsiswa*, the accentuation of the divergences between Europe and Africa as well as an undeviating obsession with the evils of European schemes endow political legitimacy on the ruling regime. These arguments are operationalised through publishing books and televising programmes that affirm the cultural and

historical legitimacy of preferring the ZANU-PF policies than those of the opposition. This is deployed with the consciousness that the ruling regime's hegemony was now under attack from both internal and external political forces. Their consistent patriotic rendition is that land and the human factor principles are necessary assets to realise the development of the nation. The (in)direct sympathy that Mararike and Chivaura appear to have towards the ruling regime potentially positions them as embedded regime intellectuals. Observable from this section of literature, is the existential verity that culture and history can be used or abused to advance particularised patriotic renditions.

Ranger's neoliberal school of thought has been critical to the ruling regime's purported manipulation of history and culture for political expedience. In this school of thought, numerous historians and academics from diverse disciplines have been preoccupied with unmasking the brand of politics that characterise the Zimbabwean nationalistic historiography since 2000. They have unpacked the manner in which the ruling party, ZANU-PF, propagated, what they claim to be, a twisted version of the history of the nationalist struggle deployed and operationalised to legit its violent seizure of land and repression of the opposition. Their criticism is premised on neoliberal principles of democracy in which the human rights discourse, modernism and postmodernism are their informing theoretical standpoints. This brand of official patriotic rendition is labelled 'patriotic history' because it appears to eulogise the military dimensions of the armed struggle and removing from the centre of attraction nonviolent political struggles.

In the above intellectual enterprise Ranger (2004; 2005a; 2005a; 2009) have been on the forefront in identifying the purported tyrannical use of Zimbabwean war history by ZANU-PF to advance its self-perpetuating schemes under what he identifies as 'patriotic history'. Ranger (2004) critically examines the intellectual and practical implications of 'patriotic history'. He specifically juxtaposes what he conceptualises as an older 'nationalist historiography' and a fresh 'history of the nation', within the context of University of Zimbabwe's attempt to shift on to pluralistic analyses and multiple questions. Ranger (2004: 215) provides a panoptic observation of what he identifies as 'patriotic history':

Over the past two or three years there has emerged in Zimbabwe a sustained attempt by the Mugabe regime to propagate what is called 'patriotic history'. 'Patriotic history' is intended to proclaim the continuity of the Zimbabwean revolutionary tradition. It is an attempt to reach out to 'youth' over the heads of their parents and teachers, all of whom are said to have forgotten or betrayed revolutionary values. It repudiates academic historiography with its attempts to complicate and question. At the same time, it confronts Western 'bogus universalism' which it depicts as a denial of the concrete history of global oppression.

Evident from the above reflection is the claim that the ruling regime was manipulating the history of the liberation struggle to deal with the mounting political pressure threatening its hegemony. The claim positions the affirmation that the Mugabe regime exerted a shrewd or devious influence on nationalistic historiography in order to indoctrinate, and sway off any blame perpetrated on them by the disgruntled youths and the general public.

Drawing attention from the above, Ranger (2004: 216) identifies what he perceives as the various mechanisms which were used by ZANU-PF to propagate this brand of official history which include:

on television and in the state-controlled press; in youth militia camps; in new school history courses and textbooks; in books written by cabinet ministers; in speeches by Robert Mugabe and in philosophical eulogies and glosses of those speeches by Zimbabwe's media controller, Mahoso Tafataona.

From the above, it may be inferred that both the electronic and print state media played a significant role in disseminating 'patriotic history.' In heralding this brand of official history, public intellectuals are argued to have been of paramount importance.

What is commendable from Ranger's works is his ability to unpack that history may be manipulated to advance the interests of a particular political party. To him, the ZANU-PF has abused history to sustain its political longevity. However, the problematic aspects of his works is that there are obsessed with the quest to expose the evils of the Mugabe regime to such an extent that Ranger is blind of the existential historical imbalances which were created by colonialism and imperialism that similarly confiscated the Zimbabwean people's hereditary assets using diverse

devious means such as the Rudd Concession which is arguably to have been signed by Lobengula. While it sounds prudent to accuse ZANU-PF for violating property rights, the same violation happened in the colonial period and it was not a human right violation on the side of the British colonial settler regime. This weakness of Ranger's work is also heightened by his silence on the vestiges of colonialism and imperialism coupled with ignoring the restrictive promises of the Lancaster House Agreement as well as the impact of the IMF and World Bank policies such as ESAP on the economy of Zimbabwe.

Furthermore, the problematics of Ranger's intellection is that he is a switcher of allegiance in that his early studies on Zimbabwean historiography exerts a pernicious nationalist influence and insidiously invests into 'patriotic history'. Works including *The Last Word on Rhodes?* (1964) and *The Rewriting of African History during the Scramble: The Matabele Dominance in Mashonaland* (1967a), *Revolt in Southern Rhodesia 1896-7. A Study in African Resistance* (1967b), *The African Voice in Southern Rhodesia 1898-1930* (1970) and *Peasant Consciousness and Guerrilla War* (1985) provided platforms for manipulating history for a particularised version of patriotic consciousness designed starting from the mid-1950s and intensified in the post-2000s. Thus, the undisputable veracity is that his works largely provided the foundation on which the discourse of 'patriotic history' rests. Thus, Ranger's break away from this particularistic version of history that invests into the status quo penitentiary speaks to his realisation that his researches are a feeder system of ZANU-PF's 'patriotic history'. While Ranger's research on what he calls 'patriotic history' has got its own weaknesses, his study inaugurated a refreshing critical lens for understanding the possibility of history and culture to be used or abused by ruling parties. This conceptual engagement is useful to the current study in its quest to unpack the ideational and conceptual contestations over the interpretation patriotic consciousness in Zimbabwe.

While Ranger identifies Mahoso Tafataona; Tendi (2010) identifies six nationalist public intellectuals which include aforementioned figure: Ibbo Mandaza, Claude Mararike, Vimbai G Chivaura, Sheunesu Mpepereki and Godfrey Chikowore. He specifically discusses their activities in chapter two of his book entitled *Patriotic History and Nationalist Public Intellectuals*. He contends that "an exclusive group of public intellectuals aligned with ZANU-PF commented on

politics and liberation history, on a variety of TV discussion shows, prime time news and in the government-owned press” (Tendi, 2010: 26). This reveals that these intellectuals possibly exhibited a conscious political inclination towards ZANU-PF and were crucial ideological drivers of political discourses on the brand of official history as understood by the ruling regime. They are described as “prolific formulators of ‘patriotic history’ in government-owned newspapers and television” (*ibid*: 26). This suggests that these academics were responsible for the conceptualisation of what came to be known as ‘patriotic history’ on the scholarly fraternity. Since public intellectuals were perceived as conceptual framers of the ideology embedded in this particularised official version of history, Tendi asserts that they developed “conspiracy theories, made use of shifting global political events to explain local politics, exploited Western hypocrisy to delegitimise human rights, and eulogised Mugabe, as stratagems for defending and supporting ZANU-PF” (*ibid*). Evident from this claim is Tendi’s conviction that these six nationalist academics were ideologically biased towards the ZANU-PF party. In the same ambit, Tendi (2010) has chapter three in the same book, which focuses on the views of opposing public intellectuals to ZANU-PF policies on ‘patriotic history.’ The chapter is akin to his article entitled *Patriotic History and Public Intellectuals Critical of Power* (2008). He identifies academics which include Lovemore Madhuku, John Makumbe, Brian Raftopoulos, Elphas Mukonoweshuro and Masipula Sithole. He describes the manner in which ZANU-PF visualised these intellectuals:

These intellectuals deployed critical voices which deconstructed the official status quo in private newspapers. For that reason, they were regarded as political antagonists realised ‘sell-outs’ in ZANU-PF political thought. The basis of their interrogation of ZANU-PF policies was premised on the claim that the ruling government was committing gross violation of property and human rights in general through violently confiscating the land and abusing the liberation war history to sustain their political longevity violating the democratic principles. As a result this group of intellectuals was regarded as the Western puppets because of its emphasis of European principles of governance (Tendi, 2008: 380).

This reveals that to the ruling regime, these critics were on the side of Westerners since they articulated a political discourse that simultaneously defended the European rights principle and challenge ZANU-PF’s land reform. The labelling of this category of critics potential engenders ideational and conceptual clashes between the ruling regime and these critics. While the critics are pro-neoliberal rights discourse, approaching the land reform as a violation of property and human

rights, and the ruling government visualises it as a corrective action that is meant to amend the historical iniquities and inequities created by colonialism. Tendi's critical perspectives on post-2000 patriotic history in Zimbabwe are crucial as they unravel the ideological clashes between public intellectuals and politicians. Although these perspective are essential, they are preoccupied only with the versions of patriotic renditions in the post-2000, but the current research also traces the versions prior to this period and the phase after. While the present study benefits from his views, it divergently takes a broader and all-embracing approach to the study of patriotic consciousness in Zimbabwe. It specifically traces the historical trajectory, starting from 1970 to 2015, of the interface of music and politics in broaching the diverse versions of patriotic consciousness.

Kruger (2006) analyses the manner in which military veterans and political veterans of Zimbabwe's nationalist movements contested for power and access to state resources, using their distinctive contributions to legitimate their claims and de-legitimate others' claims. Using evidence from the parliamentary debates over state assistance for war veterans and state pensions for heroes, Kruger (2006) unpacks the continuities between the political discourses within the ruling party in the 1990s and the ruling party's brand of nationalism after 2000. He observes that these two stakeholders use the liberation war credentials to legitimate themselves and delegitimise others in contest for power and resources. While Kruger's (2006) inquiry is commendable in its ability to unpack the ideological struggle for power to control and own resources among veterans and politicians, the choice of the case study potentially speaks of the critic's intention. The critic's choice of a case speaks about his obsession with politics of detestation whose centrality is exposing the divisions in ZANU-PF's internal relations with freedom fighters as if divisions are solely visible in the ruling party and not in opposition parties such as MDC. The obsession creates a misleading analytical impression that these divisions are uniquely ZANU-PF when in fact they are bound to happen in any political institution. While Kruger's research has got its own shortcomings, the views that he raises facilitates the understanding of internal clashes within ZANU-PF party which potentially broaches diverse versions of patriotic consciousness.

Music is another medium that is deployed and operationalised to manipulate the electorate using ‘patriotic history.’ Thram (2006) analyses the manner in which ZANU-PF promulgated music nationalism in order to appropriate a particularised version of nationalistic struggle in its persistent campaigns to validate to the electorate that the on-going socio-economic and political instability in the nation is a continuation of the liberation struggle. The person who was the chief engineer propaganda machinery according to Thram (2006) was Jonathan Moyo, the former ZANU-PF Minister of Information and Publicity. He specifically examines the ways in which Jonathan Moyo devised strategies that used to influence musicians to release lyrics which sung the propagandised version of history by appropriating the 1970s Second *Chimurenga*. These songs were frequently televised propaganda videos and CD/cassette. They were performed to resist colonial oppression, and were to establish a propaganda machinery that was intended to maintain an oppressive system that threatens political opponents. Informed by this existential political situation, Thram (2006) contends that this appropriation of indigenous song/dance forms realised as “the ‘*Chimurenga* music’ of the liberation war has failed to achieve unification of the nation; and that rather, the propaganda’s manipulation of memory has offended the Shona cultural aesthetic that requires songwriters to speak the truth of their experience in their music” (*ibid*: 75) This reveals that the use of music as the propaganda according to Thram did not convince the citizenry rather it perpetuated their dissatisfaction with the regime’s performance.

The problematic aspect of Thram’s work is that it deliberately concentrates on song texts that he perceives as pro-ZANU-PF as if in Zimbabwe there is absence of music that is pro-opposition parties (for example MDC). The potentially subjective selection of the lyrics that support the ruling regime creates an impression that the Zimbabwean music arena during the post-2000 period is solely obsessed with romanticising the Mugabe regime. This exclusive outlook suggests that the critic is preoccupied with the politics of bitterness and frustration probably emanating from the hatred of strategies deployed by the Mugabe regime to sustain its political longevity. He is oblivious to think that music making is a neutral act yet it is vulnerable to manipulation. This manipulation is not even exclusive to ZANU-PF but it traverses the political divide as attested by several researches (such as Chitando, 2002b; Musiyiwa, 2013; Muwati, Mangena and Gwekwerere, 2013; Chinouriri, 2016). While Thram’s article has got its own pitfalls, the views that he raises help to understand the possibility of music to be manipulated for political expedience

which potentially broach particular versions of patriotic consciousness. However, the current study goes beyond this biased monolithic selection of songs to embrace an all-encompassing approach that include musical texts from diverse political parties and also interests groups as well as individuals.

Another ideological instrument that was used to disseminate propaganda inherent in ‘patriotic history’, as identified by historians, are historical textbooks. Maposa & Wassermann (2014) unmask the purpose of history that is taught in Zimbabwean schools through examining the contemporary history textbooks. Their study emerges from the realisation that since 2001 history became a compulsory subject in the nation. This shift points to value that history assumed in the Third *Chimurenga* political discourses particularly in disseminating historical narratives that champion the cause of the Third *Chimurenga* by appropriating narratives of First and Second liberation war to today’s struggles in the quest to indoctrinate the youths. Maposa & Wassermann (2014: 255) observe that “the discourses of war have intensified in Zimbabwe since the late 1990s leading to the growth of a historiography of patriotic history.” After reviewing the historical textbooks in relation to the concept of historical literacy, Maposa & Wassermann established that there is evidence of a ‘content-heavy curriculum’ in Zimbabwe to such an extent that existing historical textbooks follow a single narrative that is in consonant with ‘patriotic history’, although these works are produced in the early 1990s. What is commendable from the above argument is ability of Maposa & Wassermann (2014) to unmask the hegemonic propaganda of ZANU-PF embedded in history textbooks which effectively operationalises a particularistic version of patriotic consciousness that simultaneous sustains the political longevity of ZANU-PF and chase away all potential alternatives political players from the psyche of the electorate. Their work efficaciously unpack the polarisation of the liberation discourse. While their analysis unravels the possibility of history textbooks to be manipulated, this study specifically focus on the ability of the interplay of music and politics to engender diverse versions of patriotic consciousness.

Consistent from the above reviewed works is that Ranger has been the path-breaker in marshalling the arguments that unmask the purported tyrannical use of Zimbabwean war history by ZANU-PF to advance its self-perpetuating schemes under what he identifies as ‘patriotic history’. A plethora

of historians have become his disciples in pursuing his line of contention (Thram, 2006; Kriger, 2006; Tendi, 2008 & 2010; Ndlovu-Gatsheni and Willems, 2009; Ndlovu-Gatsheni, 2009a & 2009b; Willems, 2013; Maposa & Wassermann, 2014; Mpfu, 2016). For that reason, it becomes intellectually justifiable and convenient to conceptualise this line of intellection as ‘Ranger’s school of thought’ because their renditions have become a popular philosophical system that ideationally and conceptually contests the manipulation of historical narratives by ZANU-PF for self-aggrandising purposes. The Ranger’s school of thought identifies only one version, that is, a propagandised patriotic consciousness which is meant to support and defend ZANU-PF hegemony. While they effectively debunk the ZANU-PF’s limiting monocentric and monolithic patriotic rendition, the scholars make untenable suppositions that are premised on the conjecture that ZANU-PF has a single version and that there is need for alternative histories. The first presupposition is overinflated as the case might be divergent especially when one considers what is rehearsed by cultural texts such as musical texts, thus, within ZANU-PF itself they might many versions of patriotic consciousness. This assumption is shaped and given impetus by the thinking that ZANU-PF is one homogenous political party. The second premise is also untenable in that it recommends the need for alternative histories as if there are not available. This overwhelming assumption that there is paucity of alternative versions of patriotic renditions is oblivious in that there cannot be one version in the midst of diverse political actors within the ZANU-PF itself, MDC among other political actors.

Scholars such as Ndlovu-Gatsheni and Willems (2009); Ndlovu-Gatsheni (2009b); Willems (2013); Mpfu (2016) focus on the manipulation of national holidays and functions through speech and music galas to propagate political discourses that actualise ‘patriotic history’. In this, they argue that public media have been key in publicising these national events which featured the former President Robert Mugabe’s speeches and the supporters of his party. Willems (2013) focuses on the semantic shifts, aesthetics and jubilations of the country’s independence. Of concern to Willems (2013) is the manner in which the ruling regime deployed the ‘Independence Day Celebrations’ to politically discredit the opposition. Due to this purported political pursuit, the Day was completely given a new appearance from commemorating the nation’s birth into a contest “through which ZANU-PF sought to justify its own rule” (Willems 2013: 22). In the same vein, Ndlovu-Gatsheni’s book entitled *Do Zimbabweans exist?* (2009) interrogates the prescriptive

constructions of the nation by the Mugabe regime and reaches a position that ‘Zimbabweans do not exist.’ He establishes that due to the devious strategies, operationalised by ZANU-PF, which sought to praise vociferously its political brand Zimbabweans were swindled into believing an imagined cohesive nation. His work in a way potentially exposes ZANU-PF’s exclusivist attempts to construct a nation outside the participation of the general populace. This exclusivist tendencies potentially broach mutually exclusive patriotic renditions. While these two critics’ researches unravels the abuse of history by the ruling regime, their works are useful in understanding the brand of politics that may abuse history for political expedience. The potential for (ab)use of history helps locate the interpretive contestations in the history of Zimbabwean political thought, a platform that can engender diverse versions of patriotic consciousness.

Ndlovu-Gatsheni and Willems (2009) center on issues of nation-making, politics of commemoration and cultural nationalism by tracing the antecedents of cultural nationalism before the 2000s, and examining artistic forms that were promoted as part of the Third *Chimurenga*, with a particular focus on music galas, bashes and commemorations. This is intended to conceive the nature of nation that was being performed, commemorated and eulogised during the 2000s. In marshalling their argument they utilise Mugabe’s speeches that orbit around national holiday commemorations to illustrate the restrictiveness of ZANU-PF’s version of citizenship. They unpack how these national events in particular music galas helped the ruling regime to legitimate its political longevity simultaneously delegitimising “the MDC as a party without liberation war credentials and a threat to the country’s ‘independence’ and ‘unity’” (*ibid*: 946). While their analysis unmask the purported manipulation of liberation war experience by the ruling regime, it is useful in understanding the possibility of history to be (ab)used for political expedience. This potential for (ab)use of history helps in locating the interpretive contestations which shape and engender diverse versions of patriotic consciousness.

Focusing on national holidays also, Mpfu (2016) examines how former President Mugabe’s speeches during commemorations were used to propagate a brand of politics that “carve a dictatorial, exclusive, toxic and narrow version of national being.” He observes that:

A study of national holidays in the Zimbabwean context exposes the malleability, fragility and contestability of 'official' notions of nationhood as imagined by Zimbabwean President and the ruling ZANU-PF's leader – Robert Mugabe. National holidays have been adulterated by Mugabe who, when presiding over them, fuses the personal and national by speaking as an individual, President of the country and leader of ZANU-PF for politically expedient ends (Mpofu, 2016: 28).

What is evident from the above criticism of the ruling regime's purported deployment of national holidays is the claim that these national commemorations were selfishly used to sustain the political longevity of ruling party at micro-level and its leader at macro-level. This is noticeable by the Mpofu's confrontational attack of Mugabe's manipulation of commemorations to disseminate the ideological persuasion of his party. Notable in Mpofu's tone is the manner in which the speeches created a political spectacle that venerate Mugabe to be an uncontested leader in the Zimbabwean political landscape. While Mpofu's analysis unpacks the manipulation of liberation war legacy by the Mugabe regime, it is useful in grasping the possibility of history (ab)used for political mileage. This potential for (ab)use of history helps in grasping the interpretive contestations which shape diverse versions of patriotic consciousness.

The above brand of politics that elevates Mugabe into an uncontested political protagonist and celebrity has resulted in Ndlovu-Gatsheni (2009a) making an attempt to understand the political behaviour and thought of Mugabe as both a political protagonist of the black community and political antagonist of Europe and opposition parties in Zimbabwe. He analyses the diverse representations of what he calls 'Mugabeism' and how various political actors have invested into its meaning across the colonial and post-independence history of the nation. Ndlovu-Gatsheni (2009a: 1139) specifically examines Mugabeism as "populist phenomenon propelled through articulatory practices and empty signifiers." He further asserts that it can also be read as "a form of left-nationalism; as Afro-radicalism and nativism; a patriarchal neo-traditional cultural nationalism and an antithesis of democracy and human rights" (ibid). He observes that Mugabe has deployed colonial, nationalist, postcolonial and precolonial history to sustain and support his political views. His work stems from the realisation that President Robert Mugabe of Zimbabwe is largely one of the most controversial political leaders stemming from the year 2000, attracting

both admiration and condemnation. He provides a conceptual description of what he termed ‘Mugabeism’ as:

A summation of a constellation of political controversies, political behaviour, political ideas, utterances, rhetoric and actions that have crystallised around Mugabe’s political life. It is a contested phenomenon with the nationalist aligned scholars understanding it as a pan-African redemptive ideology opposed to all forms of imperialism and colonialism and dedicated to a radical redistributive project predicated on redress of colonial injustices. A neoliberal-inspired perspective sees Mugabeism as a form of racial chauvinism and authoritarianism marked by antipathy towards norms of liberal governance and disdain for human rights and democracy (Ndlovu-Gatsheni, 2009a: 1141).

Emanating from above description of Mugabe’s political behaviour and thought is the claim that this political figure has numerous ideological faces; one that is pan African and the other which is authoritarian in the eyes of the pan-African community and the neoliberals respectively. The neoliberals and White community visualise the pan-African loyalty to Mugabe and his regime as jingoistic. The criticism levelled on him by the neoliberals and White community in general invests in personality erasure of Mugabe at local and global levels to the extent that Ndlovu-Gatsheni’s (2009a) tone, in his criticism of Mugabe, is hypnotised with exposing his alleged despotic tendencies particularly from the post-2000 dispensation.

The above perspective expresses a feeling of intense aversion towards Mugabe and is similar to Mpfu’s sentiments. Due to this, Ndlovu-Gatsheni (2009a) and Mpfu (2016) as well as the generality of Ranger’s school of thought have become obsessed with the politics of frustration and bitterness, potentially influenced by the hatred for Mugabe’s gerontocracy, permeating from years of crises which in their lens were mainly chartered by poor governance. This preoccupation makes the critics of Mugabeism reluctant to unpack the political philosophy that undergirds Mugabe’s political success despite his glaring failure to address post-2000 economic challenges. Influenced by the neoliberal rights discourses, these critics are acrimoniously preoccupied with the politics of exposing Mugabe’s authoritarianism. Thus, it is incessant necessary for academics to move away from the politics of bitterness and unravel the adaptive nature of Mugabeism to internal and external political pressure. This will enable one to unpack how Mugabeism has been strategic and tactical in thwarting all potential political threats that manifested in the country’s political

landscape. Even unmasking the role played by music in cultivating a synthetic ideation that scatters, circumvents, sways and puzzles both national and international political pressure whilst manipulating the ruling party's internal discourses. While Ranger's school of thought and largely Ndlovu-Gatsheni (2009a) have identified the way various mediums, especially the state-controlled media, have been used to create a well-crafted media spectacles around the Mugabe cult what remain essential to unpack is the tactical, strategic and sometimes accidental ploy that has strengthened Mugabe's local roots which gave him a bedrock to tackle international vilification. This creates a gap for a forensic analysis that juxtaposes international antithetic portrayal of Mugabe vis-à-vis how he has managed to manipulate the anti-Mugabe discourses into signs of triumph. The current study is motivated by this yawning gap and evaluates how international criticism of treachery ironically elevated him into an international celebrity, global political protagonist for the global black community whilst simultaneously establishing him as an antagonist to the West. It goes beyond to unmask the diverse versions of patriotic consciousness which shape his political philosophy that can be extrapolated from the behaviour and thought of Mugabe as a political figure as evoked by Zimbabwean music.

2.3 Perspectives on musical culture of Africa

Africa has a robust musical heritage which reveals how art is intricately interconnected to diverse vicissitudes of life. This conjures the need for contemporary African scholarship to facilitate African people's reconnection with their precious classical African ethos in the aftermath of centuries of life befuddlement, chartered by nonparallel and similitude systems of colonialism and neocolonialism. This necessity is furnished even more urgently by the unfolding quest for an African renaissance which, as is progressively becoming clear, has to be grounded in the African worldview in order for it to yield life-affirmation. This section speaks to the above imperative through reviewing literature that exposes the conceptualisation of music in Africa in antiquity. The dictum 'the classical musical culture of Africa' is carefully preferred to revisit the place and role of African music in the quest to shape Africa's contemporary musical conception. This underscores the necessity for Africans to grasp the distinctive particularity of their music-making as a people of equal academic standing to the rest of the world. This segment on literature review speaks to the need for Africa to reconstitute itself as a legitimate centre of highly consecrated

musical excellence. This entails not only revisiting and re-inscribing the African music's philosophical heritage in the present but also envisioning a redefined and reconfigured musical standing. It also entails dismantling the mythic basis which has and continues to discombobulate African musical conception chartered by exotic musical analytical approaches which potentially fail to fully appreciate the distinctive autogenous musical peculiarity of Africa. The section's taking on the past is that rather than being taken as a misplaced desire to march forward to; the past should be taken as an avatar for reconciling Africans into Africanness. The past should be a source for conceptual re-accrediting and re-accustoming of African musical and epistemic significance. The African musical experiences should be the source for interpreting its people's musicality. This imperative is essential in re-igniting, in African people, the power to believe in their unique unadulterated musical heritage.

The most comprehensive study on the classical elements of musical culture of Africa is provided by Nketia (1975) in his work entitled *The Music of Africa*. He surveys the musical traditions of Africa in relation to their historical, social and cultural contexts, including Africa's approach to musical organisation, musical practice, interlaced with the significant aspects of life. His observation is that the "study of African music is at once a study of unity and diversity and that is what makes it exciting and challenging" (*ibid*: 5) This reveals that an inquiry on African music contains a variety of musical expressions, sharing commonalities which do not only stimulate interest and discussion but also require the full use of music abilities as well as resources. In surveying the musical traditions of Africa, Nketia (1975:11) demarcates the portions of the continent Africa which constitute autogenous characteristics of African music:

It is now common knowledge that the continent of Africa is not as culturally homogenous as has been generally assumed. North Africa is inhabited by societies whose languages and cultures are very closely related to those of the Arab world of the Middle East, while the southern portion is dominated by settler populations from Europe. By extension, the music practiced by these societies belongs to stylistic families outside Africa.

While Nketia's exclusion of the Arabic musical traditions to indigenous Africa is justifiable; the exclusion of Southern Africa is problematic. He leaves out Southern Africa probably on the basis that this portion of the continent was still under colonial rule at the time of his writing. His

exclusionary choice seems to have been influenced by the mentality that since Southern Africa was still under European domination, then its musical culture has been acculturated to the extent that it has lost its roots in Africa. However, such a position is inequitable since in Southern Africa there are other musical traditions which remained unadulterated despite the colonialists' attempts to impose their own musical practice. For instance Berlina (1978) focuses on the classical mbira instrument and the music ensemble which involve this musical instrument among the Shona people of Southern Africa and Zimbabwe in particular. The same hybridisation that Nketia seems to claim exist in Southern Africa is also noticeable in other parts of the continent. Thus, there are classical musical tropes which remained, for instances scholars such as Maraire (1991), Jones (1992) and Chinouriri (1998) attest to the fact that the mbira instrument and numerous musical instruments of Zimbabwe remain authentic avatars for African organology. While Nketia's book has got its own pitfalls, the views that he raises on the utility role of African music furnish useful insights on the appreciation of Zimbabwean music which has a portion of existence in African music. This is essential because a true understanding of the uniqueness of Zimbabwean music remain incomplete if the classical musical culture of Africa is not considered.

It is in this above context that Agawu (2009) in the article *Defining and Interpreting African Music* problematises the definition of the phrase African music. He asserts the "term 'African music' covers a vast terrain. Understood as music made by Africans, one is immediately faced with two questions: who is an African? And what is music?" To this effect, he provides a workable definition of Africans by stating that Africans are people who originate from the African continent [that is] black Africans, as is commonly understood" (*ibid*: 7). This description demarcates African people on the basis of black race as well as descent. Predicating the definition of African music on his description of the term African, Agawu defines African music as "music made by Africans" but alludes to the problematics of using this definition highlighting that it's not so simple after all. He brings to the attention the existential veracity that the term music, used in the phrase African music, has no ready equivalent in almost all African languages. However, the absence of a term does not necessarily mean the absence of the musical phenomena in Africa. While Agawu's analysis of the African music is useful as it proffers a fundamental foundation for the study of the utility role of African music, this study specifically focuses on the interface of music and politics in Zimbabwean context.

In the same line of intellection as that of Agawu (2009), Chernoff (1979) makes reference to the 'global Africa' in which Africa stretches beyond the continent of Africa to encompass the people of African descent in the diaspora:

“Africa” is a concept, a broad generalisation we may use for various reasons, yet the academic stand against simple reductions is not without foundation. Among the metaphors of African unity, racial ones are spurious; geographical ones omit the African people spread throughout the Americas; historically, politically, and economic ones are unrealized; and cultural ones are often vague and inaccurate. Discussing “African” music, therefore, we must recognise that, academically, we are examining music as potential evidence for a conception of Africa. What so many people accept is that there is an essential African style which can be perceived in the different musics of African people (Chernoff, 1979: 27).

The above excerpt captures that Africa is a generic idea generalised from particular historical facts which affirm that people of African descent, wherever they may be, have similarities which connect them. Thus, the concept becomes an effective tool for reflecting on African music as a culture-specific evidence that act as an embodiment for the conception of Africa. Despite the fact that people of African descent have different cultures, the indisputable fact is that they do have a musical style that traverses their nations.

Nketia (1975) brings to attention the classical impetus that drives music making and participation. He observes that in Africa, music-making is organised as a social event. In this, public performances takes place on social occasions, that is, occasions when people of the same community come together. Participation in music is largely involuntary, as imposed by one's belonging to a particular community, although there are instances where it may be voluntary:

Although active participation in music making is encouraged, participation differs with respect to performing roles, and skills and knowledge that individuals playing in a given role bring to bear on a performance. Moreover, the performing roles that individuals can assume in any given situation are limited (Nketia, 1975:33).

Evident from the above, is the distinctiveness of music culture of Africa where inasmuch as Africans value music talents of individuals, everyone has a portion to play or participate. The philosophy behind this uniqueness is that African musical tradition cherishes interaction rather than isolation, involvement rather than detachment in music-making. Thus, African societies encourages everyone to have a role to play in music making, although it recognises the existence of individuals with unique talents of leading others in music making. While Nketia does not study Zimbabwean music in particular, his views on music-making are useful in the current inquiry because they reflect on the distinctive particularity of African music.

Realising the veracity of the above peculiarity, Nketia (1975) brings to the spotlight the attributes of the musician who assumes the role of leading others in music making. In identifying these qualities, he surveys diverse societies across Africa. From the Dangomba, he observes that:

The qualification for leadership rests on three factors. A leading drummer must know Dangomba oral literature and the traditional history of the area, in particular the chronicle of the chiefs and the by-name and praise name of each of them, for a lead drummer is a person who chants these in the course of a performance. Second, it is expected that he should have a sweet voice, since he has to sing, however, this is not as important as the first qualification. An experienced drummer who has knowledge of oral tradition but has a poor voice because of his age, for example, may still retain his leadership and respect among the elders of the area, even though his singing may not meet the approval of the young people. Finally, he should have a supple wrist. That is, he must have executant abilities and the skill to produce the right kinds of tones and dynamics of his drum. When a performer has all three qualities, he is highly respected (Nketia, 1975: 53).

The above musical culture of the Dangomba reveals that a musician has a bundle of qualities which his or her society expects the artists to possess. Main to these attributes is the artist's knowledge of orature and history of his community. A pleasant voice is required but does not supersede the oratorical and historical requirement. The experience of the musician in appropriately discharging his/her oratory and historical knowledge is greatly valued than the pleasantness of his/her voice. Ultimately, the musician is expected to be a performer who is flexible in blending musical elements that are appropriate for a specific situation.

Similar to the Dangomba musician is the maxim that among the Akan, a good:

Singer must have a knowledge command of language. He must be able to improvise texts, fit tunes to new words, to set tunes to words extemporaneously, and to remember texts, so that he can recall verses of songs or the leading lines. If someone who is good at this does not have the right quality of voice, he may achieve some recognition in the music on his culture through the social groups into which he is gradually absorbed and through the activities with which he takes part (Nketia, 1975: 54).

The above excerpt shows that African people place emphasis on the musician's ability to command language. One of the factors that informs the conceptualisation of a good artist is his/her ability to package language, when singing, in manner that he/she without prior preparation introduce new words linking them with the old ones. Nketia's book provides critical insights, particularly on the social and semantic dimension of musical meaning as well as the dynamics of good art and artists, vital in appreciating utility role of African music. The ideas he raises are useful in the present research whose concern is Zimbabwe but with special reference to the interface of music and politics.

In as far as the criticism of the musical performance, Chernoff (1979) observes that criticism is presented every moment: it is a part of the context and a part of the art. It is visualised and proffered as "an act of participation and a gesture of support to help the artistic effort achieve its communal purpose, and to systematize the criticism would destroy the integrity of the event." (1979: 33). This positions that African critical appreciation of a work of art is shaped by the need to maintain harmonious interaction in correcting and listening to a musical piece. The critics are deeply involved rather than detached in music-making to the extent that their criticism is a measure of their concern that the quality of their art which is intimately connected with the quality of their lives. This establishes that music making is a collective responsibility which reflects on the consensus effort in generating a quality of work art that is an avatar of African life.

Nketia (1975) accentuates the symbiotic relationship between music and language in which music is understood as a communicative mode. To him music is a form of vocal sounds for auditory communication:

The most far-reaching influence is exerted by the verbal texts to which song are set. African traditions deliberately treat songs as if though they were speech utterances. There are societies in which solo poetic recitations both spoken and song, have become social institutions (Nketia, 1975: 54).

The above communicative potency of music speaks to the functionality of music as language. Music as language is used as medium of instruction to convey diverse issues of the society:

African societies are so conscious of the relationship between music and language that they extend its use to instrumental forms. .. The treatment of the song as a form of speech and music arises not only from stylistic considerations or from consciousness of the of the analogous features of speech and music, it is also inspired by the importance of the song as an avenue for verbal communication, a medium of creative verbal expressions which can reflect both personal and social experiences (Nketia, 1975:54).

Evident from the above quotation, music is a medium of communication that traverses diverse human contexts. The communicative properties of music are hinged on the lyrics' capacity to weave words and figurative expressions in manner that conveys human feelings and thoughts. Music has an expressive urge that positions it as viable medium of expression with freedom of expression and freedom from blame. Conscious of this verity, Nketia (1975: 204) asserts that "sometimes what cannot be said in speech can be started in song: someone who wishes to complain or cast insinuations may find it more effective to do so in song than in speech." This reveals that song lyrics equip the musicians with the liberty to convey what is on his/her mind; by taking advantage of the rhetoric inherent complex attributes.

Nketia (1975) brings to the spotlight the fundamental imperativeness of the intricately interwoven relationship between African music and the African philosophy of life. He makes it abundantly clear that "...song texts are a reflection of the culture of which they are part" (*ibid*: 204). This

reveals that there is a symbiotic relationship between lyrics and a people's ways of life in that the earlier mirror the realities of the later respectively. It becomes essential to consider what is the message of what is conveyed in music realised as musical content in as much as the form of the song texts are also integral:

...the functional use of song should not make us overlook the importance of the musical content of the songs. It is true, of course, that some songs give equal or greater weight to the words than the music, while others give more attention to the structure and form of the music than the words (Nketia, 1975: 204).

Emanating from the above excerpt is the realisation that songs differ in their emphasis of form and content. While there are songs which put more weight of content, there is also a category of music which places much emphasis on form than content. This awareness is critical in understanding African music because both form and content are crucial musical features which are conveyed through language. Against this backdrop, Nketia (1975: 205) articulates that:

The conception of a musical piece and the details of its form and content are influenced not only by its linguistic framework or literary intention, but also by the activities with which it is associated. Music performed in contexts that dramatise social relations, beliefs, crises, history, and communal events naturally develop a dramatic orientation and stress the use of sound materials, texts and elements of structure that stimulate or provide avenues motor behaviour.

The above excerpt reveals that music through its form and context packed through language in specific contexts has the expressive capacity to communicate diverse societal issues. Blacking (1974) shares similar sentiments on the ability of African music to communicate the realities of humanity. To Blacking in Africa there cannot be music without humanity:

... the creation and performance of music is generated first and foremost by the human capacity to discover the patterns of sound and to identify them on subsequent occasions. Without biological processes of aural perception, and without cultural agreement among at least some human beings on what is perceived there can be neither music not musical communication (Blacking, 1974: 34).

The above quote attests the centrality of humanity in the generation and performance of music in Africa. Music is a synthesis of human action and thought. Human activities are intricately interwoven with music production.

Conscious of the above assayed centrality of humanity in music making and performance in Africa, Blacking (1974: 34) notes that “music is a product of the behaviour of human groups, whether formal or informal; it is humanly organised sound.” The phrase ‘human organised sound’ brings to the fore that music is a synthesis of the actions and thoughts of human beings released in sound through words and instruments. Against this backdrop, Blacking (1974: 35) defines music as “sound that is organised into a socially acceptable patterns.” This reveals that it is society that judges and approves what is musical. Music, therefore, becomes an art that conform to societal expectations. While the current research benefits from Blacking’s definition of music, it goes beyond that to concentrate on the interface of music and politics in interpreting patriotic consciousness.

In discussing the above issues, Blacking (1974) regrets and amends the shortcomings in his background which is characterised by White racist centred prejudices about African music. He admits that due to his Western educational background Blacking tended to regard African music as the ‘other’. In the same line of thinking, Chernoff (1979) unmasks the misconceptions about African music especially in the Western academic circles. Expressing this concern, Chernoff (1979: 27) observes that:

If you ask people what African music is like, most will with little hesitation and great confidence tell you that African music is all drumming: Africans are famous for their drumming. It is exactly this mass impression that ethnomusicologists, those people who study the music academically, love to correct. Anyone reasonably well-informed about music-making in Africa will immediately react against such a naïve notion by citing a wealth of musical instruments: xylophones, flutes, harps, horns, bells.

The above observation exposes the popular European misconception about African music in which they stereotypically conceive it as only restrictively drumming whereas the drum is just but one

musical instrument which is part of a musical ensemble in the African context. This view of limiting African musical instruments and music in general to the drum has also been refuted by Nketia (1975) who dedicates a chapter in his book on musical instruments in Africa. At dialectical level, restricting the music of Africa to drumming is synonymous with the pejorative claim that African music is all about making a chaotic noise.

The above mentality is in consonance with the Eurocentric thought in their way of approaching African arts. Chernoff (1979: 28) confirms this intellection:

Most Westerners cannot find anything particularly musical about a group of drums, and their judgements, therefore, seem only to demonstrate their ethnocentric biases. People from Western cultures historically have had a difficult time understanding anything African. Those who dislike African music respond to it in several ways. Some say that they are bored that the music is so monotonously repetitive that it just dulls the senses. Others, alternatively, say that the music is so complicated rhythmically that they get confused and cannot make any sense of it. These people are likely to add that because they cannot figure out any pattern, they feel threatened that either the monotony or the confusion might take them over, and they do their best to ignore the unpleasantness. Less tolerant people have felt their sanity or their morals challenged, and in the past some of them even took the truly remarkable step of forbidding Africans to make music. Those with an open mind wish the music was more quiet.

The above excerpt suggests that Europeans approach African music on their own conceptual terms which make them fail to appreciate African musical culture. The failure is racially operationalised with the intention to dehumanise African people as human species who cannot come with properly coordinated patterns of music.

What is alarming, and divergent to pejorative judgements on African music, is that there is a portion of Westerners according to Chernoff (1979:28) who cherishes African music:

Yet there are many Westerners who love African music. To them it seems to translate, they might say, into visual patterns of physical movement. Such Westerners overcome their frustration by eliminating the need to find the beat: they express themselves any way they like, they say, and appreciate the feeling.

This divergent reception of African music by Europeans confirms that those who accept African music affirm the feelings of those who reject it. This presents an ambivalent reception; in which neither admirers nor detractors can relate to the music by making distinctions among the rhythms. However, “popular Western attitudes towards African music, whether affirmative or negative, are alike in emphasizing an awesome distance between Western and African sensibilities and in involving the topic of African music with the extremely ambivalent connotations of the word “primitive”” (Chernoff, 1979: 27). This reveals that European mixed feelings on their reception of African music seek to maliciously advance derogative myths that obliterate Africa’s contribution to human civilisation.

Blacking (1974: 28) rue this stereotypical preconception by acknowledging that:

It was the Venda people of South Africa who first broke down some of my prejudices. They introduces me to a new world of musical experience and to a deeper understanding of “my own music.” I had been brought up to understand music as a system of sound of ordering sound, in which a cumulative set of rules and an increasing range of permissible sound patterns had been invented and developed by Europeans who were considered to have had exceptional musical ability.

Blacking foregrounds the various ways in which African music is intricately interlaced with humanity. He surveys the musical ability of the Venda people in the “context their social and cultural expression” (Blacking, 1974: 6). One of his main observation is that to the Venda of Transvaal music plays a profound role in their life to an extent that “even the White settler who suffer from the demented logic of apartheid readily admit that the Venda are very musical people” (Blacking, 1974:6). This shows that Europeans do not have the same kind of musical orientation as that of Africa, in that the earlier isolate music from social context whereas the latter accentuates the verity that music cannot be divorced from the cultural context. This is sync with the Chernoff (1979: 26) who observes that “most people in Africa do not conceive of music apart from its community setting and cultural context means that the aesthetics of music, the way it works to establish a framework for communal integrity, offers a superb approach to understanding Africans’

attitudes about what their relationship to each other is and should be.” This affirms that African music’s function is linked closely with community activities.

Blacking (1974) speaks about the power of African music in that it is omnipresent and omnipotent in that music is found everywhere having unlimited power to influence humanity. For this reason, music is able to penetrate every sphere of life, inculcating in people the cherished and valued way of life of a particular community:

Music is played while we eat and try to talk, it is played between films and at the theater, it is played as we sit in crowded airport lounges, and ominously as we wait in the plane to take off, it is played all day long on the radio; and even in church few organists allow moments of silence to intervene between different stages of the ritual (Blacking, 1974: 20).

The above excerpt affirms the reflective power of music in that it penetrates every sphere of life. Music is ubiquitously found in every sector of the society with an unlimited power to intervene and exert influence on societal developments. While Blacking’s analysis of the African music is useful as it proffers a basis for the study of the uniqueness of African music, this research specifically focuses on the interface of music and politics in Zimbabwean context.

Chernoff (1979) provides an ethnographic description of African music. His interest is an interpretation of his experiences with African musical life in order to understand African music. His research is premised on the claim that “African music does not require a theoretical representation or an explicitly interpretative understanding” (1979:4). This affirmation is shaped by the conviction that European-centred musical theoretical perspectives cannot adequately represent African music in its autogenous essence. He specifically focus on a description of some general characteristics of African music which enable him to appreciate the aesthetics of African music. Through this aesthetic appreciation, he is able to tap into the African people’s style of living and their sensibility towards life, revealing the cultural patterns, ethical modes, and standards of judgement. His aims of embarking in this kind of an inquiry on African music is first and foremost to help Western readers appreciate African music and demonstrate how African music fits into the flow and rhythm of African culture as well as to use music as the basis for a portrait of African

culture that will have meaning and clarity for those people who have a personal or historical interest in the image of Africa.

The two main gaps in the academic study of African music, according to Chernoff (1979) are the paucity of a unifying framework for analysing African music in its autogenous form especially a theoretical paradigm for integrating musical analysis with social analysis. This observation stems from the realisation that the academy has been saturated with European approaches and theoretical perspectives which compartmentalise the analysis of music into form without context. This has resulted in the European academics advancing malicious myths that seek to marginalise Africans as a people who do not have equal musical standing to the rest of the world. This attitude of othering everything African is especially spurred by the European thought which seeks to achieve monopoly in creating analytical frameworks for interpreting music. Through this supremacist mentality, Europeans aspire to marginalise African musical cultures and the discursive paraphernalia that they should bring to the multicultural table from which the world should draw inspiration as it morphs into a global village. This exclusionary Eurocentric mentality is especially spurred by the myth that since most of African musical expressions are oral, they are inferior and insignificant. While this myth is critical in the Eurocentric onslaught for self-exculpation and self-congratulation, it is exorbitant in the quest for logical, sustainable and humanising social, cultural and intellectual values. It erases and rubbishes African musical contribution to world culture and civilization. Thus, it becomes clear that there is need to re-centre African musical knowledge in the interpretation of African musical phenomena, particularly given that in the African experience, there is abundant evidence which attests to the failure of European frameworks to adequately and correctly interpret the symbiotic relation between African experiences and their musical culture. His critical insights are vital for this research as they focus on a plethora of issues that relate to the uniqueness of African music-making. While the current study benefits from Chernoff's ideas, it approaches music within the context of national politics to interpret diverse versions of patriotic consciousness. The researchers advances the argument that the interface of music and politics in Zimbabwean political history potentially broaches diverse versions of patriotic consciousness.

2.4 Global perspectives on the intersection of music and politics

The symbiotic interrelation between politics and music reveals that music reflects politics whereas politics manipulates music. Politics intervenes in the course of music production, dissemination and consumption. It exerts pressure on the music stakeholders involved in the making of music through various ways. Politics interferes with the platforms for broadcasting music as well as the artist's liberty to freedom of expression and freedom from blame. Music is able to confirm the existential realities of a nation which equips it with the capacity to (re)cast politics since it is intricately interwoven with political developments of any society. It reflects and interacts with the politics of any nation. Music becomes a usable medium for political participation in national politics and a tool for political mobilisation of the people for various ideological orientations in varied moments in the history of any nation. This makes music open to manipulation from various political actors in any country's politics. These interfaces between music and politics engender a fecundating ideational platform for discussing ideological contestations on Zimbabwean politics which potential broach diverse versions of patriotic renditions.

Lockard (1998) analyses the intersection between popular music and politics in Southeast Asian countries such as Thailand, the Philippines, Indonesia and Malaysia/Singapore. His focus is the interaction of music with the expression of political protest, the role of the artist as a political participant and the ways in which music can be manipulated to incite pressure that cause change of political systems and situations. Lockard's research provides critical perspectives that are crucial in appreciating the conceptual dynamics of the intersection of music and politics. The ideas he generate are vital in this research whose concern is Zimbabwe but paying particular attention to how the interplay of music and politics engenders diverse versions of patriotic consciousness. His analysis establishes the possibility of conceptualising the (ab)use music for political expedience.

The most comprehensive work on the intersection of music and politics is provided by Street (2012) focusing on the dimensions which disclose the interrelation between music and politics. The book accentuates that "music does not just provide a vehicle of political expression, it is that expression" (*ibid*: 1). This submission, besides making the boundaries between music and politics

indistinct, affirms that music is politics in itself. This reveals that rather than music being solely a carrier of politics, it is in itself the politics because it holds opinion(s) with respect to political questions in any nation. Street looks at how the state manipulates music with the intention to control the people arguing that music “is deeply implicated in the institutions that organise politics.’ This reveals that music is culpably involved in political organisations. In discussing this, Street surveys varied case studies and examples across the world, although he mainly concentrates on Western popular music which makes him largely Western than African or Zimbabwean in particular. Although his insights are conceptually credible on the interface of music and politics, their inadequacy might be that of a cursory glance on realities in various African nations. However, this does not mean that in the current inquiry, his conceptual contributions in general occupy an adjunct position but rather they are a conceptual base that guide the ideational capitulation about the interactions of music and politics.

2.5 The intersection of music and politics in Africa

Music in Africa has and continues to be a site for articulating political discourses and discussing politics (Allen, 2004; Mutonya, 2004; 2010; Muhammed, 2013; Mapuwei and Orina, 2013). It is in this context that Allen (2004) analyses the intersection of music and politics in African context. She specifically focuses on the power and function of music in African politics, identifying the capacity of music to show individual and group agency, highlighting the problematics of interpreting the meaning of music. In discussing the diverse roles which music plays in politics, she established that music is a site for capturing the agency of an individual or a group. Her article also accentuates the advantage which music has over other art forms in Africa, that is, it is transmitted through various means such as the radio, internet just to mention but a few. In this, she observed that meaning in music is not easily definable or controllable. To her, politicians and intellectuals struggle to control and domesticate meaning respectively. She highlights that the audience and composer of music can have differing interpretations, in which the audience may interpret meaning in a way that was not intended by the musician. While the current study examines the contribution of the interface of music and politics to patriotic renditions in Zimbabwe, Allen’s views on the intersections of music and politics help illuminate on a number of issues, specifically the dynamics of the power and function of music in politics as well as the problematics of meaning

making which are vital in discussing the contestations over the meaning of patriotic consciousness as interpreted by diverse political actors.

Mutonya (2004) traces the partisan nature of Kenyan music and musicians from the colonial period to the present, identifying the ways in which music served numerous differing sectarian interests during this era. He unravels the manner in which the ambivalent space within which artists operate influences and shapes their music, paying specific focus to political context. This establishes that message in music is shaped and given direction of focus by the political setting. His research demonstrated how officialdom in postcolonial Kenya has endeavored to construct, deconstruct and reconstruct the meaning of patriotism saturating the public space with, its own version of patriotism. While Mutonya's analysis reveals how patriotism is contested in Kenya through music, his work and the current research are bound by a shared concern which traces the evolution of the interpretive clashes on patriotism and the search for multiple patriotic renditions in Zimbabwe.

Mutonya (2010) centres on songs from two Kenyan musicians which are Joseph Kamaru and Eric Wainaina to analyse postcolonial music as one of the salient sites of contestations between the ruling elite and ordinary people. His inquiry emerges from the realisation that numerous decades after attaining independence, most African states have continually failed to fulfil the needs of their citizenry. Among other forms of expression this grand postcolonial disillusionment according to Mutonya has been expressed through music. Musicians have employed it as a force that engage in political contestations by constructing alternative voices contrary to officialdom, in its reactions to the postcolonial problems. As such, Mutonya argues that music in Kenya, provides alternative sites for contesting and subverting some of the repressions put in place by top echelons in governments. This reflective capacity of music to react to various postcolonial contestations creates an intellectually fertile ground for discussing the diverse ideological persuasions of musicians which potentially engender diverse patriotic renditions.

Mohammed (2013) analyses the discursive features of selected political lyrics of the 2011 elections in South-western Nigeria rallies which he visualises as an integral component of political cultures in most participatory democracies. He isolates songs as a system of signification in political

rally discourse with a view to describe their peculiarities. Mohammed uses the linguistic dimension to examine songs as vehicles of multiple “significations transcending territorial corridors of entertainment but ultimately devolving into a myriad of ideological, psychological, socio-cultural and idiosyncratic imperatives” (2013: 263). He established that music is an efficacious political communication mode, demonstrating that there exists an inextricable connection between music and politics as a great deal of political communication at rallies is done through political music. He also demonstrated that “political songs in the discourse has shown that the discourse participants who produce the song texts bring to bear their social, religious and cultural knowledge in generating songs in the discourse even though those songs serve purely political purposes” (2013: 264). He observes that “political songs are used at political rallies to annoy political opponents, praise political leaders as well as assure them of victory in forthcoming elections” (2013: 265). While Mohammed’s analysis of the use of music in electioneering is useful as it proffers the basis for unravelling the dynamics on the manipulation of music by politics, the current study specifically looks at this manipulation within the context of patriotic renditions. Again, the present research does not limit itself to the election phases but embraces an all-encompassing approach that include diverse historical periods, from 1970-2015.

Mapuwei and Orina (2013) analyse Kanindo music’s function in promoting peace and unity in East and Southern Africa. They contend that music can be visualised as the major factor of development for Kenya and Zimbabwe in its ability to interrogate social practices. Although these scholars seem to restrict music within the precincts of social function, one disputable fact is that music’s influence in a society goes beyond the social matrix to encompass the political dimension. While Mapuwei and Orina’s conceptual construct of the function of music is limited to the social context, their research raises views which help the current study to grasp the unifying power of music.

2.6 The intersection of music and politics in Zimbabwe

Music is strongly interconnected to political proceedings in various historical epochs. Music reflects on developments that happens in any society. Conscious of this reflective capacity of music, academics which include Kwaramba (1997), Tourino (2000), Vambe (2000; 2003; 2004a; 2004b); Palmberg (2004), Pfukwa (2008); Gwekwerere (2009), Musiyiwa (2013), Muwati, Gambahaya and Mutasa (2013) as well as Marongedze (2013) discuss the varied functions that music has played in reflecting on Zimbabwean political proceedings at specific points in history. The central connecting thread of these academicians is that due to the power of music to rehearse political happenings; the national politics cannot be studied outside the purview of the interplay between music and politics.

Tourino (2000) focuses on the interaction of local and what he calls the ‘global’ processes; identifying issues of homogenisation and cultural heterogenisation. He deals with these dynamics through analysing style as well as social history of urban music in Harare during the 1930s to mid-1990s. Theoretically, his quest is to clarify continuities and parallel cultural effects of three oppositional phenomena which are of colonialism, nationalism and cosmopolitanism by arguing that the Zimbabwean case demonstrates how ‘cultural globalisation’ happens through colonisation, nationalism, and postcolonial state policy. To make clear the validity of his contention, Tourino (*ibid*: 10) traces the musical path which were followed by black artists focusing on how they imitate Western music celebrities. He is particularly interested in the development of various urban-popular genres such as jit and ‘mbira-guitar’ music unique to Zimbabwe. The use of the phrase ‘mbira-guitar’ is problematic as it erroneously misrepresents the mbira as a guitar; whereas it’s a distinct musical instrument in its own right. His glamorous appreciation of urbanisation romanticises colonialism as a necessary phase in the history of Zimbabwe that created room for autogenous musical compositions to be professionalised through colonial infrastructural setup of urban life. The Zimbabwean artists are, thus, seen with the junior light in which they ought to copy from Europe. This outlook invests into a mentality that erroneously sees Europe as the only source of professional music.

Of significance to Tourino (2000) is how popular-urban music genres affirm the “processes of transnational-indigenous encounters”, and how these became connected to “Zimbabwean nationalism in the 1970s and to transnational ‘world beat’ markets in the 1980s.” (*ibid*: 13). He traces the trajectory by which “indigenous Shona music and dances became organised and professionalised by the colonial, and, later, black nationalist states for urban stage performance and, ultimately, for international consumption.” Evident from his intellection is an overwhelming assumption that professionalism in Zimbabwean music starts with colonial encounter. This is caused by the obsession with the notion that globalisation is the way to go in transforming what he perceives to be an amateurish Zimbabwean musical culture. While this mentality is self-exculpation and self-congratulatory, especially on himself as a European anthropologist coming from a purportedly European civilised musical culture, his claim subjectively elevates Europe as the benefactor of professionalism, in the so called ‘globalised world,’ and Zimbabwean musicians as amateur beneficiaries. While Tourino’s study has its own weaknesses, the views that he raises on the development of Zimbabwean music furnish useful insights in terms of the present research’s quest to locate the interface of music and politics. Divergently, the current research goes beyond merely looking at the developmental trajectory as it examines the potential of the interplay of music and politics to invest into renditions of patriotic consciousness.

Kwaramba (1997) focuses on protest by Thomas Mapfumo; concentrating on critical language analysis of selected lyrics as a way of tapping into the social relationships that shaped it at various particular moments in the history of Zimbabwe. She contends that a critical language analysis discloses the oppositions and power conflicts within social relationships. This reveals that a language analysis of lyrics unpacks contestations for power in social structures. Conscious of this, she analyses the shifts in choice of linguistic expressions in lyrics at specific moments in history identifying the correspondence with music to changes in the social structure. This reveals that music is intricately interlaced with shifts in power structures. It is this reflective efficacy of music to respond to societal shifts that potentially engenders diverse patriotic renditions. Of particular interest to the current study is her observation that Mapfumo’s music, through language analysis, has exposed the tensions and protest in the colonial dispensation to freedom of independence, and lastly disgruntlement and protest after independence. These identified trends, from the colonial to the postcolonial period, in Mapfumo’s musical trajectory capture the general direction of his music

and the tendency it has taken in reacting to specific realities in particular historical epochs. The trends bring up the possibilities of discussing versions of patriotic consciousness as evoked by music that react to particular phases in the history of the nation, state or country. While Kwaramba's analysis of Thomas Mapfumo is useful as it proffers a base for the study of protest music in Zimbabwe, the current study specifically focuses on *Zimbabwe-centred musical texts* to reflect on national politics and the impact of those reflections to potentially engender versions of patriotic consciousness.

Concentrating also on linguistic analysis of song texts like Kwaramba (1997), Musiyiwa (2013) analyses the Shona post-2000 popular music with the intention to unpack its rhetorical potential to be used as communicative mode for the construction and contestation of renditions relating to land, history and identities. His observation is that the post-2000 era witnessed the heightened manipulation of popular song in Zimbabwean public arena by political parties and ordinary citizens to communicate their ideological persuasions. To this extent, Musiyiwa attends to the (re)creation of song lyrics, by political players and the masses, to propagate specific interests. He unmasks the competition for power between the ruling party and opposition. These clashes are crucial to the current research for they provide a platform on discussing the ideational and conceptual contestations, among the political parties, which potentially invest into diverse versions of patriotic consciousness. Commendable in his research, is its ability to unpack artists' ideological inclinations and make taxonomies of diverse popular music on the basis of their communicative purposes. While Musiyiwa focuses on Shona music particularly in the context beset by the post-2000 socio-economic imbroglio, the current study divergently analyses versions of patriotic consciousness as expressed through selected musical compositions in Shona, Ndebele and English. Despite this divergence, his research significantly contribute to an understanding of the interpretive contestations over land, history and identities particularly in post-2000 period which potentially broach versions of patriotic consciousness. Again, the current research departs from solely looking at the post-2000 period to include various historical epochs from the period 1970 to 2015.

In the same line of intellection as that of Kwaramba (1997), Vambe (2000; 2003; 2004a; 2004b) and Pfukwa (2008) focus on the role of *Chimurenga* music in effectively propagating protest.

Vambe (2000) analyses ways in which ZANU-PF sought to influence and control the extent to which musicians could define the significance of independence. This is happening at the euphoric dispensation when the nation was celebrating the attainment of independence. The manipulation of music by the ruling regime for it to conform to its political agenda creates an intellectually fecundating gap for discussing patriotic renditions by both pro-establishment and anti-establishment musicians. Vambe (2003) criticises Mapfumo for apparently fostering an anti-land reform perspective divergent from his initial stance in the liberation struggle when he sang for the cause of it. This shift potentially positions Mapfumo as switcher of allegiance in various periods in the history of the nation. The ability to switch loyalty creates possibilities for discussing diverse versions of patriotic consciousness. Vambe (2004a) analyses the trend which *Chimurenga* music has taken in post-independence period. This general direction of Mapfumo's musical trajectory in postcolonial period creates a possibility for discussing various patriotic renditions which characterise the post-independence period. Vambe (2004b) examines the interplay between Zimbabwean history of liberation struggle and the manner in which it is captured in music. Similarly, Pfukwa (2008) contends that the songs released and performed in guerrilla camps during Zimbabwe's liberation struggle "were an integral part of the liberation war and remain key narratives of that struggle" (2008:30). This reflective efficacy of *Chimurenga* music potentially ignites a discussion on possible diverse views on national politics in specific historical dispensations.

Palmberg (2004) analyses ways in which various music genres reflect on Zimbabwean crisis. He starts by juxtaposing the musical protestations deployed by Thomas Mapfumo and Oliver Mtukudzi after independence, highlighting how these two musicians differ. His observation is that the first is directly confrontational and the latter is satirically subtle and indirect. This observation presents Palmberg's celebratory stance towards these musicians because the two have been critical to the ruling regime. This potentially encourages a particular version of loyalty. Of particular interest to the current is his observations on the socio-economic and political state of the nation in the post-2000 era and how this impacts on the liberty of artists to freely express themselves through their music. He is alarmed by the way in which society has become polarised to such an extent that almost every musician is categorised as belonging to a particular political grouping. He notes that:

There is no denying that Zimbabwe is in crisis, but in the politically polarised situation, the interpretations of the causes and the blame vary. In my view, many the current problems are of the government's making, and even though some come from other sources; there is seldom any remedy offered by the government (Palmberg, 2004: 26).

From the above excerpt, the critic, in analysing Zimbabwean crisis, admits that there are renditions that can be put forward in an attempt to interpret who is to blame for the crisis facing the nation. What is shocking is that Palmberg (2004) deliberately takes an ideological inclination that largely puts the blame on the ruling regime which in this cases is ZANU-PF. This ideological slant is problematic as it subjectively exposes the critic's obsession with the politics of bitterness and frustration that is potentially shaped by his observation of the plight of musicians and the detestation of the ruling regime.

Another notable insight raised by Palmberg (2004) is the pacifying function of gospel music in the crisis moments of Zimbabwe. He observes that although gospel music is drastically spreading starting from the early 1990s; the genre has taken an escapist approach in crippling moments. His establishment is that "gospel music in Zimbabwe often provides a communal acknowledgement of the pain by pointing out some things that are wrong and cause suffering, but it rejects collective action to rectify the wrongs and instead only offers an individual solution in salvation" (2004: 27). This position is contrary to Chitando (2002:63) who accentuates that "through gospel music, artists hope to engage in a radical transformation of society." These ideological divergences by Chitando and Palmberg raise crucial ideational and conceptual contestations which can potentially broach versions of patriotic consciousness because the critics are seeing the same music genre differently. To Palmberg, music's ability to influence protest agency rather than merely identifying problems constitutes a critical loyalty to the nation. Palmberg's critical perspectives are crucial as they expose the shortcomings and strengths of particular music genres in terms of the ability to interrogate the irregularities in national politics. While the current study benefits from his views, it takes a broader and all-embracing approach to the analysis of the interplay of music and politics. The research advances the argument that a critical analysis of the interface of Zimbabwean music and national politics potentially constructs mutually exclusive and inclusive versions of patriotic consciousness.

Mano (2007) analyses popular journalism in connection to the manner in which postcolonial popular Zimbabwean musicians have efficaciously conveyed the daily life predicaments in their nation. His focus is on the ways in which Thomas Mapfumo, Leonard Zhakata and Oliver Mtukudzi, particularly from 1999 to 2005, have had their music “banned” from radio because of the manner it was perceived to be challenging the state. He contends that this genre of music can act as journalism communicating daily proceedings in ways that confront the powerful and give a voice to the disadvantaged in specific historical epochs; revealing popular music’s contest for space with mainstream journalism in the ways it rehearses political, social and economic realities in repressive settings. This shows that popular music can function as journalism as a potent form of expression that assumes some of the functions of journalism in particular historic phases. He explains how this happens, “popular music takes the form of ‘journalism’ in contexts where the mass media sphere is constrained or under-represents views from below” (Mano, 2007: 61). He observes that the musicians provides rivalry and give alternative reflection of the societal proceedings from those in the official media. Popular music promotes ordinary people’s opinions on major issues and openly interrogates various societal problems such as corruption, human rights abuses and poor. This reflective power of music positions it with the potentiality to influence diverse ideological contestations on various societal issues happening at various points in the history of Zimbabwe. These reflections have a bearing on the possible versions of patriotic renditions that can emerge in a nation in response to specific historical contexts. While Mano’s analysis employ journalistic dimension to the study of the intersection between music and politics in the context of the period 1999-2005, the ideas he generates help to illuminate on numerous issues that zero on the reflective efficacy of music in political proceedings. However, the current divergently looks at the interplay of music and politics within the context of patriotic renditions from the period 1970-2015.

Chitando (2002b) analyses the historical trajectory which Zimbabwean gospel music has taken. He “approaches music with Christian theological ideas and popular appeal as a cultural phenomenon with manifold implications” (2002b: 5). To enable him to trace the growth of gospel music in Zimbabwe, he provides the historical development of popular music in general; from which he locates “the emergence of gospel music in the politically and economically challenging

1990s” (2002b: 6). He contends that “gospel music represents a valuable entry point into a discussion of contemporary African cultural production” (2002b: 7). He maintains that “gospel music successfully blends the musical traditions of Zimbabwe, influences from other African countries, and musical styles from other parts of the world” (*ibid*: 8). Of interest to this study is his contention that “gospel music has created alternative space for social groups that had been rendered invisible” (*ibid*: 9) such as female artists and young artists in which gospel music provided a platform for emergence of successful female musicians as well as creating unrestrictive niche for the youth to express their artistic gifts without parental rebuke. While Chitando concentrates on gospel music, his analysis contribute significantly to the understanding of the trends in gospel music in particular and Zimbabwean music in general. It makes it possible for the current research to approach the contestations on gospel music from an informed standpoint. Again, the current inquiry goes beyond just solely focusing on gospel music to encompass a number of music genres in Shona, Ndebele and English.

Looking also on gospel music, Gwekwerere (2009) focuses on the trends in Zimbabwean gospel music released in the phase 1980-2007. She provides a history of Zimbabwean gospel music paying particular attention to the gospel music industry as well as the impact of gender on music. The political and socio-economic influences of the period 1980-2007 is the basis for her ideational engagement as well as the general direction which gospel music has taken. She observed that the aftermath of independence up to mid-1990s is characterised with the liberation euphoria and great optimism of the future. To her, the gospel music of this period is mainly celebrative and conformist to national politics. The aftermath of this celebratory gospel song lyrics according to Gwekwerere (2009) witnessed the gospel music which is critical of the ruling system, highlighting on popular dissatisfaction with government’s enactment of neoliberal policies. The identified trends which characterise gospel music and Zimbabwean music in general are of particular interest to the current inquiry because they can potentially engender diverse versions of patriotic consciousness. While she focus on gospel music, her research contributes profoundly to the understanding of the trends on gospel music in particular and Zimbabwean music in general. It makes it feasible for the researcher to grasp the contestations on the gospel music from an informed standpoint. Again, the current research goes beyond just solely focusing on gospel music to encompass a number of music genres in Shona, Ndebele and English.

In the same intellection, as the above, of music's reflection on postcolonial popular dissatisfaction with the African governments' performances, Muwati, Gambahaya and Mutasa (2013) examine the manner in which *sungura* artists, in their protestations against failing state policies, use music in expressing a national identity characterised by a brand of politics and economics causing mass dystopia and dystrophy. What is fascinating about their article is the deployment of malnutrition terms which are 'dystopia and dystrophy' to reflect on the deepening crisis and the politico-economic instability of the neocolonial Zimbabwe. While they manipulate the dystrophy "to refer to a scenario in which citizens have no access to food and basics that guarantee survival" (*ibid*:108), they arrive at that level of conceptualisation by defining dystrophy as "a condition triggered by faulty nutrition" (*ibid*). Thus, to them, the permeation of this condition in diverse musical compositions during the 1990s and beyond ideologically captures musicians expressing a national condition that has triggered mass vulnerability due to unpopular state policies. The reflective efficacy of Zimbabwean music to captures the plight of ordinary people who are languishing in abject misery as identified by Muwati, Gambahaya and Mutasa (2013) potentially engenders particular patriotic renditions in as far as the scope of the current study is concerned.

Marongedze (2013) centres on the selected songs of Mapfumo and Chipanga examining their songs as a mode of art that constitutes critical interrogation of political corruption in Zimbabwe. He is of the view that the major challenge that has endangered Zimbabwe's socio-economic advancement, to a larger extent, is political corruption. To him, "this problem has existed at high levels of political structure in which political decision makers utilise their political muscle to maintain power, dominion and control." (*ibid*: 2). He describes corruption as a phenomenon that can also be known as 'dishonesty or illegal behaviour' has been the devastating impediment to the development of Zimbabwe. Although his work analyses corruption inherent among the leaders as evoked in selected songs by Thomas Mapfumo and Hosiah Chipanga, Marongedze highlights that in essence, corruption is not only confined to the leaders but encompasses even the general populace. His argument is that:

There is a fundamental interplay between music and political corruption particularly in Zimbabwe and this interplay becomes more pronounced in the period between the years

2000 and 2010, a period prevalently known as a ‘Decade of Crisis’ due to some grave ideological convulsions which engender unprecedented national challenges (Marongedze, 2013: 3).

The above excerpt positions that his study is set in a period which represents a cataclysmic era in the politico-economic history of the nation that was characterised by an unprecedented socio-economic crisis that was triggered by several political and economic careens. While Marongedze identifies political corruption as the major problem hindering national development in Zimbabwe, he is oblivious not to consider the contribution of the neocolonial forces to the situation in which Zimbabwe is during the decade of crisis. However, despite the pitfalls of his study, his dissertation provides an ideational inspiration for the current research which examines the various ways in which the interface of music and politics can potential engender diverse versions of patriotic consciousness.

Gospel is one of the musical genre which has been politicised through diverse ways. It has been manipulated by various political actors to articulate their political discourse. Chitando (2002a), Mapuranga and Chitando (2006), Magosvongwe (2008), Gwekwerere (2009) and Chinouriri (2016) focus on the interplay between gospel music and national politics in Zimbabwe. Of interest to this current study is the manner in which they unpack diverse ideational contestations that relate to political divergences between political actors’ ideological persuasions and choices, for these potentially broach various versions of patriotic consciousness.

Chitando (2002a) examines the manner in which gospel music is appropriated by politicians in late 1990s. Of particular interest to this study is his observation of the use of songs by political parties to appeal to the electorate. This reveals that gospel music has been used as a vehicle for political ideational contestation particularly in competing to convince the electorate. Conscious of this, Chitando (*ibid*: 5) provides that “many of these songs were improvised versions of popular hymns and choruses” (*ibid*) especially by politicians. In a way, political parties took advantage of the unique aesthetic properties of gospel music and also its increasing popularity to communicate their ideological persuasions. The improvisation of these songs was shaped and given impetus by a deteriorating socio-economic condition in the late 1990s in Zimbabwe. The fact that they were

extemporised by ZANU-PF and MDC; political parties which are popular rivalry in Zimbabwean political trajectory, potentially brings up contesting political discourses which are crucial for discussing the diverse versions of patriotic consciousness. In the argumentation similar to Chitando (2002), Mapuranga and Chitando (2006) observe how politicians have appropriated gospel music to further their own ambitions focusing on gospel music released from the late 1990 and 2005. They see this genre of music as ‘a narrative of hope, healing and regeneration’ in a country confronted by both a political rivalry and a crippling socio-economic situation. They argue that, in response to this situation, gospel artists in Zimbabwe are effective communicators who bring a message of healing that infuse a sense of resolve and hope in the mood of the people. They identify that the concept of surmounting the challenges is pronounced in Zimbabwean gospel music. While Chitando (2002) and Chitando and Mapuranga (2006) exclusively focus on gospel music, their researches contribute profoundly to the ideational and conceptual understanding of the trends in gospel music. Their works make it feasible for the researcher to grasp the interpretive contestations on gospel music from an informed standpoint. Again, the current research goes beyond just entirely concentrating on gospel music to encompass diverse genres of music expressed in Shona, Ndebele and English.

In the same line of intellection with Chitando (2002) and Mapuranga and Chitando (2006), Chinouriri (2016) centres on the manipulation of gospel music during the decade of crisis, 2000-2010. She examines this crisis in the context of the church and state relations, gospel during the occasion of the land reform, of an analysis of the political content of gospel music during the period decade of crisis, as well as the manipulation of gospel of music by political players during the same period. An analysis of most gospel music themes reveals that artists concentrated on economic hardships, corruption, social evils, hopelessness and divine intervention. These thematic perspectives are reflective of the crisis realities. She demonstrates that gospel music occupies an ambivalent and paradoxical position in Zimbabwe’s socio-cultural, economic, and political ideologies. She contends that during the Zimbabwe’s crisis years, 2000-2010, gospel music had both religious and political functions. During the period of land reform and even after, a new kind of gospel music emerged that was protest-oriented. This music challenged the political leadership of ZANU-PF to deal with the crisis before it consumed the nation of Zimbabwe but while this was happening, some church leaders were fighting on ZANU-PF’s side supporting its programmes,

despite the fact that the socio-economic and political crisis was deepening. To Chinouriri, the same period also saw political parties re-composing gospel songs to suit their political agendas. While she exclusively concentrates on gospel music in the decade of crisis, her research furnishes useful insights on ideological contestations in the electioneering phase. Thereby making it possible for the current research to follow debates on patriotic renditions from an informed standpoint. Again, the present study goes beyond just looking at these electioneering contestations using gospel music but embraces an all-encompassing approach that includes diverse music genres in various historical phases of Zimbabwe.

Magosvongwe (2008) examines the discourse of emancipation in gospel with special reference to Hosiah Chipanga and Fungisai Zvakavapano. She specifically analyses the ways in which Hosiah Chpanga and Fungisai-Zvakavapano-Mashavave address the internally and externally induced predicaments affecting the nation. She observes how these two gospel musicians participate in “secular ceremonies in effort to raise their audiences’ consciousness about personal emancipation and empowerment, instead of just dwelling on spiritual salvation” (*ibid*: 75). This shift from concentrating on spiritual dimension makes their music to reflect on the decisive period and the unfolding socio-political realities of the nation. She establishes that these artists have been able to provide “some critical interrogation of the social fabric of Zimbabwe’s national and cultural formations” (*ibid*: 76). This reflective potency of their music potentially creates a platform for discussing their critical engagements with national politics which possibly broach diverse versions of patriotic renditions. Furthermore, the current research goes beyond solely looking at gospel music to encompass a number of musical genres in three languages under considering in responding to historical moments in the period 1970-2015.

The youths have been involved in national politics. Conscious of this, scholars which include Bere (2008), Manase (2009 & 2011), Viriri, Viriri, and Chapwanya (2011), Mate (2012) as well as Chari (2009, 2013, 2016), deal with the participation of the youths in national politics. They discuss how urban grooves artists negotiated with the local and global musical sensibilities, as well as on their impact on the development of the country’s cultural industry as the government implemented a radical anti-European media, cultural and economic imperialism campaign.

Bere (2008) focuses on how the urban grooves music genre has been deliberately controlled by the state, and yet artists still manage to subvert the form and perform protest through strategies of lyrical ambiguity. He describes urban grooves as youth music in Zimbabwe which fuses local sounds with American hip hop and r& b, and Jamaican dancehall. Bere (2008) notes that this genre of music rose to prominence following the national introduction of a 75 percent local content quota on music broadcasts. In this particular period, he observed that:

Various interests mobilise music as a tool in aid of political agendas; the state directly sponsors artists to sing propaganda songs and censors songs advancing a counter narrative. The state's strategies shape urban grooves as artists seek to either conform to state requirements or subvert them (Bere, 2008: 10).

Evident from the above, the ruling party influenced and controlled the message which was conveyed in urban grooves music through various means. These include financially rewarding an urban groove artists who champion that political discourse and also censoring songs who are on the contrary of that ideological persuasion. This reveals that ZANU-PF used urban grooves to herald their propaganda machinery which revolved around blaming the West and viewed its criticism on issues of democracy and human rights as part of a regime change agenda in context confronted by an unprecedented economic and political crisis. According to Bere, this manipulation of music by the ruling regime, resulted in ZANU-PF directly politicising urban grooves as state feared the Western influence on the Zimbabwean youths and the generality of the population, as an ideological contaminating force to be managed through the official prohibition of foreign music on broadcast media. However, what is alarming in Bere's observation is that inasmuch as urban grooves artists became pawns in the hands of the ruling regime, it also became an instrument of subversion of the same regime. It is against this backdrop that Bere is interested in unmasking urban groove artists' performance of oppositional discourses. Informed by this potential, Bere (2008: 14) ratiocinates that in Zimbabwe the urban grooves music "lends itself to be used by power on the side of oppression." This affirms that this genre of music potential broach ideological contestations on the side of the state and also the youths themselves. Thus, his work brings to fore both the participation of youths in national politics and the same time their manipulation by party politics to disseminate particular political discourses in the interest of

ZANU-PF's ideological persuasion. These insights are informatively useful especially to the present study as it unpacks the involvement of the youths in political contestations and interestingly some of these youthful musicians are the focus of the current inquiry.

In the same line of intellection with Bere (2008), Manase (2009) analyses "the role played by popular culture in response to the effects of the unfolding social and political repression on the ordinary Zimbabwean after 2000" (2009: 56). He specifically "evaluates the nature of the urban grooves' performance practices and its role in the government's anti-Western imperialism campaign" (2009: 57). He also discusses "the complexities associated with notions of complicity and resistance as urban grooves artists resisted both Western hegemony, as per the government's campaign, and subverted the same government's censorship of the urban youth's and the general society's imaginary and other freedoms" (2009: 58). He observes that the arts is one sector where the Zimbabwean government fostered its repressive hegemony:

An urban youth music genre called 'urban grooves' rose to prominence during the period under focus here and some of the artists colluded with the government in propagating an anti-Western imperialism campaign. Post-2000 Zimbabwe is characterised by a downward spiral of the country's social, economic and political sectors owing to the ZANU-PF led government's sanctioning of the violent seizures of white-owned commercial farms and the harassment of opposition political and civic activists. The Ministry of Information and Publicity, then under Professor Jonathan Moyo, instituted new media laws. These included the Broadcasting Services Act (BSA) in 2001 (Government of Zimbabwe 2001), which empowered the minister to control programming on radio and television, and the Access to Information and Protection of Privacy Act (AIPPA) in 2002 (Government of Zimbabwe 2002a, Media Monitoring Project Zimbabwe 2002, p. 24–28) that monitored journalists and media organisations. Other laws, such as the 2002 Public Order and Security Act (Government of Zimbabwe 2002b), which censored the political and human freedoms of Zimbabweans, were also enacted (Manase, 2009: 57).

The above excerpt confirms ways in which ruling regime's legislative efforts to manipulate the urban grooves music under the pretext of responding to Western cultural, media and political imperialism. However, this phase created a platform for a phenomenal growth of urban grooves music genre. Focusing on youth music, Manase (2011) examines "some of Winky D's songs to determine the nature of his music, its sonic aesthetics and significance in expressing the multiplicities characterising the current Zimbabwean urban conditions." In analysing this, he also

considers “some of the criticism levelled at the musician (that he promotes violence and the sexual objectification of women, and lacks originality) as it analyses the songs’ creativity and significance in articulating the social reality of this urban Zimbabwe.” (2011: 81). His article is premised on the realisation that:

The rise of Winky D as a popular dancehall musician is partly linked to the Zimbabwe government’s media reforms, through the Broadcasting Act (2001); which stipulated that radio stations should play 75% local music, as part of its anti-Western imperialism agenda, and thus led to the growth of the Zimbabwe urban grooves music (Manase, 2011: 82).

This excerpt reveals that legislative frameworks that were put in place by the ruling regime created a platform for a phenomenal growth of the art sector particularly the music of youths which in the case in point is Zimdancehall music. A genre that share commonalities with the urban groove music. While Manase’s researches reveals the manipulation of youths by party politics to disseminate particular political discourses in the interest of ruling regime, the current research benefits from his views particularly the dynamics which unpack the youths’ involvement in political contestations.

Chari’s (2009) point of departure is that the key aim for introducing “the seventy-five per cent local content policy by the government of Zimbabwe” (*ibid*: 170) was to counter the negative effects of globalisation. He observes that:

Although the policy has been credited for growing the arts industry there are concerns that some artistes are importing foreign modes of artistic expression thus undermining the broad objectives of the local content policy. Youthful urban based musicians born out of the local content policy have been accused of imitating Western Hip hop musicians whose style and lyrical content are at odds with local cultural values (Chari, 2009: 170).

Evident from the above quotation is a popular government’s reservation with the failure of the youth to be genuine in their music production. The fact that the youths are copying undermines the ideological vision of localising the musical content of Zimbabwe. It is within this context that

Chari (2009) evaluates “the impact of Western popular music and global culture on the music of three ‘popular’ and controversial artists who are all products of the local content policy, namely Maskiri, Stunner, and Nasty Trix” (2009: 170). He questions the ways in which these “urban grooves artists negotiate global cultural texts in order to suit their own contexts” (*ibid*: 171). He established that “although urban grooves musicians largely reflect the contours chalked by global popular culture they also draw from their local context and experiences to enrich their music.” In the same line of intellection, Chari’s (2013) examines the Zimbabwean government’s attempts to localise musical expression through the 75 per cent local content policy and its impact on the music industry. He contends that the impact of the 75 per cent local content on the music industry is contradictory, thus reflecting on the complex interaction of forces of globalisation and localisation. He observes that the nature of and permutations of this transformation invited competing reactions and renditions. While Chari’s works reveal the manipulation of youths by party politics, through broadcasting legislative schemes, to disseminate particular political discourses in the interest of the ruling regime, the current research benefits from his views as they unravel the partisan participation of the youths in national politics; something that is vital in understanding the ideological forces that impact on the artists’ interpretative inclinations on patriotic consciousness.

Chari (2016) analyses the discursive constructions of money in Zimbabwean music in order to gain insights on how youthful musicians in Zimbabwe vocalise their aspirations for a better life in contemporary Zimbabwean socio-economic reality. He specifically analyses how urban grooves artists deploy the discourse of money to construct social reality, identifying the ways in which these discursive constructions act as a counter-hegemonic discourse. Focus is on Stunner (real name Desmond Chideme), Mudiwa Mutandwa and Even Mo Li Little Swaggery Boys, a satirical ‘fake wannabe Hip Hop’ group fronted by Zimbabwean stand-up comedian, Farai Monroe. His research is premised on the observation that:

One of the anachronisms of the 75 per cent local content policy introduced by the Zimbabwean government at the turn of the century is that the music industry now boasts a critical mass of ‘pauperized celebrities’ whose lifestyles are not commensurate with their perceived social standing, thus leading to a crisis of expectations (Chari, 2016: 19).

The above observation confirms that the legislative frameworks enacted by government to promote the music industry did not in turn transformed the lives of artists, it only raises their popularity but without meaningful financial gain. The most alarming and tragic situation, as observed by Chari (2016), is that the “society generally expects its celebrities to lead flamboyant lifestyles but many of them still reside in the ghettos, yet their music dominates national airwaves on a daily basis. It is common for urban groove musicians to lyrically parody one another for being famous and yet poor” (2016: 19). Of particular significance to the current research is his contention that, against the background of the “decade-long economic depression music by youthful musicians mirrors the daily survival struggles of ordinary citizens in general and musicians in particular” (Chari, 2016: 20). This reveals that urban grooves during the crippling times become an efficacious discourse for countering hegemonic constructions of the then social and political order in the nation. This equips it with the reflective capacity to rehearse diverse societal realities which potentially engender particular patriotic renditions.

Viriri, Viriri, and Chapwanya (2011) analyse the influence of urban grooves lyrics, on the youth of Zimbabwe, focusing on the lyrics of Alishas 'Maskiri' Musimbe, the duo Extra Large and Wallace 'Winky D' Chirimuko. They observe that some of these lyrics at first glance appear to be humorous, but a deeper analysis reveals a destructive message. They analyse the socio-cultural influence of these urban grooves artists in Zimbabwe, finding out the role music plays in the socialisation of the Zimbabwean youth and the extent to which it influences the behavioural trends of the youth in urban communities in particular. They emphasise the role of music as a popular form of expression that targets the masses daily, considering the way in which selected artists present their worldview to the Zimbabwean youth. They observed that urban grooves lyrics, instead of promoting positive speech, they promote fornication, mischief, dishonesty, obstinacy, and multiple sex partners. In the same line of intellection, Mate (2012) analyses the lyrics of urban grooves in order to argue that together, the songs' lyrics, and their ban from airplay, point to emergent intergenerational tensions. He observed that musicians used street language not ordinarily accessible to adults, to deliver an incisive critique of adults' sexual excesses. While these researchers' focus is exclusively that of the interplay of music and behaviour, their works contribute significantly to the understanding of the trends in youth music. They make it feasible

for the present researcher to follow debates about on Zimdancehall music and urban grooves music from an informed standpoint.

Ureke & Washaya (2016) examine a portion songs released by some of the most popular Zimdancehall artists, Winky D and Sniper Storm. He contends that music of these artists reveals that beyond the party themes and colloquial language used in Zimdancehall, the genre embodies profound commentary and awareness on burning issues confronting the nation. His establishment is that Zimdancehall has positioned itself as an alternative medium through which youths, as a subaltern group, speak back to power, pointing out their daily challenges, while simultaneously deconstructing the hegemony of the top echelons in power. He also observes that “Zimdancehall is infamous for its sometimes ‘dirty’ lyrics and the stereotyped ‘ghetto’/dancehall culture of drug and alcohol abuse, sex and rebelliousness that pervade its creation and consumption” (*ibid*: 69). Ureke & Washaya’s critical perspectives are crucial as they unravel the reflective power of Zimdancehall music. While the present study benefits from their views particularly on dynamics of participation youths in national politics, it embraces a broader and all-encompassing perspective to the study of the interface of music and politics in interpreting patriotic consciousness. It looks at the interplay of music and politics from the context of diverse music genres and different languages in the period 1970-2015.

In Zimbabwean context, a number of scholars have looked at the role of music in political mobilisation scholars at length. Pongweni (1982; 1997), Musiyiwa (2008), Gonye and Moyo (2012). Chinouriri (2014) as well as Guzura and Ndimande (2015) focus on the utility role of music as a mass mobilisation tool. While Musiyiwa (2008) emphasises that the rationale behind mass mobilisation is to forge national unity in the liberation war, Chinouriri (2014) accentuates the use of music as an ideological orientation anchored on endorsing or dismissing the land issue particularly in the decade of crisis. In the same vein, Muwati, Mangena and Gwekwerere (2013) as well as Guzura and Ndimande (2015) view mobilisation as a channel for persuading the populace to follow particular ideological persuasions. Evident from these works is the existential veracity that music is an ideological weapon that can be deployed and operationalised by diverse political actors to advance their particular political discourses. The diversity of political discourses

as evoked by Zimbabwean music has the potential to broach various versions of patriotic consciousness.

Pongweni (1982: 1997) has been on the forefront in analysing the crucial role that *Chimurenga* music played in galvanising the masses to have the same goal during the armed struggle. His focus is on the documentation of the songs which capture the Zimbabwean liberation history. Of particular importance is the preface and the introduction to his book which shed light on the role which *Chimurenga* music played in during and after the liberation struggle. In the preface, he makes a useful thematic division of songs focusing on the communicative purpose of a particular song. This categorisation speaks to the effect that music is released to articulate specific political discourses in responding to particular realities in a specific historical epoch. Notable in Pongweni's introduction is his submission that:

Music has played (and continue to play) a role in our history, comparable to the Afro-American spirituals in the history of the slave, both before and after emancipation. It is the barometer of the mood of our people; in times of tribulation it is exhortatory, defiant, supplicatory and educative; in victory celebratory and imbued with caution and vigilance. When we sing them we recapture memories; the years of pass from us and we find ourselves back in wartime, enduring, striving and carrying on (Pongweni, 1982: 3).

What is evident from the above excerpt is the affirmation that *Chimurenga* music has been genre of triumph in the history of Africans. It has been able to capture the happiness of Africans attained through distress. In all this, it has been used to rally together people of African descendants. This suggests that it is impossible to study patriotic renditions as manifested Black Africans experiences outside the purview of African music's participation in politics that threatens the survival African people. It is within this context that *Chimurenga* music can be understood as liberating work of art that is deeply ingrained in articulating grievances of the masses. Informed by such a consciousness, Pongweni (1982: preface) invites Zimbabwean musicians to foster a successful Zimbabwe when he comments that "our artist should also join the bandwagon of concerted action to build a truly unified and prosperous society." This standpoint locates music in the developmental national politics as it reacts to the proceedings in the society. Pongweni's analysis of the nationalist cause of the *Chimurenga* music is useful as it proffers an essential foundation for grasping the use

of music for political mobilisation of the masses informing them about the need to emancipate themselves from the colonial oppression.

The above idea on music's political participation in rallying together Zimbabweans to the same ambition is also pursued by Musiyiwa (2008) who concentrates on how crucial is popular music in the mobilisation of the masses in the quest to forge for national unity during and after the Zimbabwean liberation war. He argues that although national unity continues to be one of country's main challenges, historically the nation "has been able to achieve some notable level of national cohesion" (*ibid*: 11) through *Chimurenga* music. The extent of realising national cohesion is somehow problematic, as it differs with who is visualising the extent of that magnitude. In fact, the notion of attaining unity in Zimbabwean context, invites the ethnic contestations considering that there are varied ethnic groups in Zimbabwe which might argue otherwise (Ndlovu-Gatsheni, 2009). While Musiyiwa's focus is the role that *Chimurenga* music play in uniting Zimbabweans, the current research though it appreciate this utility role of music, but takes an all-encompassing approach to analyse the function of music in various political contexts in the history of Zimbabwe.

Gonye and Moyo (2012) examine selected *Chimurenga* songs by Dickson 'Chinx' Chingaira and Eliot Manyika in relation of land politics of the Third *Chimurenga* of 2000 and after. In analysing these two former freedom fighters focus is on their songs' multifaceted political participation in celebrating the revolutionary ways of ZANU -PF; legitimising the land reform; scoffing the opposing critics of land reform; re-orienting the youths towards party's ideology. Their notable observation is that music can be deployed to champion particular political persuasions, which in this case is ZANU-PF's propaganda. Gonye and Moyo recognise that the two musicians were motivated by particular factors and forces to marshal a particular political stance. Though the expectation is that the musicians should be independent in their societal reflections, the two artists divergently pursue and articulate a particularised political discourse which is in tandem with their political affiliation. The concerned musicians in operationalising their lyrics through singing, they effectively looked back to that 1970s war and even beyond to the 1896 First *Chimurenga* for inspiration in their inclination to explicate the relevance of land re-possession to the contemporary youths of Zimbabwe. This is corroborated by explaining that the present-day

hardships confronting Zimbabweans are caused by illegal sanctions and this to these musicians is violently akin to the colonial hegemony. What is evident from Gonye and Moyo's (2012) intellection is the fact that music is a useful instrument for articulating particular political discourses which advance the interests of specific political actors. In this case, by the virtue that these two musicians are affiliated to ZANU-PF, they champion and defend the ideological persuasion in the path that satisfy their political affiliation. While their study exclusively focuses on two musicians who pay allegiance to the ruling regime, the ideas they generate significantly contribute to an appreciation of the musicians who are politically aligned to a particular political institution. However, the current study goes beyond just solely looking at the politically aligned artists but encompass the politically non-aligned and the switchers of political affiliation.

Music has also been influential in mobilising support for specific political parties. It has been used in persuading the citizens to follow particular ideological persuasions. Chinouriri (2014) analyses the utility role of music as an ideological drive in the political mobilisation of Zimbabwe's land reform in the decade of crisis. She observes that there is a symbiotic relationship between music and culture in that "music drives culture and derives its meaning from culture" (*ibid*: v). With this consciousness, Chinouriri detects that Zimbabwean music was a vital cog in politics of land contestations and was used by the ruling regime to herald and spellbind citizens on its production and consumption, while the opposition party disseminated litigations to the contrary. In as far as these contestations of land question are concerned, Chinouriri provides a cursory contextual backdrop of the manner in which land has been a contested issue in Zimbabwe's political history dating back to the first and second *Chimurenga* wars and how these periods in history have shaped the music that articulate political discourses on the land issue of 2000 to 2010. Her proposition is that the ideational contestations about land reform in the nation particularly during the decade of crisis shaped the production of music that was supportive and anti-repossession and at the same time prejudicious to the cultural responsibility of the musicians as expected of them by cultural obligations. To Chinouriri, this scenario has triggered debates on "whether Zimbabwe has been either a free or a polarised society during the decade of crisis" (Chinouriri, 2014: 15). While her work effectively unmasks contestations of the politics of land reform, the scholar's choice of the phraseology 'land reform programme' in the title creates a misleading analytical impression that potentially authenticates the exercise as a process that was operationalised in an orderly manner;

yet there are views to the contrary especially of scholars who conceptualise the exercise as invasion. Thus, the choice of language by Chinouriri right from the title is problematic as it potentially sideline anti-land repossession political renditions which she purports to be largely occupying the position of MDC. Again, the overwhelming assumption to think that there were grandly two or three political discourses on the land issue potential trammels the possibility of diverse versions on the land issue. While Chinouriri's analytical approach to the land issue has got its own pitfalls, the views that she raises on the interpretive contestations of the land debate provide useful insights into the current study's appreciation of the diverse competing renditions on land confliction trends, a platform vital for broaching competing versions of patriotic consciousness.

Muwati, Mangena and Gwekwerere (2013) analyse selected unrecorded religious songs which were sung and performed by ZANU-PF and MDC supporters prior and after the 2008 elections. Their intention is to unpack the intermediary role that music play in revealing the interaction between religion and politics. Their contention is that "politics could not have been relevant had it not undergone massive 'spiritualisation.'" (*ibid*: 172) They observe that the political supporters from these two dominant-rivalry political parties have been able to approach religion in a manner that advance their political discourses in the face of political competition. While their research focuses on the role of music in interpreting the interface of religion and politics during the 2008 elections, the current study concentrates on the interplay of music and politics in interpreting patriotic consciousness from 1970 to 2015. Despite this divergence, the views they generate on the ability of music to be manipulated by competing political parties proffer useful insights that are vital for discussing the diverse patriotic renditions.

Guzura and Ndimande (2015) analyse the tension between music, political space and contestation for power in Zimbabwe. Premised on the Althussersian conceptual construct of Ideological State Apparatuses, they explicate ways in which music is deployed to affirm the status quo or to generate a counter narrative. They specifically analyse ways in which music has been employed, by the ruling party, in post-independence Zimbabwe to "remind people which party brought them independence, to elevate the party to the pedestal of deity, create cult of personality" (Guzura and Ndimande, 2015:1). They observe that music has been manipulated by politicians to disseminate political messages to the populace, popular musicians and recently youthful musicians have been

used to spread the ideology of the ruling elite. Due to this, Guzura and Ndimande (2015: 2) note that:

Musicians have recorded songs in support of government policies, performed at government functions, performed at rallies held by different parties, in a nutshell politicians realise the power of music as a communication medium. Songs praising one party and leader have been penned whilst others denouncing and labelling opponents of the regime as sell-outs and nobodies have also been penned and received airplay. It also teases out how music has been employed as an alternative to challenge the political ideology of the status quo through critiquing prevailing political dispensation.

Evident from the above is the confirmation that music was manipulated in Zimbabwean political arena to articulate the ideological persuasion of the ruling party and at the same time music that interrogate the ruling regime has also emerged. The existence of two contesting musical voice potentially creates a platform for discussing diverse patriotic renditions. While Guzura and Ndimande's ideas are important particularly in unpacking the dynamics of the interface of music and politics, the current research, though premised on the interplay of music and politics, it commits itself to unpacking the possibility of this interface to broach diverse versions of patriotic consciousness.

The national anthem is also pivotal in political participation and mobilisation. Vambe (2009), Chinouriri and Manatsa (2013) as well as Mutemererwa, Chamisa and Chambwera (2013) analyse the national anthem from various perspectives. While Vambe (2009) view it as a political biography; Chinouriri and Manatsa (2013) take an ethnomusicological and musicological perspective whereas Mutemererwa, Chamisa and Chambwera (2013) look at the attributes that makes it Zimbabwean. These conceptual divergences potentially shape the discussion on patriotic renditions as evoked by the nation anthem since the current study also analyses various national songs.

Vambe (2009) focuses on the capability of considering the interpretation of the national anthem as a political biography. He foregrounds the challenges associated with reading it as an account of the series of events making up the nation. Against such a backdrop, he contends that:

If it remembered that the lyrics of *Simudzai Mureza weZimbabwe* were composed by a literary figure, and selected and adopted by the Government of Zimbabwe, among other compositions, then there is reason to believe that there are, from that competition, some versions of the national anthem that were turned down, whose lyrical content Zimbabweans may never come to know of. Read from this “subversive” perspective, the Zimbabwean national anthem is a political biography “complete in its incompleteness” or incomplete in its completeness (Vambe, 2009: 25).

What is evident from the above excerpt is the ideological politics inherent in the composition of lyrical content in Zimbabwe’s national anthem. The acceptance of the lyrics by the ruling system suggests the conformity of the national anthem to the ideological orientation of the political party in power during the time when it was adopted. The subversive standpoint potentially broaches the alternative versions that were sidelined by the composers of the current anthem. According to Vambe to read the national constitution as a political biography to liberation struggle, as evoked by the national anthem, undermines the readers’ quest to understand and unpack a wide-range of struggles that Zimbabweans have experienced. This, to Vambe, in a way trammels the Zimbabweans’ conception of historical time to strictly focus only on the evils of colonialism. Thereby, giving the readers a fallacious impression that the national anthem is only concerned with ‘triumphant’ liberation struggle. This tendency occluded possible versions which could have been included. As a result of this “narrow conception of national consciousness, the ideology of” (2009: 26) the national anthem is quietened from revealing alternative ideological persuasions. Due to this narrowness, Vambe laments that “we shall never know what it is which was in the other versions that was considered but discarded. Perhaps we need not know” (2009: 27). While it is prudent for Vambe to bemoan the dearth of alternatives, it is vacuous to admit that people need not to know alternatives. People should know a total history of themselves and not a half-arsed interpretation of a people’s experiences. Thus, what is noted by the present research is that the fact that the national anthem is silenced from capturing alternative ideological orientations that might have existed during the liberation struggle which potentially broach diverse versions of interpreting especially the understated ideological versions occluded and sidelined by the existing

national anthem. While Vambe approaches the national anthem from political biographical perspective, his article proffers vital interpretive perspectives which makes it possible for the current inquiry to follow analytical trends considering also analyses various national songs.

Chinouriri and Manatsa (2013) examine the semantic value of the lyrical content and the music sonic of the country's national anthem employing ethno-musicology and musicological approaches. They unpack whether national unity and identity explicitly represent the whole nation's ethos or convey to an extent an imaginary unity and identity to a multi-cultural nation such as Zimbabwe. Their premise is that "a critical music analysis of texts and music sonic can reveal the aspirations, ethos, generative processes of music making patterns and identities of a nation." Informed by this hypothesis, they assess whether the historical phases, socio-cultural considerations, economy and public policy enshrined in the national anthem of Zimbabwe evoke an ideal message of national values and ethos, patriotism and a true identity of all the peoples in a multicultural society such as Zimbabwe. From an ethno-musicological perspective, they established that the national anthem has been able to interpret and reveal the historical trajectories in terms of spiritual, physical, economic and political aspects of the Zimbabwean nation whereas from a musicological standpoint proved that lyrics of the national anthem were inspired Western musicological constructs. These affirmations commend the content and excoriate the form; which is multi-culturally patriotic and stylistically a duplicate of the West respectively. While Chinouriri and Manatsa approach the national anthem from an ethno-musicology and musicological perspective, their views are important as they relate to song texts under study. However, the current study divergent focus on versions of patriotic consciousness as manifested in *Zimbabwe-centred musical texts*.

Focusing also on national anthem, Mutemererwa, Chamisa and Chambwera (2013) analyse the attributes in the national anthem that qualify it to be Zimbabwean. Standing on the idea of the national anthem being Zimbabwean, they explore how it shapes the Zimbabwean hegemony and pride among the citizens. To examine these dimensions, they explicate the musical elements that constitute the Zimbabwean national anthem. Their argument is that the themes and ideologies associated with the Zimbabwean national anthem reflect aspects of nationalism, but in terms of

musical compositional techniques some concepts such as rhythm, dynamics, and performance directions are inherited from foreign cultures. While Mutemererwa, Chamisa and Chambwera's analysis is useful as it proffers critical perspectives on the patriotic dynamics of the national anthem; the current study though it benefits for their analysis, it goes beyond to identify the versions of patriotic renditions in various potential national songs of Zimbabwe conceptualised as *Zimbabwe-centred musical texts*.

The situation of the music industry in Zimbabwe is a prevalent aspect in music studies. Eyre (2001), Mhiripiri and Mhiripiri (2006), Chikowero (2007), Mhiripiri (2010), Mhiripiri (2012), Makanda and Vambe (2012) as well as Kyker (2013) concentrate on the dynamics have shaped the state of Zimbabwean music industry in specific historical epochs. Critics are preoccupied with exposing the plight of the musicians, the challenges which the music industry in Zimbabwe in particular poses for the artists and the manner in which musicians surmount those vicissitudes.

Eyre (2001) analyses "self-censorship", a form of censorship in Zimbabwe. His research stems from the realisation "there are cases of censorship but actually no proof or evidence of governmental banning of music." He observes that the nature of this censorship is complicated and involves diverse stakeholders of the music industry which encompass DJs, the recording industry, and the musicians themselves. Consequently, to Eyre (2001) there is widespread self-censorship on the part of various stakeholders in the music industry. Informed by this situation in Zimbabwe's music industry, Eyre (2001) describes the restriction of two songs of Thomas Mapfumo during and after the 2000 elections including the incidents surrounding the controversial song "Wasakara," by Oliver Mtukudzi as well as the failed effort to launch Zimbabwe's first independent radio station, Capital Radio, in late 2000. He blames the government for this situation and structure of censorship:

Government's complete control of broadcast media, and its notorious reluctance to support or facilitate development of the local music industry help to keep most musicians in a state of poverty. Now, as the country sinks more deeply into economic and political crisis, Zimbabwe's musicians face new problems. Long depended upon to voice the suffering, hopes, fears and aspirations of people in this country, musicians today are being subjected

to scrutiny and intimidation that leaves many afraid to express themselves freely (Eyre, 2001: 8).

Evident from the above observation is the devastating threefold tragedy which confront Zimbabwean musicians. Eyre's argument is that government's reluctance to put in place policies that develop the music industry has detrimental effects on the survival of the artists, augmented more by the deteriorating socio-economic situation in the nation. He observes that in such a situation, musicians do not have the liberty to express their reactions to these issues happening in their lives. He establishes that artists who preferred to be confrontational about this, enormously risked their lives because they would be questioned, threatened or victimised. In response to this plight facing musicians in Zimbabwe, Eyre (2001: 10) recommends that collaborative approach among artists in which "those inside and outside Zimbabwe can help to reverse the effects of intimidation and self-censorship in the country's music industry" (*ibid*). While Eyre's analysis of self-censorship is useful as it proffers the basis for understanding the politics that restricts musicians not to freely express themselves, the current study considers these restrictions as a brand of politics that is crucial in grasping the interface of music and politics, which is the area of focus for this research, though it locates this interplay to the interpretation of patriotic consciousness.

Consistent from the above is the concern about the livelihood of the musicians. Mhiripiri and Mhiripiri (2006:79) share a similar line of intellection by analysing the "potential for growth in Zimbabwean musicians' earnings through the strategic monitoring and use of their copyright and a coordinated collection of royalties." Their research is premised on the observation that Zimbabwean popular music is now big business and employs numerous people, with many more aspiring to join the industry. This situation to Mhiripiri and Mhiripiri (2006) has been triggered by policies that have been deployed which have had enormous impacts on the emergence of numerous new musical expressions. They suggests that "there is widespread misunderstanding and ignorance of copyright law and protection in Zimbabwe, but that the onus is on artists to protect their own copyright, given the scant resources of national organisations" (*ibid*: 80). While Mhiripiri's analysis of the copyright law and protection is vital for grasping the trends in the plight of artists, the present study considers this as an agency driven requisite consciousness crucial for the musicians to circumvent their plight. Their plight becomes political debacle considering that

it's allegedly to be induced by the ruling regime's reluctance to enact legislative frameworks that assuages artists from the aforementioned challenges. This awareness potentially shapes patriotic renditions.

In same line argumentation as the above, Mhiripiri (2010) demonstrates that due to piracy and poor payment of royalties by recording companies, live performances have become the anchor of artists' income and livelihood. His article is premised on the awareness that Zimbabwe since the late 1990s, has been experiencing a socio-economic crisis. Informed by this situation, Mhiripiri (2010) observes that the music fraternity has not been spared from the myriad challenges which have confronted almost all sectors of the nation. However, Mhiripiri (2010) notes that the industry has endured against this crippling situation and appear to be generating its own 'stars and hits', while continuing to captivate notable media attention. He brings out that:

In the business environment of live performances, intermediaries such as promoters and venue owners have made attempts to extract as much as they can from proceeds. Nonetheless, the musicians have become inventive and intelligent users of the media in order to maximise publicity. Government policies have either boosted or presented obstacles to the music industry (Mhiripiri, 2010: 10).

Evident from the above is the enduring attitude of artists coupled with the ingenuity to invent strategies of survival the crippling phase. To the artists, this period is characterised by the deterioration of the music industry which inconvenienced them from retrieving benefits out of their efforts due to the rise of piracy, hyperinflation, decreasing audience turn out and stiff competition among others. To survive in these conditions, the artists were left with live shows which they creatively designed in diverse ways to attract large crowds. While Mhiripiri's analysis of the creative ingenuity of the musicians during the crisis period is vital for grasping the trends in the plight of the artists, the present study considers this plight-mitigating innovation as a socio-economic brand of politics that is crucial for unpacking the dynamics of the interface between music and politics which potentially shapes patriotic renditions.

Mhiripiri (2012) analyses the roles of managers and promoters in live music industry with the view to ascertain patterns of music promotion and management in Zimbabwe. His inquiry stems from the realisation that music management and promotion in Zimbabwe is now a thriving business in the live music industry, as it has raised some notable personalities. He establishes that:

The Zimbabwe live music industry is heavily dominated by Harare-based artists and venues to the extent that Harare sets the pace for the rest of the nation in terms of innovations in the relationship between musician and promoter or artist. The major concerns between musicians and their intermediaries were identified as: trust issues, ambition versus capacity, marketing lapses and administrative flaws, with the majority of players in the music industry being preoccupied with trust issues. Trust issues associated with breach of sponsor-musician or manager-musician contracts are so common in the Zimbabwean music industry that normative management principles ought to be encouraged for all involved (Mhiripiri, 2012: 67).

The above observation attests of the trends in the plight of the artists in live music industry. Central to the challenges that musicians face in live performance industry is trust between various stakeholders in the music fraternity. While Mhiripiri's focuses on the plight of musicians in context of the management of artists' live performance, the views he generates help the current research in understanding the trends on the plight of the musicians. These challenges that confront artists potentially shape patriotic renditions as manifested in their musical compositions.

In the same ambit as the above, Chikowero (2007) observes that Zimbabwean musicians continue to struggle to earn a living. He locates the roots of the problem in the independent state's ill-conceived cultural disposition, which failed to appreciate the country's music as an important cultural and economic activity. His contention is that "ill-conceived music policy, or lack of it, not only seriously affect the development of indigenous music in Zimbabwe, but also set the stage for the playing out of bruising battles over the meanings of that music at that particular point in time" (*ibid*: 111). What is notable in Chikowero's analysis is the fact that he blames the government for failing to generate a music policy that aim at developing the music industry in the first decades of attaining independence. His patriotic rendition is an advocacy for a transformed music fraternity chartered by the government's change of attitude towards the music industry realised through government's commitment to legislate policies that develop the arts fraternity. While Chikowero's

analysis focus on music policy, the ideas he generates are vital in understanding the politics behind the formulation and implementation of policies on musical arts in which the government has a controlling effect. This controlling effect creates a platform for a brand of politics crucial in grasping the interface of music and politics, which is the area of focus for this inquiry, though it locates this interplay to the interpretation of patriotic consciousness.

2.7 Conclusion

While the manifestations of versions of patriotic consciousness in music emerges in a composite intellectual matrix characterised by a variety of critical works not only on patriotism but also the classical musical culture of Africa as well as the interaction of music and politics. This chapter has demonstrated that patriotism is a concept that is profoundly embedded in political discourses provoking ideational and conceptual contestations among politicians, academicians and the nation at large. This observation is essential for this research in that the propagated political discourses in any nation help to unmask how political players compete over the ownership of an authentic patriotic rendition. It is within this context that the concept patriotism was conceptualised as a political tool that is easily manipulated. To the extent that it can be constructed, deconstructed and reconstructed by various political actors to suit their specific ideological persuasions and interests in particular context. It was observed that in Zimbabwe, the concept of patriotic consciousness has been a notable feature of intellectual debate especially between the cultural nationalists and neoliberal critics in their contest for a legitimate patriotic rendition. Since these intellectuals subscribe to diverging ideological positions with regard to their nature of love and choice of object of allegiance, patriotism renditions in Zimbabwe become a ferociously contested political terrain eliciting ideological and conceptual contestations which are evoked by different wants, competing needs and opposing interests in the Zimbabwean polity. The variedness of patriotic renditions proffers an intellectual horizon for this research to critique and explain the historical trajectory of continuities and discontinuities of patriotic renditions in various contexts. The chapter demonstrated that music affirms what was and is already in a given polity; animating and accentuating dialogue on various political discourses of country, nation and state. Thus, how politics finds revelation in *Zimbabwe-centred musical texts* is incontrovertibly a worthwhile intellectual exercise.

The chapter also demonstrated that the symbiotic interrelation between politics and music discloses that music reflects on politics whereas politics manipulates the production of music. To this effect, politics intervenes in the course of music production and exerts pressure on the music stakeholders involved in the making of music and simultaneously interfering with the broadcasting of music as well as the artist's liberty. However, it was observed from this chapter that the reflective efficacy of music to confirm the existential realities of a nation, state or country and equips it with the capacity to (re)cast politics, as music is intricately interwoven with political shifts of any society. The reviewed literature demonstrated that although there is a number of scholars who unpack how music reflects and interacts with politics of any nation as well as the manipulation of music for political participation in national politics and for political mobilisation of the people for various ideological purposes; this research visualises these interfaces between music and politics as avatars that can engender a fecundating ideational platform for discussing ideological contestations on Zimbabwean politics which potential broach diverse versions of patriotic renditions.

CHAPTER THREE

THEORETICAL FRAMEWORK

3.0 Introduction

Patriotic consciousness as a heuristic construct enables the criticism and explanation of rival sentiments, competing needs and opposing interests in Zimbabwean polity. This is historical executable considering that over the years, Zimbabwean music confirms that patriotic renditions have defied fixity. The centrality of music in African politics has an autogenous experiential context that calls for theories which are familiar with the endogenous utilitarian role of music in African life struggles. Thus, the chapter opts for Afrocentricity and the Socio-semantic theory of music to analyse the role that music has played in Zimbabwean politics particularly in articulating diverse political discourses which potentially broach various versions of patriotic consciousness. The recourse to these theories is guided by the awareness that the two are profoundly embedded in African experiences, as they place emphasis on the centrality of context in extrapolating meaning in art. The emphasis on contextual consciousness by these paradigms helps to discuss the ideological and conceptual clashes in interpreting patriotic consciousness as it locates the ways in which African music articulates political discourses which respond to national politics in specific socio-historical contexts. This creates a platform from which to examine the interface of music and politics in diverse historical epochs of the nation which is crucial for unmasking the nature and trends of Zimbabwean politics, its political culture, ideological shifts of political discourses and the ways of discussing politics.

In the pursuit to deploy the critical tenets of the above paradigms, this chapter examines the theoretical nexus that binds a paradigm, meaning and context as well as the implications that this nexus imposes in the analysis of the interface of music and politics in interpreting patriotic consciousness. It also explains the experiential and intellectual settings in which Afrocentricity and the Socio-semantic theory of music emerge and develop as cultural critical paradigms, demonstrating their relevance and applicability in examining the interplay of music and politics in interpreting patriotic consciousness in the Zimbabwean polity. The chapter also outlines the rationale behind opting for these theories as the suitable critical implements for this research, exploring the convergences and divergences of interests that obtain between them. The

complimentary employment of these two theories in this research stems from the realisation that the study of the interface of music and politics in interpreting patriotic consciousness is ideological, contextual and artistic. For this reason, the use of Afrocentricity pivots on the underlying premise that it is able to reflect on the African contextual ideological dimension of lyrics whereas the Socio-semantic theory of music is capable of capturing the African contextual utilitarian role of music. Thus, choice for the complementary use of these paradigms provides a critical pedestal from which to simultaneously unpack the ideological orientation that characterises Zimbabwean music as well as the contextual socio-semantic dynamics of lyrics which influence the articulation of particular political discourses that have a bearing on patriotic renditions.

3.1 Paradigm, meaning and context: Underlying premises

The understanding and explanation of reality or phenomena bespeaks a paradigm that helps to unpack the context which unmask the forces shaping the interpretation of meaning. Since a paradigm is a “model or framework for observation and understanding which shape what we see [meaning] and how we understand it” (Babbie, 2007: 32), it becomes “a perspective or a way of looking at reality, and a frame of reference we use to organise our observations and reasoning” (Babbie, 2007: 31). Denzin and Lincoln, (2008:31) assert that a paradigm is a “net that contains the researcher’s epistemological and ontological premises.” This brings out that a paradigm gives the critic the epistemological and ontological position from which to unmask the context that give direction to interpreting meaning. Thus, a paradigm becomes an interpretive position from which one stands to view reality.

Since a paradigm is visualised through the ontological dimension, Denzin and Lincoln (2008: 31) comments that ontology refers to “what we think reality looks like and how we view the world” or “to reflect on the nature of phenomena, or entities, or social reality” (Mason, 2002: 14). This shows that ontologically, a paradigm is an interpretive spectacle that is committed to extrapolating the nature of reality. In this regard, diverse ontological perspectives exist, each of them capturing various views on the nature of reality; where reality is assumed to consist of meanings and underlying motivations. By epistemology, this chapter, denotes “what might represent knowledge

or evidence of the social reality that is investigated and what is counted as evidence” (Mason, 2002: 16). In other words, epistemology centres on “what relationship is between the inquirer and the known” (Denzin and Lincoln, 2008: 31). This shows that epistemology focuses on the source of knowledge or evidence. Thus, epistemologically, a paradigm is an interpretive reference point devoted to establishing the origin of a phenomenon. It becomes imperative to note that since a paradigm is engaged in drawing the nature of phenomena and the source of knowledge about a reality, these interpretive attributes help to unpack the context. This affirms that a paradigm matters in determining the context of phenomena or reality. Inasmuch as context gives meaning to “what is going on around the people, groups, organisations, communities, or systems of interests” (Patton, 2015: 8), the paradigm helps to uncover the circumstances that surround reality. What is realisable from this explanation is that context has a bearing on the circumstances that determine the interpretation of a phenomenon. This shows the essential role that context plays in interpreting reality. The fact that context has “multiple layers and is dynamic, changing over time” (Patton, 2015: 9), calls for an increasingly worthwhile need to shape paradigms that unmask the consistent shifting nature of reality as shaped by the setting. For this reason, it is crucial to choose an appropriate paradigm that informs one with pertinent contextual, underlying premise. The current study prefers a complementary theoretical application of two African-centered paradigms which are Afrocentricity and the Socio-semantic theory of music.

The employment of African-centered paradigms proffer a revolutionary ontological and epistemological position that assign value to a society’s self-assessment rather than an interloper interpretation. This accentuates the significance of the emic rather than the etic voice against the realisation that the insider has experiential knowledge on almost all the patterns of realities in his/her society. These paradigms underscore, as Ramose (1999:38) contends that “there is neither moral basis nor pedagogical justification for the [exotic] epistemological [and ontological] paradigm[s] to retain primacy and dominance in decolonised Africa.” p’Bitek (1986: 23) shares similar sentiments by asserting that “it is only the participants in a culture who can pass judgement on it. It is only they who can evaluate how effective the song or dance is, how the decoration, the architecture, the plan of the village contributed to the feast of life, how these have made life meaningful.” This indicates that there is little pretext for Africana scholars to continue to venerate exotic frameworks at the expense of their own. In related context, Furusa (2002: 195) explains:

Uncritical adoption of non-African frameworks results in misleading analysis erroneously accepting alien assumptions and meanings as applicable and relevant to Zimbabwean culture. No free person enters his own homestead using another person's gate. This is counter-productive and it is like existing in a borrowed space because having been moved from one's platform, one would not be able to know one's potential.

At any rate, outside scholarship may not adequately recognise the autogenous essence of African phenomena because ideas, approaches, concepts, theories, inter alia "best serve the ecological environment out of which they arise" (Chiwome, 2000: vi) and again "a given set of ideas cannot function equally well everywhere" (*ibid*). This awareness heightens the palpable need for Afrocentered paradigms which are "rooted in the cultural image and human interest of African people" (Asante, 2007:29). This positions both Afrocentricity and the Socio-semantic music theory as appropriate theoretical paradigms grounded in African experiences, capable of "placing African ideals at the centre of any analysis" (Asante, 1998:2).

3.2 The Afrocentric paradigm

The recourse to the Afrocentric paradigm in this study is inspired by the realisation that as an idea and a perspective, "Afrocentricity gives priority to the experiences of African people" (Bob, 2000: 123) as the vantage point in any discussion that involves African cultural productions such as African music. Mazama (2003: 5) shares similar sentiments by affirming that the Afrocentric paradigm "rests on the assertion of the primacy of the African experience for African people." This establishes that experiential awareness is central in any Afrocentric critical engagement. In this chapter, Afrocentricity is understood as "a consciousness, quality of thought, mode of analysis, and an actionable perspective where Africans seek, from agency, to assert subject place within the context of African history" (Asante, 2007: 16). The theory places emphasis on the importance of African agency and location in the interpretation of data relating to Africa and African people. It is an intellectual paradigm that "privileges the centrality of Africans within the context of their own historical experiences" (Asante, 2014: 101). Thus, the principal foundation of Afrocentricity is the "emphasis on African agency in the context of African history" (Asante, 2007: 16). This

establishes that history is a primal determining factor of experiential knowledge in the Afrocentric paradigm.

The chapter's taking on history is the symbiotic relationship between the past, present and the future. It accentuates that rather than being taken as a misplaced desire to march forward to; the past should be taken as an ontological and epistemological avatar for understanding the present and future realities. This is in consonant with the emphasis that wa Thiong'o (1972: 39) places on the "past as a source of collective inspiration, the present as an arena for perspiration and the future as the anticipated culmination of collective aspirations." He further envisions "the future of diverse possibilities of life and human potential which has roots in [African] past experience. [For him] a look at yesterday can be meaningful in illuminating today and tomorrow" (*ibid*). This affirms the mutual nexus between these three time intervals in which the past experiences clarify the ambiguity or confusion about present and future realities. In this nexus, the Afrocentric paradigm insists that "all history is selective" (Asante, 1999: 96). This reveals that the interpretation of history is not politically neutral but subjective. In that respect, this study is "a conversation, a dialogue with African [history], speaking directly to the need for [critical reflection], deep thinking and radical mind-set re-orientation" (Karenga, 2008:24) in a context framed by galloping and proselytising renditions that seek to marginalise African historical significance in the interpretation of their realities which they should interpret from the point of grounding.

Culture, like history, is central in determining the experiential context of location and agency. Inasmuch as defining culture is concerned, this chapter emphasises the ideological location and agency of people through culture. It accentuates how an ideological emphasis of culture is essential in interpreting phenomena. Nobles (1985: 103) describes culture as "a process which gives people a general design of living and patterns for interpreting their reality." This shows that culture carries the critical evaluative parameters for interpreting the meaning of a phenomenon. It explains why Nobles (1985: 105) articulates that "the types of questions we ask are influenced by the culture to which we belong". This reveals that culture has a distinctive bearing on the way in which a particular people interpret their reality. This qualifies "culture [as] ideological since it possess the force and power to direct activity, to mold personalities, and to pattern behavior" (Ani, 1994:4).

For this reason, culture is also not politically neutral. Rather it is “extremely political in nature, since it is about the definition of a group interest, the determination of group destiny and common goals” (Ani, 1994: 4). Thus, culture influences political behavior, status and proceedings in a specific society.

Among the critical tenets of the Afrocentric paradigm, which interlock with the analysis to be undertaken in this research are ‘agency’ and ‘location’. The word ‘agency’ is derived from the noun ‘agent’ which implies that the latter precedes the earlier concept. An agent in the Afrocentric conception “mean[s] a human being who is capable of acting independently to his or her own best interest” (Asante, 2007: 40). This reveals that the defining principles of an agent is an independent action in advancing one’s sense of concern. The ontology of a human being as agent is critical in African people’s quest to think deeply, independently and victoriously. For this reason, agency is “the ability to provide the psychological and cultural resources necessary for the advancement of human freedom” (Asante, 2007: 40). This positions that the idea of agency is an emancipatory, action-centered consciousness that summons people of African descent to arise to the need for liberty realisable through the active use of the mind and the “philosophy of life as lived and celebrated by the community” (p’Bitek, 1986: 13). Thus, “in situations of freedom, oppression, racial repression, active idea within the concept of agent assumes the primary position” (Asante, 2007: 40). This shows that the idea of agency is liberating in that it repositions and relocates the African people as victorious actors in the pursuit to dismantle any form of oppression.

With agency as a critical canon to the orientation towards data, “all knowledge [therefore should] be emancipatory” (Asante, 2007a: 49). This explains why the Afrocentric paradigm is “not data, but the orientation to data [and] how we approach phenomena” (Asante, 2007: 49). In a practical manner, this implies that in the Afrocentric paradigm, “when one interrogates issues of place, situation, milieu, and occasion that involve African people as participants, it is important to look for the concept of agency in every situation where the African is dismissed as a player or actor within his/her own world.” This exhibits that what is key in the Afrocentric paradigm is the agency of African people in which they must be seen as actors and not objects to be underplayed. Thus, the paradigm is “committed to the view that African people must be seen as agents in economic,

cultural, political and social terms” (Asante, 2007: 40). The purpose of the Afrocentric agency is “a powerful commitment to finding the African subject place in almost every event, text, and idea” (Asante, 2007a: 42). This establishes that Afrocentricity is a “theory of agency, that is, the idea that African people must be viewed and view themselves as agents rather than spectators to historical revolution and change” (Asante, 2007a: 42). To this effect, Afrocentricity focuses on examining “every aspect of the subject place or position in every aspect of artistic, historical, economic and political life” (Asante, 2007a: 42). This makes it visible that Afrocentricity is concerned about the agency of African people. However, this agency has to be located within the context of its people’s history and culture for it to be experientially authentic. In this regard, “Afrocentricity is a paradigmatic intellectual perspective that privileges African agency within the context of African history and culture” (Asante, 2007: 2). This implies that location is crucial for any exegesis that involves “African culture and behaviour whether literary or economic, whether political or cultural” (Asante, 2007: 2), social or historical.

The idea that agency has to be located positions location as a critical rubric essential in contextualising African phenomena. Ideally, location is a critical tenet in the Afrocentric conception of reality. “The use of the term location in the Afrocentric sense refers to the psychological, cultural, historical or personal place occupied by a person at a given time in history. Thus, to be in a location is to be fixed, temporary or permanently, in a certain historical space” (Asante 2007a: 42). History, culture, psychology and personality are crucial factors in the location of the interpretive context that determines the meaning of a phenom. The tenet is grounded on historical, cultural, psychological and personality analysis with the emphasis that “no phenomenon can be apprehended adequately without first being located” (Asante, 2007: 25). This confirms that location is a cardinal interpretive canon in the Afrocentric analysis of data. Asante (2007: 25) asserts that a “phenom, that is, any situation, event, text or personality, must be studied and analysed in relationship to psychological time and space. It must always be located.” The intense interest in psychological location of phenomena suggests that every human experience has a psychic positioning. This establishes that the Afrocentric paradigm places importance on full psychological contextual awareness in interpreting reality. Thus, the location of a phenomenon is the first step in analysing it. The idea is essential because “Afrocentricity considers phenomena to be diverse, dynamic, and in motion and therefore it is necessary for a person to accurately note and

record the location of phenomena even in flux” (Asante, 2007a: 24). This reveals that the context of reality is always changing and that continuous shift is determined by culture and history. This calls for the researcher to take an “auto-locative stance in order to know where she or he is standing in the process” (Asante, 2007a: 25) of interpreting reality within the recognised African socio-cultural milieu.

As an African-centered discursive implement, it “aims to redirect the discourse on the phenomena related to African people away from exotic attitudes and conceptual frameworks, the Afrocentric paradigm seeks agency in every given place where examination, critique, or analysis of African people and experiences happens” (Asante, 2014: 102). As a paradigm, Afrocentricity can be conceptualised as both a corrective and critique:

Whenever African people, who collectively suffer the experience of dislocation, are relocated in a centered place (that is, with agency and accountability), then we have a corrective. By re-centering the African person as an agent, we deny the hegemony of European domination in thought and behaviour and then Afrocentricity becomes a critique. On the other hand, we seek to correct the sense of place of the African, and on the other hand, we make a critique of the process and extent of the dislocation caused by the European cultural, economic, and political domination in Africa and African peoples.

The corrective dimension of Afrocentricity is spurred by the realisation that dislocation, as a human condition, disrupts and fragments the established order of life. Thus, relocation is a restorative necessity to a displaced people who suffered from cultural dislocation, psychological disorientation, economic dismemberment and political encirclement occasioned and chartered by a cumulative conveyor belt of hegemonic systems of slavery, colonialism, neocolonialism inter alia. This relocation, evident from the above excerpt, must be operationalised with the agency and accountability as key informing rubrics in that quest. The basis of the critique dimension of Afrocentricity is resistance in that the paradigm insists on the necessity for refusal to accept any form of exploitation, oppression or repression. The Afrocentric paradigm is committed to “interrogate the facts of African life experiences in economic, social, political and cultural terms” (Asante, 2007a: 47). It accentuates the need to resist annihilation politically, economically, historically and culturally. This establishes that the theory is not only helpful in “understanding

how people come to create material realities, whether those realities are based in class or race conditions” (Asante, 1998: 6) but also in providing the deep analysis of the socio-economic and political situation inherent in hegemonic systems of governance. Thus, to be “Afrocentrically located, is to claim kinship with struggle and to pursue an ethic of justice against all forms of human oppression” (Asante, 2007a: 47).

Besides the aforementioned critical tenets deployed in this chapter, the current research is also guided by the concept ‘nommo’; an Afrocentric approach which pivots on what Gray (2001: 11) conceptualises within the nommoic creativity as the concept that “contains within it the understanding that words contain power and, used rightly, words can achieve and accomplish what many strong hands, arms, legs and backs cannot.” This reveals that the concept of nommo orbits around the creative power of the word. The term ‘nommo’ is derived from Dagon culture in West Africa, capturing the generative and sustaining power of the spoken word which permeates every sector of African life (Ani, 1980; Asante, 1998; 2007; Gray, 2001). Asante (1998: 80) explains that there are four stages to knowledge in Dagon culture, which suggest the possibility of examining discourse from angles other than the one that prevails in our culture: 1) the word at face value, 2) the word off to the side, 3) the word from behind, and 4) the clear word.

From the above, it can be deduced that the generative and productive power of the spoken word can be examined in diverse perspectives. The ‘word at face value’ refers to the apparent meaning of language as opposed to the real worth. The power of this word is that it scatters the objective position of a person because it has a striking and sensational effect that stirs people’s emotions, as it is based on half-truths and is incomplete. It triggers people to search for more information about a particular phenomenon. This word can be misleading considering that very few people resist the sensational and thrilling effect of the ‘word at face value’, unless they are critically minded. The ‘word off to the side’ denotes language that is false or fails to capture reality. This word moves away from the correct factual or truthful position. It contradicts with the facts on the ground. In other words, it cannot be harmonised with the already existing truth. This word speaks of the possibility for language to lie, parade falsehoods or mere fabrications about reality. It is ideologically wrong and its power is that it misleads the naïve. It unethically manipulates facts and

serves the interest of the speaker(s) and not the general populace. It is destructive and regressive to the extent that it has adverse effect on people as it confuses them about their reality. The 'word from behind' refers to the language that depicts the full background of a reality. The power of this word is that it makes people to understand not only the causation of a phenomenon but also its context. Its emphasis on past experience cautions the present and future reality. If not carefully interrogated, it can be oblivious to think that what brought a people to their present may not necessarily take them into the future. It might not adapt to new changes. The 'word from behind' prioritises historical confirmation and cultural affirmation. It is susceptible to manipulation, subjectivity since history and culture can be (ab)used for diverse purposes. The 'clear word' is language that is truthful, complete, pragmatic and cognisant of multiple forms and angles of reality. It is value-laden with wisdom that is life-affirming and life-furthering. Although it might contradict with the immediate zeitgeist, it is holistic and enduring. The power of this word is that gives a clear room for objective reasoning. It accommodates both empirical and psycho-spiritual reality. It is ethical and moral. It makes and causes things to happen and connects people with the cosmology. Ani (1980: 40) asserts that:

Nommo seeks to conceptualise the ability to activate. As there is no English equivalent of this term, it becomes difficult to explain. It is manifested in the ability of Muntu (human beings, the ancestors, the spirits, the Creator to make use of force within the universe in order to effect other beings. The power of nommo is symbolised in "the word," and "the word" is the aegis of Muntu. Our "word" is more complex than the written word, which means that we must be careful in using this translation. It is more, even, than the spoken word.

The above submission affirms that the word has the creative vitality inherent in human beings, whether the living or the living-departed (Mbiti, 1990; Ramose; 1999). The word has psycho-spiritual impact that causes reality to happen. This creative life force protects, controls or supports a person. It transcends all forms of presentation and expression. The term is an embodiment of this creative life-force.

Drawing from the above, the word is profoundly powerful, it possess the creative vitality which takes diverse forms. Ani (1980: 40) reinforces that:

Nommo often takes these forms, but its essence resides in the activating energy that makes use of the forms. Nommo can be thought. Nommo can be played on an instrument. Nommo can be sung. It is prayer. It is curse. It is incantation! Nommo is praise song. Nommo is will and intent. Nommo is consciousness.

The above excerpt reveals that the word is an avatar of numerous life expressions such as thought, instrumentation, singing, praising, choice, decision, determination, intention and awareness. For “Africans words have power, and sometimes fierce reality” (Ani, 1980: 40). They perform various roles in human life. For instance:

The preacher uses nommo as a tool to motivate his congregation. Nommo, like music, is a catalyst for ritual, Malcom was an artist who used the power of nommo to politically activate his people, to raise their levels of political consciousness, to make them aware of who and where they were and of the meaning of that circumstance. He used nommo to teach. Anyone who teaches Black people successfully must use nommo.

The quotation affirms that nommo pulsates with the generative and communicative action that is deeply embedded in people life struggles in specific moments in history. For this reason, “words are sacred when they are used in such a fashion that they free, liberate, help, and heal African people,” (Gray, 2001: 103). The word takes various shapes in African life, they “often use nommo through humor” (Ani, 1980: 40). They sing through it and their “words have the sound of music in them” (Ani, 1980; 40). This affirms that the power of the word is central in cultural productions such as music among other performance art.

Due to the fact that Afrocentricity is inconceivable without African agency and location, it is fundamentally imperative to clear the confusion between the words Afrocentricity and Africanity. This need arises from the realisation that the “substance of one term is not that of the other; and the consequences of one can create problems for the other” (Asante, 1998: 19). While Afrocentricity seeks agency and action; Africanity broadcasts identity and being (*ibid*). In fact, Africanity refers to the customs, traditions, and values of Africa people (Asante, 2007: 11) whereas Afrocentricity is very specific in its reliance on self-conscious action (Asante, 1998: 19).

Afrocentricity becomes an “approach to agency of African people within the context of their own history” (Asante, 2007: 11). This raises a crucial dictum that to be Afrocentric is not necessarily to be African (Asante, 1998; 2007). For this reason, “the idea of conscientisation is at the centre of Afrocentricity because this is what makes it different from Africanity. One can practice African customs and mores and not be Afrocentric because Afrocentricity is conscientisation related to agency of African people. One cannot be Afrocentric without being a conscious human being” (Asante, 2007: 17). Afrocentricity differs from Africanity in that it is not a religion, a worldview or a political philosophy but it is a perspective, a quality of thought, paradigmatic intellectual perspective which prioritise agency and location in interpreting African phenomena. However, it is possible to “develop a nexus between Africanity and Afrocentricity in order to generate a more productive architectonic African culture of balance and harmony” (*ibid*). What is evident from the above, is the confirmation that the possible misappropriation of equating Afrocentricity as Africanity mischaracterise the scope and nature of the Afrocentricity as an idea, a theory and a paradigm. If not unmasked, this confusion has consequences of misunderstanding Afrocentricity as having “core African values” which create speculative conclusions. Realising this possibility, this chapter, evident from the above, has displayed that there is difference between Africanity and Afrocentricity as well as the possible merging of the two in particular context that demands cultural harmony.

The emergence of the Afrocentric school of thought is connected to “a number of writers and community activists growing out of the Black Power Movement of the sixties” (Asante, 2007: 31) in which African scholars “had increasingly seen the need for a response to marginality” (Asante, 2007: 31). “There is a long line of activist and intellectual precursors to the theory of Afrocentricity” (Asante, 1999: 1) which among others, the prominent names are Raul Robertson, Alexandra Crummell, Anna Julia Cooper, Martin Delaney, Marcus Garvey, Franz Fanon, Malcom X and the later W.E. B Dubois. It is through their works that Afrocentricity is first suggested as a critical corrective to a displaced agency among Africans caused by physical and psychological removal of Africans by the European Slave Trade” (Asante, 1999: 1). Although the Afrocentric thought dates back to the sixties, Afrocentricity did not emerge as a critical theory until the appearance of Asante’s seminal book, *Afrocentricity: The Theory of Social Change* in 1980. Hudson-Weems (2007: 19) buttresses that the “eighties ushered in a refocus on the collective with

the ascendance of Afrocentricity and its continuing growth and development, marked by the works of Molefe Kete Asante, who coined, advanced, and popularised the term as an authentic Africana paradigm. This establishes that the paradigm is attributed to Molefe Kete Asante. Despite this, Asante found also inspiration from the works of his contemporaries who among others include Maulana Karenga, Ama Mazama, Cleonora Hudson-Weems, Cheikh Anta Diop, A.J. Sofola, Walter Rodney, Ngugi wa Thiong'o, Chinweizu, Chinua Achebe, Ayi Kwei Amah, Wade Nobles, Kariamuwelsh Asante, Theophile Obenga. Their works organisationally and theoretically have been useful and inspiring in defining the scope of the Afrocentric school of thought. This school of thought accentuates the critical need, in Africa scholarship, to use knowledge for the transformation of African people in all aspects of life by declaring the “necessity for a re-centering of African minds in a way that brings about a liberating consciousness” (Asante, 2007b: 30). This position makes Afrocentricity a revolutionary paradigm as it is marked by new epistemological positions which introduce fundamental changes to the orientation towards African experiences.

3.2.1 The Afrocentric paradigm in analysing Zimbabwean musical patriotic renditions

As an idea, a paradigm, a perspective and a quality of thought, Afrocentricity stresses the value and significance of African agency in the context of culture and history in the analysis of phenomena relating to Africa and African people. With regard to culture and history, Afrocentricity asserts that African history and culture should inform any analysis dealing with African issues. Asante (1998: 7) stipulates that “Afrocentricity is the relocation or repositioning of Africans in a place of agency in which they are no longer spectators but take an active part in self-determination”. The theory re-locates the African as an agent in human history and culture which is the position occupied by the Zimbabwean musician in the unfolding of life itself. While culture assigns roles to music and responsibilities to the musicians, history contextualises these roles and responsibilities to the service of the society. In this regard, the Zimbabwean musician through his/her music has a duty to reflect on diverse realities in the nation for the good of his/her country, nation or state, thus, his/her object of allegiance become critical. This indicates that the Zimbabwean musician must not sit down and watch the society as it experiences diverse realities in specific historical epochs. Instead he or she “must have some kind of conception of the society in which he is living and the way he wants the society to go” (Awoonor, 1975: 88). In fact, the

Zimbabwean artist has obligations expected of him/her by the society and it is from the same society that he/she anticipates a lot of virtues which are integral in according him/her the licence to function without fear of victimisation. This licence equips the artist with the privilege and authority to interrogate national politics independently. In this respect, p'Bitek (1986: 33) shares similar sentiments in as far as the African conception of the obligations of life is concerned, "no man is born free. Everyone is born with a bundle of duties attached to him by society and he also has rights that society owes him." If everyone has a bundle of obligations, it implies that the Zimbabwean musician cannot be excused.

The Afrocentric paradigm appreciates Africa as a valid rallying standpoint in the discussion of the phenomena relating to Africa. This makes it suitable to this study as Zimbabwe happens to belong to the African continent. In this respect, the chapter contends that in praising what is praiseworthy and condemning what is reprehensible, the critical comments to African realities should come from within Africa as "a point of departure [because] all developments are generated by people within their own societies and can never be created outside" (Thorsen, 2004: 4). This indicates that it is the insider who understand what have gone either wrong or well in their societies. Achebe (1989: 24) shares similar sentiments by asserting that "what we have to do is look back and find out where we went wrong, where the rain began to beat us." This implies that since it is the insiders who have experienced the realities in their nation, country or state, and not the outsiders, they are the ones with liberty to be on the forefront of tracing from their history, culture and psychological time and space until they find where they went wrong and correct themselves. For this reason, Zimbabwean musicians as the rightful citizens of Zimbabwe have the authority to interrogate the realities in their nation. Hence Afrocentricity is useful as a tool of analysis in this study because it broadens one's horizons, particularly in the criticism of both pleasant and unpleasant realities that confront the African community from which Zimbabwe is part of.

There could be no true understanding of the role of the musician/music without some appreciation of where the artists are historically and culturally located in psychological time and space. An artist's music is ideologically a product of his/her cultural and historical location. This location determines his/her political behaviour. Ani (1994:4) asserts that:

Political behavior is simply behavior that issues from an awareness of group definition as distinct from other groups. We think politically when we assess our group interest in relation to the interest of other groups and determine whether those interest are compatible with or in opposition to ours. We act politically when our behavior and strategies reflect those assessments.

Culture and history are directly implicated in the politics of group identity. Cultural identification and historical commitment are the bases for patriotic consciousness. With this political understanding of culture and history, this study examines patriotic renditions as evoked by Zimbabwean music. What is more relevant for the current analysis of *Zimbabwe-centered musical text* is the question, what is the psycho-political location of the musician articulating a particular discourse or the location of the artists prescribing particular action to specific issues about national politics. The conception of the location of the agency of an African musician stems from the awareness that an artist's critical reflection on national politics is "more often than not related to where" his/her "mind is located" (Asante, 2007: 42). For instance, it is easier to identify if an African artist is located in a particular political position vis-à-vis the Zimbabwean politics by how he/she relates to information about its politics. It is fundamentally imperative in the Afrocentric analysis to locate both the text and the artist in psychological time and space. In this quest, "the best way to apprehend location of a text is to determine where the" musician "is located in time and space first" (Asante, 2007: 28). This is significant considering that once the location and time of the musician is identified, "it is easy to establish the parameters of the phemon itself" (Asante, 2007a: 28) in unpacking meaning.

The Afrocentric paradigm locates the "imaginative structure of a system of economics, bureau of politics, policy of government, expression of cultural form in the attitude, direction, and language of the phenom, be it text, institution, personality interaction or event" (Asante, 2007: 25). To locate "a phenom as peripheral or central to the African experience allows the researcher to begin from orientation that will have meaning for ultimate analysis of a situation or condition" (Asante, 2007a: 27). This positions that the Afrocentric paradigm accentuates the need for analysis to "adequately locate the phenom in time and space" (Asante, 2007a: 27). In this interpretive enterprise

“chronology is as important in some situations as location” (Asante, 2007a: 27). This reveals that location and chronology are central aspects to Afrocentric analysis of society, history, or personality in the quest to uncover the national politics as evoked by Zimbabwean music. Thus, in exploring the attitude, direction, and language of the song lyrics, the current research unpacks the imaginative location of the musician. “One can know where” an artist “is located by analysing the language that is used, how it is used, its imagery, its direction, and its mode of presentation” (Asante, 1998: 78). It is important to note that location can be a chosen attitude, ideological thrust, opinion within the grand scope of Zimbabwean historical discourse. The following questions become relevant for the present research: What this study seeks to know is the location of the musician in relationship to Zimbabwean politics. Where does the artist stand in this song text or outside this text? And where are the target audience of this song text in relation to the object of allegiance and the nature of love to be rendered?

The fact that “all music is produced by vocal expression, inasmuch as creativity is called into existence by a human” (Asante, 1998:81) provides adequate ground for appropriating the concept ‘nommo’ in analysing the power of words in song lyrics. “Central to the understanding of the role of vocal expressiveness within the African community are nommo, the generative and dynamic quality of vocal expression. Speech and music are manifestations of nommo, relate in still another manner within black” (Asante, 1998: 81). This nexus stems from the realisation that there is always a correlation between the effectiveness of the word” in musical lyrics and the power of the musician “as expressed by his/her personality and status” (Asante, 1998:81). This establishes that the personality and status of the musician matters inasmuch as his/her influence to society is concerned as it shapes the message, meaning and scope of his/her ideas of one’s love for his nation-state and the ideological positioning he/she prescribes.

Actually, the more powerful the artist, the stronger the influence and impact of his/her musical discourse on people. The enduring power of the musician among the audience depends on the type of the word he/she prefers and how that form of word is tested over time. The ‘word at face value’ usually has power to influence people for a short time because it is sensational and whets appetite to discover more information. It quickly loses value and public interest after discovery of the full

facts. The lifespan of the ‘word off to the side’ is controversial depending with the skill, status and economic arsenal of the speaker(s). The ‘word from behind’ usually has a striking impact on a generation that directly experienced the reality in question, but gradually loses power and immediacy on the future generation. The ‘clear word’ has intergenerational power because it is tested by time, experience and wisdom. Thus, “no artist can exist apart from the word, indeed, without the word, nothing can be, for the word creates reality” (Asante, 1998: 81). This indicates that words in song lyrics are critical components in the musician’s quest to construct reality that communicates a particular discourse to the people. It explains why Klans Wachsmann cited by Asante, (1998: 80) argues that “in Africa a useful working hypothesis is that there is little music that does not have some affinity with words.” The fact that song lyrics uses words to create images that construct reality locates the musical lyrics as “unique potent means of arriving at the basic attitude, thoughts and feelings. More specifically, music plays an important role in the society, and its lyrics often deal with real concerns and problems of [Zimbabwe] and its people” (Aday and Austin, 2000: 136). For this reason, in any analysis on music, the lyrics are essential for unpacking musical meaning because they have an “element of substance and layers of meanings” (Astor, 2010: 144). Thus, examining the actual words in song lyrics is critical because they mirror action in real life situations and contexts. This inquiry, therefore, analyses lyrical words using the concept of ‘nommo’ by investigating the generative and productive power of the word, with the consciousness that the “word is productive and imperative, calling forth and commanding” (Asante, 1998: 81). The study is cognisant of the fact that “the central significance of the word in African culture is not a phenomenon of one particular time. For the [clear] word holds the course of things in train and changes and transforms. Since the word has this power, every word is an effective word, every word is binding” (Asante, 1998: 82). This shows that it has the transformative power to influence and reflect on societal changes. The fact that words in song lyrics have generative and reflective power to create images which capture diverse societal realities in different moments in history position music as a potential embodiment of the narrative of a nation-state or a country. Musical texts, therefore, have the ability to animate and accentuate dialogue on various human conditions which have bearing on the versions of patriotic consciousness. Thus, the ways in which the Zimbabwean patriotic renditions finds revelation in song lyrics is incontrovertibly a worthwhile intellectual inquiry, considering that most musical texts remain specific to a particular nation-state or country.

3.3 The Socio-semantic music paradigm

The conceptualiser of the socio-semantic theory of music is Joseph Hanson Kwabena Nketia. It is theoretically shaped by Nketia's autogenous conceptualisation of the uniqueness and utilitarian role of African music (See Nketia, (1972, 1975; 1977; 1982, 1989; 1990). The theoretical development of this paradigm also found inspiration from the works of Bebey (1975), Blacking (1971 & 1973/4), Chernoff (1979) (Bebey, 1975) (Blacking, 1971), Roberts (1972), Akpabot (1986), Nzewi (1991) Agawu (1995), Mans (2006) among others. Their contributions have been inspiring in describing the nature of socio-semantic utility role of African music. The primal motive behind their intellectual works orbit around the need to appreciate African music on the basis of contextual awareness by suggesting that African music cannot be set apart from its experiential context. African music is much more functional than European music as it is "closely bound up with the details of daily living" (Roberts, 1972: 5). In Africa, "there is immense amount of music for special purposes" (*ibid*). This reveals that African music interconnects with societal proceedings. Thus, what has been crucial to these scholars is the critical need for their scholarship to reestablish or resuscitate their connection with their own people in musical cultural matters with the quest to be active than passive participants or mere spectators in the contexts in which they encounter with various musical arts in their daily lives (Nketia, 1972, 1982, 1989).

The paradigm emerges and develop with pursuit to challenge European misconceptions about African music. Chernoff (1979: 27) observes that "people from Western cultures historically have had a difficult time understanding anything African." He further points out that "popular Western attitude towards African music; whether affirmative or negative, are alike in emphasising an awesome distance between Western and African sensibilities and involving the topic of African music with extremely ambivalent connotations of the word 'primitive.'" This confirms that the touchstone of European thought is in the desire to achieve monopoly in the creation of what is musical and what is not. Through this prevalent supremacist mentality, most Europeans aspire to marginalise African conceptions of music. This exclusionary Eurocentric mentality is particularly spurred by the common myth that "African music is all drumming and monotonously repetitive" (Chernoff, 1979: 27-28) and this to the majority amounts to confusion and unpleasantness. While

this myth is critical in the prevalent Eurocentric onslaught for self-exculpation and self-congratulation to a greater level, it is exorbitant in the quest for logical, sustainable and humanising social, cultural and intellectual values. It unfairly obliterates African musical innovation and attendant contributions to world arts. This background attests to the failure of most European conceptions to adequately and correctly interpret African musical phenomena. Evident from this, is the fact that the dominant history of European scholarship in Africa is substantially a part of the history of comparative musicology (in which Europe compare its musical culture with that of ‘rest of world’), whereas African scholarship began in response to the challenge of colonialism and the need for resuscitation of a consciousness of identity (Nketia, 1972; 1982; 1989). This makes it abundantly clear that the factors which have stimulated and nurtured African interest in the study of African music and the growth of African scholarship are naturally different from those that brought European scholars to Africa during the colonial period or those that continue to generate interest in the study of African music among scholars abroad (Nketia, 1972; 1982; 1989). Thus, the Socio-semantic theory of music arose as a theoretical perspective that unify indigenous information collected about African music with the view to integrate the semantic interpretation with social analysis of African music.

The paradigm is composed of the sociological and the semantic dimension to music meaning. While the sociological aspect focus on the relationship between music and society, the semantic expression centres musical meaning realisable through a consideration of the contextual meaning and communicative power of music. The two dimensions complement each in the interpretive enterprise of analysing musical meaning and the utility role of music in a society. These interpretive levels accentuate the importance of context in analysing musical meaning and the function of music. This implies that the paradigm’s key concepts are context awareness and the utility role of music in a society. The theory underscores that African music can best be understood within the context of the African as a music maker and music user realisable through conceptualising the practical issues related to “music as language or a mode of communication, to music as object of aesthetic interest and music as culture” (Nketia, 1972: 29). This positions the Socio-semantic theory of music as a relevant analytical paradigm in exploring the intrinsic values of African music. The Socio-semantic music paradigm, therefore, accentuates the importance of the cultural, contextual and situational analysis of music.

Sociologically, music is intricately interwoven with the proceedings of the society “in practical and experiential terms in relation to the present and in historical terms” (Nketia, 1989: 5). The social approach also “takes into the various uses and functions of music as a fact of life and not as something to be brushed aside because of our preoccupation with art for art sake or the values of western art music” (Nketia, 1989: 5). This establishes that the paradigm sees African music as a social phenomenon that interconnects with everyday societal proceedings. Its nexus with every aspects of life determines its uses and functions in a society. African music is social because understanding it demands unpacking its uses and functions in a society. For music has no meaning outside its relationship with the characteristics of the society that created and interpreted it. The paradigm visualises the utilitarian role of music within historical and cultural experiential contextual matrix. African music is a form of cultural and historical expression that plays a profound role in constructing reality. The critical tenet of this approach is contextual awareness as determined by cultural and historical experience. The paradigm puts emphasis on the fact that meaning in music cannot be divorced from contextual consideration. Nketia (1982: 640) asserts that:

Meaning in music is complementary viewed in terms of the musical experience and general culture. Music has no separate existence. Music is part of culture or a functioning part of culture and derives its ‘meaning’ from culture. No music has its own terms, its terms are those of its society. Music sound has no meaning apart from music behaviour.

Evident from the above excerpt is the affirmation that meaning in music is embedded in contextual awareness. There is a symbiotic relation between musical meaning and cultural experience. The centrality of culture stems from the realisation that all musical arts, music included, are products of human creativity. p’Bitek (1986: 13) defines culture as “philosophy of life as lived and celebrated in a society.” Predicating the theory’s contention on this definition of culture, African music is a functional cultural component that is treasured and cherished in a society. As a human product, music is shaped by people’s activities who assign its function and meaning. Blacking (1974: 5) affirms that “music can never be a thing in itself. ...in the sense that music cannot be transmitted or have meaning without associations between people.” This confirms that music is profoundly involved in human experiences. Blacking (1974: 5) attests that music is too deeply

concerned with the human feelings and experiences in society. This establishes that music is emotive and experiential in its reflection of people's aspects of life. Blacking (1974: 10) further asserts that music is a product of the behavior of human groups, whether formal or informal: It is humanly organised sound." This affirms that music cannot function outside the purview of human cultural experience. Blacking (1974: 89) articulates that "music is a synthesis of cognitive processes which are present in culture and in the human body: the forms it takes, and the effects it has on people, are generated by the social experience of human bodies in different cultural environments". The close relationship between human socio-psychological experience and music establishes the reason why music cannot exist on its own as it is influenced and given area of concentration by the experiential exigencies. This explains why it is a reflection of history and culture as it is "essential for the very survival of man's humanity" (Blacking 1974: 54). What is consistent in this sociological dimension is the imperative that culture and history inform contextual awareness.

The centrality of contextual awareness in the sociological dimension of the socio-semantic theory of music positions the essential role that context plays in analysing the utility role of African music. It is context that defines the function of music in Africa. Nketia (1990: 76) observes that "it is a requirement of" musicians in African "society that they must have a certain measure of contextual awareness, that is, awareness of the aims and purposes of the occasion of performance, the sequence of events and how music relates to them,awareness of different situations that enable them to relate ... through specific textual and musical improvisation." This reveals that the tendency and the focus of music, in its reflection of societal realities, is influenced by the artist's contextual consciousness. Thus, contextual awareness is an essential component to every musician for his/her music to be meaningful to his audience and stimulate critical reflection on societal proceedings.

The focal position that culture plays in analysing the utility role of African music serves as reason why Nketia (1972; 1975; 1977; 1982) visualises the possibility of studying music as culture. Culture assigns function to music and qualities to the musicians. In as far as the functionality of music is concerned, Nketia (1975: 55) is of the view that music confirms what is already present

in society and culture and adds nothing new except patterns of sound. Blacking (1974:54) shares similar sentiments by positioning that “music, therefore, confirms what is already present in society and culture, it adds nothing except patterns of sound. But it is not a luxury, a spare time activity to be sandwiched between sports and art in headmaster’s report.” This affirms that music is a reflection of and a response to social forces, and particularly to the consequences of human actions in society. Blacking (1974: 99) articulates that “the function of music is to reinforce, or relate people more closely to certain experiences which have come to have meaning in their social life.” This confirms that music has the mobilising power to draw people closer to their societal realities. It rehearses people’s actions and reflects on the proceedings of the society. In this regard, Blacking (1974: 99) comments that music is performed as part of a social situation. This is why Nketia (1972, 1975; 1977; 1982, 1989; 1990) emphasise the importance of situational analysis. Blacking (1974: 100) affirms that through African music, people “relive a social situation, and the right music emerges when that experience is shared under certain conditions of individuality in community.” This displays that music has the imaginative power to recreate images that take people’s memories to particular experiential realities in their society. Its close nexus with the socio-historical events of the society positions it with capability to mirror diverse societal consciousness in various historical epochs. Blacking (1974: 101) buttresses that musical behavior may reflect varying degrees of consciousness of social forces, and the structure and function of music may be related to basic human drives. This shows that African music is intimately linked to the dynamics of socio-economic and political life at various points in history.

The sociological conception of good art is premised on the importance of emphasising the qualities of a good singer or musician. According to Nketia (1975: 53) a good singer usually is expected to know orature and the history of the area he/she is singing about. The oratory and historical knowledge of society is essential not only for aesthetic correctness but also for the factual relevance of the music. Nketia (*ibid*) asserts that the artist should have a supple wrist, that is, he/she must have executant ability and the skill to produce the right kinds of tones and dynamics on his/her drum. The right forms of tones and dynamics of his/her drum are symbolic of the relevance of music that is produced at a particular time to capture specific topical realities. He/she must belong to that society. For this quality, Nketia (1975: 53) further notes that there is always some kind of rivalry between bonds for the patronage of the community as a whole, and moreso for the

patronage of its leading members. This shows that the idea of belonging is not politically neutral. The artist also ought to have a knowledgeable command of language.

The semantic dimension focuses on the implications of the language of meaning. This implies that it concentrates on the communicative capability of music to express emotions and sensibilities. The critical concept of the semantic approach is the symbolic conceptualisation of music as language and the communicative means. This symbolic conceptualisation is premised on the cultural understanding of music's communicative ability in African social milieu. Nketia (1974:188) contends that "African society is so conscious of the relationship between music and language". He further maintains that "African traditions deliberately treat songs as though they are speech utterances." This establishes that music has communicative properties which are synonymous with human language. Nketia (1975: 188) explains that:

The treatment of the songs as a form of speech utterances arises not only from stylistic considerations or from consciousness of the analogous features of speech and music, it is also inspired by the importance of the song as an avenue of verbal communication, a medium of creative verbal expressions which can reflect both personal and social experiences. Accordingly the themes of songs tend to center around events and matters of common interest and concern to the members of a community or the social groups within it. They may deal with everyday life or with the traditions, beliefs and customs of the society.

The excerpt indicates that music can be perceived as a way of expressing grievances. This explains why music has a communicative urge over other forms of expression, such as speech, because "sometimes what cannot be said in speech can be started in song: someone who wishes to complain or cast insinuations may find it more effective to do so in song than in speech" (Nketia, 1975: 204). It establishes that music is one of the most powerful modes of expressing the considered sensitive issues. It functions as a language without being one. The foregoing argument shows that music can communicate feelings and experiences that cannot be conveyed through ordinary language. Its communicative controlling influence lies in the verity that it can articulate everything to the society (in)direct manner.

Prominent in the communicative potency of African music is the affirmation that music is a channel for conveying messages as well as a connecting mode for people to discuss about various societal proceedings. Nketia (1972: 5) explains that music making is essentially a mode of communication and a basis of interaction. His conceptualisation of communication is not a mere expression of feelings but also values. By interaction, he refers not to merely the way in which members of an African ensemble come together but social interaction-occasioned by music. This establishes that the communicative power of music makes people to interact particularly with the musician and his audiences. This musician-audience relationships influence certain details of music making in African communities (Nketia: 1972; 1977; 1982; 1990). Inasmuch as the communicative power of music is concerned, Nketia (1972: 10) explains that “one of the channels in which communication is established is through verbal texts. Songs serve as an avenue of creative-verbal expressions, an outlet for the expression of public opinion. Verbal messages, however, are not conveyed only through vocal music.” The communicative aspect of the semantic approach centres on symbolism and the verbal nexus which provide an analytical lens for examining musical lyrics. This relationship is premised on the assumption that music is a form of communication, and that in a common cultural context, specific musical sequences can evoke feelings that are fearful, apprehensive, passionate, patriotic, religious, sponky, and so on (Blacking, 1974: 8). This demonstrates that African music performs various communicative functions over time.

3.3.1 The Socio-semantic music paradigm in analysing Zimbabwean musical patriotic renditions

As a paradigm, the Socio-semantic theory of music emphasises an analytical lens that unpacks the meaningful implications inherent in song lyrics. This implies paying particular attention to the (in)direct communication of sensibilities or emotions in musical texts. The paradigm underscores the significance of language usage. Language here denotes the innovative deployment of the variety of artistic devices such as figurative expressions, symbolism, satire, with indirect and direct criticism coupled with the provision of innovative and constructive comments to proceedings in the society. Nketia (1974: 188) contends that “the African society is conscious of the relationship between music and language”. He further maintains that “African traditions deliberately treat

songs as though they are speech utterances” (*ibid*). This presents a possibility that music can be (ab)used based on its communicative capacity. For this reason, Zimbabwean music can be perceived as a way of expressing particular opinions or discourses that advance specific interests. Thus, Nketia (1974: 22) argues for the use of music as an avenue for expressing group sentiments. In this context, the various musicians under study through their songs are in a way potentially uttering peoples’ grievances and praises relating to the realities which unfold in the historical epochs contained in the phase 1970 to 2015 which is the focus of this study.

The paradigm places importance on the critical analysis of the song lyrics. Nketia (1975: 177) articulates that “the most far-reaching influence is exerted by the verbal texts to which songs are set.” “The song texts are a reflection of the culture of which they are part” (Nketia, 1975: 178). In this, each culture has its own conscious experience which is ordered by socio-economic shifts and political upheavals. Thus, the song lyrics “provide the significant changes of thought, mood or feeling” (Nketia, 1975: 204) of people in specific moments in history. This communicative function of music is susceptible to alteration and manipulation by various actors in a nation-state. This positions that the Socio-semantic theory of music, inasmuch as it underscores the functional use of song in social life or its value as a source material should not make the researcher(s) overlook the importance of the musical content of songs (Nketia, 1975: 204). This reveals that the paradigm places importance on textual and contextual analysis of the song lyrics in the pursuit to unpack musical meaning.

The theory places emphasis on situational context that is the circumstances from the environment within which phenomena exist. This contextual premise can potentially disclose the linkage between lyrical content and the surrounding conditions which influence national politics in specific historical epochs. Nketia (1975:204) asserts that:

The conception of a music piece and the details of its form and content are influenced not only by its linguistic framework or literary intention, but also by the activities with which it is associated. Music performed in context that dramatise social relations, beliefs, crises, history, and communal events naturally develop a dramatic orientation and stress the use of sound materials, texts, and elements of structure that stimulate or provide avenues.

The paradigm considers symbolism or referential and associated meanings with process of encoding and decoding; that is, the finding of underlying meaning of indirect language of messages particularly in political cultures. “It follows that any assessment of human musicality must account for processes that are extra-musical, and that these should be included in analyses of music” (Blacking, 1974: 23). Thus, the theory is critical for the understanding of music as a reflective cultural and historical experience to convey message innovatively as it provides the link between the meaning in music and the events happening at a particular time in a specific society. Due to this reflective efficacy, music has been a present phenomenon in the history of Zimbabwean politics. It has been employed by various actors and institutions to articulate diverse political discourses. The participating armies and political parties in the liberation war have utilised it not only to protest against the evils of colonialism but to inspire the freedom fighters, unify the masses and make them see the need to fight the white settler regime. This phase is characterised with songs commonly referred as *Chimurenga* music and *Ingoma zenkululeko* in Shona and Ndebele respectively. In the midst of these efforts, the Ian Smith regime applied various stratagems to thwart the influence of black music. Despite the repressive colonial moves, music as a political force of the liberation struggle remained resilient, conveying political discourses in relation to the need for emancipation. However, in the midst of a seemingly unified black force, there were also internal ideological clashes within and/or among the participating armies as well as political parties. Inheriting from the liberation era, the post-colonial period in Zimbabwe is characterised by intense interplay of music and politics for celebrating liberation legacies, disseminating party politics and communicating protestations. Political parties, politicians, and interest groups have used music to express their diverse opinions on interpreting various political concepts as informed by their respective ideological persuasions.

Key to the aforementioned political concepts in the case of Zimbabwe’s politics, has been ‘patriotic consciousness.’ Inasmuch as this concept is concerned, competing conceptualisations of it have emerged; turning patriotic renditions into a political contestation which appears to be constructed, deconstructed and reconstructed to achieve specific ideological ends and interests. The interpretations of patriotic consciousness have elicited ideological and conceptual contestations which are evoked by rival opinions, different wants, competing needs and opposing interests in

the Zimbabwean polity. These contestations have engendered various versions of patriotic consciousness in diverse historical epochs. Thus, locating the evolution of these interpretive contestations which span various temporary socio-historical contexts is the thrust of this inquiry. Musicians who contribute to *Zimbabwe-centred musical texts* are part of the contest in the ideological battlefield for political legitimacy. Hence, this research analyses the potential of *Zimbabwean-centred musical texts* to reflect the nation's politics and the impact of those reflections to potentially engender diverse versions of patriotic consciousness.

3.4 Divergences and Convergences: Afrocentricity and Socio-semantic theory of music

In this research, the choice to use Afrocentricity and the Socio-semantic theory of music is inspired by the verity that both theories contextualise the artist and his/her art in cultural and historical experience. The two paradigms are committed to the contextual awareness in which the setting from which musician operates and releases his music is crucial in unpacking the utility role of music and the obligations of the artists. For these theories, it is the context that makes music and the artist functional in the society. These two visualise music as a mode art which reflects and interacts with various realities of particular societies in specific historical moments. Both are revolutionary theories that seek to resist common European intellectual arrogance in the interpretation of African phenomena. These paradigms emerge and develop with the pursuit to challenge the monopolisation of knowledge about African phenomena and specifically the mentality that regards most things African as primitive. The paradigms are inspired by the necessity to re-centre and relocate African knowledge in the analysis of African phenomena, particularly given that in the African experience, there is abundant evidence which attests to the failure of the majority of European conceptions to adequately and correctly interpret African phenomena.

The two paradigms are committed to the linguistic craft that an artist use in his/her work of art. While Afrocentricity underscores the concept 'nommo', in African discourse, the generative and productive power of the spoken word, the socio-semantic theory of music accentuates the view that the African societies are aware of the close relationship between music and language. The

divergence that obtains between these theories in the context of this linguistic commonality is that the nommoic dimension is profoundly broad and deep in that it concentrates on the power dynamics behind the word while the other paradigm concentrates solely on the ability of the artist to release music that can be heard by his/her community. Furthermore, location as an Afrocentricity tenet shares a common purpose with contextual awareness as a tenet of the Socio-semantic theory of music especially on unpacking the experiential setting within which a phenomenon occurs. Although the two tenets' point of convergence is in unmasking the experiential setting, contextual awareness delimits the informing parameters of setting to history and culture whereas the tenet of location goes beyond to encompass the psychological time and space in which musical texts have a defined position in the African continuum. The Socio-semantic theory of music prioritises the function of music enhanced by the qualities of a good artist and the deployment of effective language craft, as pointer of agency whereas the Afrocentric paradigm emphasises the responsibility of artist and the reflective power of the musical expression, as markers of agency. This attests that, taken together, the paradigms place importance on the fact that art for art's sake has no place in African context.

Although the two paradigm's vantage point gives the impression that they stand in variance, they are bound by the quest for an autogenous appreciation of African phenomena. While the Afrocentric paradigm centres on locating African agency and ideals in interpreting African phenomena in general, the socio-semantic is more specific, as it focus on the social and semantic dimensions of analysing African musical arts. The divergence that obtains between these paradigms derives from the verity that while Afrocentricity accentuates the need to locate African agency in analysing the interplay of music and politics in interpreting patriotic consciousness, the Socio-semantic theory of music specifically problematises the function and meaning in song lyrics which influence the articulation of particular political discourses that have a bearing on patriotic renditions. In this study, the reliance on a combination of critical tenets of Afrocentricity and the socio-semantic theory of music ensures that musical texts' effectiveness in clarifying the ideological and conceptual clashes are examined in interpreting patriotic consciousness in a way that locate the nature and trends of Zimbabwean politics, its political culture and ideological shifts of political discourses within the cultural, psycho-political and historical context in which Zimbabwean music emerges and develops.

3.5 Conclusion

This chapter advanced the argument that the centrality of music in Zimbabwean politics has an autogenous experiential context which can be appropriately and adequately explained using African-centered theories which are familiar with the creative use of music in life struggles of African people. It was alive to the verity theories which are embedded in the experiences of African people, through emphasis on the centrality of context in extrapolating meaning in art, facilitate the discussion that clarifies the ideological and conceptual clashes in interpreting patriotic consciousness, as they are committed to locating, through culture and history, the ways in which African music respond to various historical contexts. The chapter opted for Afrocentricity and the Socio-semantic theory of music with the view that these theories are contextually appropriate to unpack the utility role of music in Zimbabwean politics particularly in articulating diverse political discourses which potentially broach diverse versions of patriotic consciousness. In deploying the critical tenets of the above paradigms, this chapter examined the theoretical nexus that binds the paradigm, meaning and context and the implications that this nexus imposes in the analysis of the interface of music and politics in the interpretation of patriotic consciousness. The chapter also explained the experiential and intellectual settings in which Afrocentricity and the Socio-semantic theory of music emerge and develop as cultural critical paradigms, demonstrating their relevance and applicability in the interpretation of patriotic consciousness as evoked by Zimbabwean music as responses to various realities of the nation's historical contexts. It also outlines the rationale behind the selection of these theories as the appropriate critical tools for this research, exploring the convergences and divergences that obtains between them.

CHAPTER 4

RESEARCH METHODOLOGY

4.0 Introduction

This chapter discusses the distinctive features which make the qualitative research techniques suitable to the retrospective-prospective analysis of patriotic renditions evoked by musical compositions expressed in Shona, Ndebele and English conceptualised as *Zimbabwe-centred musical texts* in this study. The discussion foregrounds the central tenets guiding the qualitative research paradigm which are divergent from those in the quantitative research paradigm with the insight to explain why the qualitative approach is preferred in this research. In explaining the recourse to qualitative research approach, the chapter pays attention to the pertinence of qualitative research techniques such as documentary analysis, semi-structured interviews, internet interviews, and key informant interviews as well as the qualitative sampling methods which encompass purposive sampling, quota sampling, and expert sampling. It advances the argument that the qualitative research paradigm is appropriate for the research of this kind because it “elicits multiple constructed realities, studied holistically”, and “tacit knowledge and subjective understandings and interpretations” by “delving in depth into complexities and processes” (Marshall and Rossman, 2011: 91). The chapter also presents the data preparation for the analysis which involved two main tasks of producing a verbatim transcript of the audio song and translating the transcript. It also outlines the procedures that are taken in selecting songs as well as transcribing audio songs and translating song lyrics. In explicating the features of the qualitative research methods to be used, attention is also drawn to the retrospective-prospective nature of the inquiry. This is essential in the pursuit to link the nature of the research to the techniques utilised in order to critically analyse the various versions of patriotic consciousness in Zimbabwean music.

4.1 The retrospective-prospective nature of the research

The most crucial component for the success of any research is a clearly detailed procedural plan, arrangement, structure and strategy of the investigation so conceived, by the researcher, as to obtain answers to research questions (Linger, 1986; Thyer, 1993; Kumar, 2012). This involves outlining how the research study is carried out in as far as selecting a sample of interest to the

inquiry, collecting data to be utilised and analysing data. As mentioned in the above introductory segment of this chapter, this inquiry is a retrospective-prospective study into patriotic renditions evoked by musical compositions conceptualised as *Zimbabwe-centred musical texts* in this research. In this study, the retrospective-prospective nature of the research is understood as an investigative strategy that critically establishes “what has happened in the past, what is happening now and what is likely to happen in the future in a study population” (Kumar, 2012: 22). It combines the critical tenets of the retrospective and prospective dimensions which places importance on the interrelatedness between the past, present and future in interpreting history. This conception of history is in sync with the Afrocentric paradigm which put emphasis on “African agency in the context of African history insisting that Africans should be at the centre of their own history in every conceivable situation where Africans are involved” (Asante, 2007: 16). This is in consonant with the emphasis that Karenga (2001: 78) place on “historical reconstruction which involves returning to the rich resource of the African past and using it as a foundation to improve the present and enhance the future.” Thus, the retrospective-prospective nature of this study historically locates the imaginative contestations on patriotic renditions evoked by musical texts. Thus, the past, in this study, is retrospectively and prospectively seen an embodiment of diverse and dynamic experiential disputations, agreements and compromises on the basis of which to make sense of the present interpretive positions in contemplation of the future presaging renditions. Retrospectively, this inquiry investigates the evolution of controversies on patriotic interpretations which have been prominent from 1970 up to 2015 on the basis of the available *Zimbabwe-centred musical texts* in this period. Prospectively, it attempts to establish the interpretive contestations, by locating and explaining the likely eminent future ideological and conceptual clashes realisable by extrapolating past and present patriotic renditions raised by song texts under study. This prognostic engagement of *Zimbabwe-centred musical texts* on national politics clarifies the trends of these interpretive contestations essential in checking the regression, sustenance and progression of democracy in the nation.

The study selects a number of musical compositions at specific points in the past, from 1970 to 2015, extrapolating the interpretive picture of the present or immediate past with respect to patriotic renditions, then making predictions as to future trends. From these cross-sectional song texts, the research draws the conclusions about the interpretive pattern of change which *Zimbabwe-*

centred musical texts evoke as responses to various realities of the nation's diverse historical contexts. The study unfurls in the context of looking back from what has happened in the history of Zimbabwe's politics, as mirrored by the available recorded songs, from the period under study, that attest the past trends in the interpretation of patriotic consciousness. In this respect, music is seen as intricately interwoven with the proceedings that cause shifts of realities of a nation (Nketia, 1975; 1990; Bebey, 1975; Blacking, 1971; 1973; Nzewi, 1991 and Agawu, 1995; 2003). The inquiry does not only go back to the past but visualises the "past as a way of talking about the present" (wa Thiong'o, 1972:19) and searching for the likely prominence of particular patriotic renditions in the future as evoked by musical texts. It establishes the possible interpretive tendencies and direction that are likely to be eminent in the future. In all this, the study follows the following procedural stages. The initial stage of the research involved listening and scouting for songs that lyricise national politics through the terms Zimbabwe and *Nyika/Ilizwe* which constitute what this study conceptualises as *Zimbabwe-centred musical texts*. It is followed by transcribing these song texts from the period 1970-2015. At the third stage, the research identified and classified songs in terms of historical epochs showing the total number of songs in quotas. This is followed by sampling of songs according to historical epochs displaying selected number songs in respective quotas which ensured that the sample represents thematic, language, style and music genre diversity. The sampled songs are analysed using the Afrocentric paradigm and the Socio-semantic theory of music as theoretical pedestals which have been discussed in chapter three of this research.

4.2 The qualitative research paradigm: Understanding its uniqueness

In order to appreciate the role played by the qualitative methods of collecting and analysing data in the present study, it is imperative to understand the dynamics of the qualitative paradigm. Qualitative research can be defined as "any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification" (Strauss and Corbin, 1990:17) as the case with quantitative research. In other words others, the "qualitative data take the form of words rather than numbers (Wrench *et al*, 2008: 452). This reveals the diametrical relationship between the two research paradigms. Punch (2004: 242) shed light on the distinction between these two research approaches:

The quantitative approach conceptualises reality in terms of variables and relationships between them. It rests on measurement and prestructures data, and usually research questions, conceptual frameworks and designs as well. Samples are typically larger than in qualitative studies, and generalisation through sampling is usually important. It does not see context as central, typically stripping data from their context, and it has well developed and codified methods of data analysis. Its methods, in general, are more unidimensional and less variable than qualitative methods. It is, therefore, more easily replicable.

The qualitative approach deals more with cases. It is sensitive to context and processes, to lived experiences and to local groundedness and the researcher tries to get closer to what is being studied. It aims for in-depth and holistic understanding, in order to do justice to the complexity of social life. Samples are usually small, and its sampling is guided by theoretical rather than probabilistic considerations. Prestructuring of design and data is less common, and its methods are less formalized than those in the quantitative approach. They are also multidimensional, more diverse and less replicable. It, therefore, has greater flexibility.

The above excerpts summarise the affirmation that the quantitative method is divergent to the qualitative paradigm. In this respect, in situations where quantitative research “seeks causal determination, predictions, and generalisation of findings”, the qualitative inquiry “seeks instead illumination, understanding, and exploration to similar situations” (Hoepfl, 1997:48). In the same vein, Barbour (1999: 119) articulates that the “qualitative research answers very different questions from those addressed by quantitative research.” This implies that the qualitative paradigm is not in a position to answer questions which are quantitative.

Essentially, a qualitative research approach aims to “preserve and analyse the situated form, content, and experience of social action, rather than subject it to mathematical or other formal transformations...” (Wrench *et al*, 2008: 452). This indicates that the qualitative paradigm “accepts the complex and the dynamic quality of the social world” Patton (1990:39). In spite of these divergences between the two methods. Patton (1990:39) encourages a “paradigm of choice” that searches for methodological appropriateness as the primary criterion for judging methodological quality”. This study prefers the qualitative ahead of the quantitative approach because of the characteristics of this paradigm interlocks with the nature of the current inquiry.

The recourse to a qualitative research approach is spurred by the fact that it is not only flexible but also locally grounded in context and values of an emic interpretation rather than an etic one. Referring to the flexibility of the qualitative research paradigm Punch (2004: 242) points out that the approach “can be used in a wider range of situations and for a wider range of processes. The [approach] can also be more easily modified as a study progresses.” Due to this elastic adaptability, the qualitative research approach is profoundly flexible and well suited for studying naturally occurring real-life situations such as patriotic renditions which manifest in Zimbabwean musical texts in various historical epochs. Besides its flexibility, the qualitative paradigm “accommodate the local groundedness of” (Punch, 2004: 243) interpretations. This local anchorage helps the approach “study-specific cases embedded in their context.” In the same line of intellection, Flick (1999: 13) observes that the “qualitative research is oriented towards analysing concrete cases in their temporal and local particularity, and starting from people’s expressions and activities in their local contexts.” This indicates that the approach is dynamic in its contextual awareness of interpreting phenomena. The paradigm also places importance on the emic interpretation of reality which positions the qualitative research techniques as “the best way we have of getting the insider’s perspective the ‘actor’s’ definition of the situation,’ the meanings people attach to things and events” (Punch, 2004: 243). This implies that its methods can be employed to “study the lived experiences of people, including people’s meanings and purposes.” (Punch, 2004: 244). With its techniques, the researcher is, therefore, equipped with mechanisms of collecting and analysing data which have “a holism and richness” (Punch, 2004: 243) in dealing with the complexity of national politics. This has bearing on patriotic renditions of Zimbabwean musical texts which lyricise national politics in various historical contexts.

4.3 The selection, transcription and translation of song lyrics/texts

The study only collected recorded songs sung in Shona, Ndebele, and English, which lyricise the nation’s politics through the epithets Zimbabwe and *Nyika/Ilizwe*, exclusively, those released within the period, 1970-2015. A collection of this genre songs is conceptualised in this research as *Zimbabwe-centred musical texts* informed by the realisation that the choice to name or embed aforementioned terms either as lyrical titles or as key vocabularies inserted into the lyrics conjure the high probability that the musicians were prompted by the desire to reflect on anything relating

to Zimbabwe in specific historical phases. Thus, *Zimbabwe-centred musical texts* have a potential of becoming templates from which musicians can critically licence their reflections on the proceedings affecting Zimbabwe, thereby potentially broaching diverse versions of patriotic consciousness. The study collected only recorded songs because these posed no difficulty to access as compared to unrecorded ones. In adopting this selection, the research was cognisant of the fact that there also exists a body of musical texts which lyricises Zimbabwe's politics, sung the aforementioned names, produced by non-Zimbabwean artists. These fall outside the purview of the current research's range of interest because the aim of this study is to explore how Zimbabwean musicians lyricise national politics, thereby, (un)consciously investing into various renditions of patriotic consciousness. The study was also aware that the *Zimbabwe-centred musical texts* produced within the period 1970 to 2015 are many and it is impractical to illustratively analyse each of these songs within the scope of this inquiry. As such, the study adopted the quota sampling technique to select the prototypical songs to act as an exemplum for each stratum that corresponds with the magnitude of songs collected for each historical epoch. The procedures taken in quota sampling are described and explained in the segment of this chapter.

While the study focuses on the songs which constitute the *Zimbabwe-centred musical texts*, its specific focus is on song lyrics, the actual words sung by the musicians. Aday and Austin (2000: 136) comments on the importance of lyrics "song lyrics provide unique potent means of arriving at the basic attitude, thoughts and feelings. More specifically, music plays an important role in the society, and its lyrics often deal with real concerns and problems of [Zimbabwe] and its people". For this reason, in any analysis on musical arts, the song lyrics are largely utilised because they have an "element of substance and layers of meanings" (Astor, 2010: 144). Thus, examining the actual words in song lyrics is critical because they mirror people's views about important ideas of the nation, state and country. All the prototypical song lyrics utilised in this research, as well as the discography, appear in the appendix to the study. Data preparation for analysis involved two main tasks which are producing a verbatim transcript of the audio song and translating the transcript. The explanation of the procedures which were taken in these tasks is the prerogative of the proceeding segments.

Since songs are sung in audio form; to come up with the lyrics, the study transcribed the songs into the written form. The “transcription involved making a written record of audio recording for data analysis” (Oliver *et al*, 2005: 5). This establishes that transcription is about something written, particularly copied from one medium to another, as a typewritten version of spoken or sung words. Oliver *et al* (2005: 6) aver that “a transcription is an act of representation in qualitative research, and the purpose of the research influences the type of transcription that is conducted.” Due to the retrospective-prospective nature of the inquiry, the study adopted a verbatim transcription approach. This technique, in transcribing the songs, focuses on ‘what is sung and how it is sung.’ Thus, the transcript of each particular song focused on producing a word-for-word replica of the audio. The verbatim transcript includes everything that is said in the audio, thereby capturing the words sung by the musician. It is useful in this study as the verbatim transcription registers “information in musician’s own words, phrases and expressions, allowing musicians’ emphasis and emotions relating to the issues discussed, and provide the rich detail that is so valuable in qualitative research” (Inge and Bailey, 2013: 211). This shows that the verbatim transcript situates the researcher more closely to the finite details of the song lyrics.

Since the study have song lyrics in three different languages which are Shona, Ndebele and English, the transcripts in Shona and Ndebele needed to be translated into English prior to data analysis. This translation is inspired by recognising English as a language of record for the current inquiry. While there are two approaches to translating a recorded audio song, this research adopted the approach that involves producing “a verbatim transcript in the original language [of the audio song] and then translating this into a second transcript in the language of preference by the researcher, other than the approach that simultaneously conduct a transcription and translation leading to a single transcript in the language of the researcher” (Inge and Bailey, 2013: 211). Although the chosen approach is time-consuming, it ensures that the researcher has a transcript in the original language for reference during analysis. The study opts for the preferred approach because the one of “simultaneously translating and transcribing may lead to some loss of detail in the translated transcript and it may be more prone to translation errors” (Inge and Bailey, 2013: 211). This presents the preferred approach as the most viable way to go with, since it provides the researcher with two transcripts which are the source language and the chosen language of record. In conducting the preferred approach, “retain of the colloquial style of language in the translation

is important” (Inge and Bailey, 2013: 211). This is essential in ensuring that the translated version of the transcript is akin to the original/source transcript. The translation aimed at preserving the colloquial style of language and phrases used by musicians as some expressions hold cultural meaning that one wants to retain for analysis. Similarly, it was essential to retain in the translated transcript any words, phrases or expressions that represent specific cultural concepts to secure and keep the genuine character of the lyrics as intended in the source language. Retaining these linguistic figurative expressions in the translation, in brackets, provided important cultural references that were useful in interpreting the data. This also ensured that cultural, political, religious and economic dimensions of the data were reflected throughout data analysis.

4.4 Sampling methods

The study was alive to the fact that “selecting participants for a research study is perhaps one of the most crucial elements for the success of the project” (Wrench *et al*, 2008: 281). To handle the complexity of selecting song texts, musicians and music analysts, the study adopted quota, purposive and the expert sampling methods respectively. These sampling procedures were complementarily employed. The explanation of the procedures taken in employing these sampling techniques is the prerogative of the proceeding sections of this chapter.

4.4.1 Quota sampling: Selection of songs

Quota sampling involves separating participants into strata or groups and then non-randomly selecting them for participation in the study (Wrench *et al*, 2008; Kumar, 2012). Procedurally, one obtains a quota sample by separating participants “into strata or groups based on common characteristic or variable, and then” study units “from each group are selected non-randomly for inclusion in the study” (Wrench *et al*, 2008: 290). The study units “are selected non-randomly on the basis of their known proportion to the population” (Frey *et al*, 2000: 133). The population group is divided into subgroups based on the proportions, each stratum has a specific number of study units which are selected by the researcher for analysis.

Since a “sample is a portion of a population” (Tailor, 2005: 20), in this study population does not refer to people only but also to the “total quantity of the things or cases which are the subject of [a] research” (Etikan, Musa, Alkassim, 2016: 1). Thus, in the present inquiry, the population refers to the *Zimbabwe-centered musical texts*, a collection of songs, sung in Shona, Ndebele and English which lyricise national politics through the terms Zimbabwe and *Nyika/Iiwe* released from the period 1970 to 2015. These musical compositions constitute the primary study population for the current research. The collection of these songs are not uniform; that is, the song lyrics of *Zimbabwean-centered musical texts* do not match all the characteristics of the predefined criteria. The songs differ from one another on the language used in singing, the historical epoch out of which they emerge, the thematic preoccupation, stylistic variation and the music genre. For this reason, the study puts these songs into subgroups according to specific historical epochs. In each particular historical epoch, the study then selects prototypical songs which cover qualities that range from theme, music genre, language and stylistic variation on interpreting patriotic consciousness so that the sample matches the total population in the quest to fulfil “sample validity” (Wrench *et al*, 2008: 221).

While this chapter acknowledges that there are two types of quota sampling which are proportionate, and non-proportionate (Wrench *et al*, 2008; Alvi, 2016), the study prefers the proportionate one. This is inspired by a general observation of the collected *Zimbabwe-centred musical texts* in which from data collected some historical epochs within the period 1970 to 2015 have more songs with diverse thematic, language, style and music genre preoccupations than other epochs. As such, non-proportionate inclusion of songs short-change and undermine thematic, language, style and genre diversity which has a bearing on the renditions of patriotic consciousness. While non-proportionate quota samples “recruit volunteers until the determined number of participants has been recruited, proportionate quota samples are chosen to ensure that the number of volunteers recruited for the study is proportionate or equal to the number of group members in the population” (Wrench, 2008: 291). Since the research prefers the proportionate quota sampling technique, in directing this quota sampling procedure, the study set a “specific [percentage] consideration for every subgroup on the basis of their actual proportion present in the population” (Alvi, 2016: 33). From the realisation that the period 1970 to 2015 has various historical epochs, attuned to suit the overlapping settings of the songs, which include the

liberation war period (1970 to 1979), the phase of independence euphoria (1980 to 1984/5), the period of initial disillusionment (1985/6 to 1989), the period marked by economic adjustment (1990 to 1998), the decade of crisis (2000 to 2010), the period of the inclusive government (2011 to June 2013) and the post-inclusive era of uncertainties (2014 to 2015), the quota is made on the basis of a prototypical inclusion of songs selected from each historical epoch. Thus, the prototypical population selected for representative illustration in analysis comprises of the 40 percentage of the sum total number of songs in a particular historical epoch. These prototypical song lyrics provided instances used to illustrate the interpretations advanced by this study and also concretising the research's findings. In substantiating the renditions evoked by prototypical musical texts, the study also made reference to the generality of song lyrics within each stratum of the specific historical epoch to establish the recurring trend of similar thematic preoccupation in diverse song texts. Table 1 below is a summary of how the songs were sampled.

Table 1. Summary of the songs in each historical strata

| HISTORICAL EPOCHS | TOTAL IN THE QUOTA | | | | SELECTED NUMBER IN THE QUOTA | | | |
|-------------------|--------------------|---------|---------|------------------|------------------------------|---------|---------|------------------|
| | Shona | Ndebele | English | Trans-languaging | Shona | Ndebele | English | Trans-languaging |
| 1970-1979 | 12 | 8 | 0 | 0 | 5 | 2 | 0 | 0 |
| 1980-1984 | 12 | 8 | 0 | 0 | 5 | 3 | 0 | 0 |
| 1985-1989 | 8 | 2 | 0 | 0 | 4 | 0 | 0 | 0 |
| 1990-1999 | 8 | 2 | 0 | 0 | 3 | 1 | 0 | 0 |
| 2000-2010 | 22 | 7 | 4 | 7 | 8 | 3 | 2 | 3 |
| 2011-2013 | 11 | 2 | 2 | 5 | 5 | 0 | 1 | 2 |
| 2014-2015 | 8 | 2 | 0 | 0 | 4 | 0 | 0 | 0 |
| TOTAL | 81 | 31 | 6 | 12 | 34 | 10 | 3 | 5 |
| SUM TOTAL | 130 | | | | 52 | | | |

Table 1 above shows that out of 130 songs, 52 songs were selected through quota sampling as an exemplum for each stratum that corresponds with the magnitude of songs collected for each historical epoch. Each historical epoch is treated as a quota. From the 20 songs collected from 1970 to 1979, 8 were selected comprising of 5 Shona and 3 Ndebele songs. In addition, 8 songs

encompassing 5 Shona and 3 Ndebele songs were chosen 20 songs from 1980-1984. In the third quota, 4 songs which are in 3 Shona songs were chosen out of 10 songs. In the fourth group, 4 Shona songs were selected out of 10 songs. From the 40 songs gathered from 2000-2010, 16 consisting of 8 Shona, 3 Ndebele, 2 English and 3 trans-languaging songs were chosen. Out of the 20 songs collected from 2011 to 2013, 8 songs comprising of 4 Shona songs, 1 Ndebele and English song as well as 2 trans-languaging songs, were selected. In the last stratum, 4 songs involving 3 Shona songs and 1 Ndebele song were chosen as prototypical musical texts. The de facto singers of the quota sampled prototypical songs were automatically selected for interviews in this study.

The recourse to quota sampling is spurred by the fact that quota samples enable the researcher to identify a target number of each group or category of a population, thus ensuring that each group is equally represented. Through this flexibility, the quota sampling technique “guarantees the inclusion of the type of [texts] the researcher need” (Kumar, 2012: 206). In spite of this strength, the weakness of the quota sampling lies in that not everyone has an equal chance of being selected for the study, and thus the research may “produce results that are potentially biased” (Wrench *et al*, 2008: 291). For instance, “the most accessible individuals might have characteristics that are unique to them and hence might not be truly representative of the total sampling population” (Kumar, 2012: 206). However, in curbing the pitfalls of quota sampling, this research makes its sample representative of the study population by selecting it from “various locations where elements of interest to the researcher [were] available” (Kumar, 2012: 206). This establishes that the quota sampling technique is more useful especially considering that it emphasises the representativeness of the data collected.

4.4.2 Expert sampling: Critics of music

Expert sampling was employed to reach the musical analysts because in this method the researcher targets specific experts. Expert sampling involves conducting exploratory research by seeking out and talking to respondents with known expertise in the research data. In conducting this sampling strategy, “the number of people the researcher talk to is dependent upon the data saturation point”

(Kumar, 2012: 207). In expert sampling, “the respondents must be known experts in the field of interest to the researcher” (Kumar, 2012: 207). In the same vein, Etikan, Musa and Alkassim (2016: 2) buttress that “expert sampling calls for experts in a particular field to be the subjects of the purposive sampling.” This reveals that the expert sampling technique has a mutual relationship with purposive sampling in that it purposively selects experts of a particular field to air out their opinions on a particular phenomenon. Thus, these experts are identified basing on a particular variable the researcher is looking for. Procedurally, it involves first identifying the persons with demonstrated or known expertise in an area of interest to the researcher, seek their consent for participation and then collect the information either individually or collectively in the form of a group (Kumar, 2012: 207). This shows that expert sampling is more concerned in selecting persons with special knowledge who are capable of providing proficient information on a given subject matter under study.

Thus, using this sampling technique the current research identified various scholars with diverse expertise in music from various disciplines to get a many-sided appreciation of the interface of music and politics in interpreting patriotic consciousness. These music critics were identified by establishing whether an individual has written an academic paper on music in any field. This was intended for gathering interpretational diversity. The recourse to this type of sampling was inspired by the need for observational evidence in the current inquiry which focuses on the retrospective-prospective analysis of the versions of patriotic consciousness in Zimbabwean music. Thus, expert sampling is a positive option to use when investigating retrospective-prospective perspectives on patriotic renditions.

4.5 Documentary analysis

The documentary analysis is a qualitative research approach that involves examining documents such as newspapers, speeches, transcripts, inter alia and just about anything that appears in written form (Rubin and Rubin, 2012). This indicates that central in the documentary analysis is the examination anything that is in written form. The use of documentary methods refers to “the analysis of documents that contain information about the phenomenon we wish to study” (Bailey,

1994: 13). This shows that documents contain information about specific realities. Payne and Payne (2004: 6) define documentary analysis as a technique that is “used to categorise, investigate, interpret and identify limitations of physical sources, most commonly written documents whether private or public domain.” This establishes that the documentary method involves the processes of classifying documents, investigating on them, making meaning out of them and recognizing the limits of documents as sources of information whether in classified or declassified domains. This explains why Jupp (1996: 299) describes documentary analysis as the “critical analysis of documents” in which the researcher sees “documents as media for discourses”. This establishes that documents have the capacity to articulate discourses that give information on a particular phenomenon.

Given that in the documentary analysis the focal point is in the document(s), it is imperative to understand it. According to Scot (1990:20) “a document is an artifact which has its feature an inscribed text.” This shows that a document involves writing words on something through handwriting, typing, printing, engraving, or curving on or in a surface. A simple but broad definition of document is a ‘written text’ (Mogalakwe 2006, Ahmed, 2010). This indicates that a document comprises of words of something written. There are two genres of documents that are employed in the documentary analysis which are primary and secondary documents. Bailey (1994: 194) defines primary documents as the “eye-witness accounts produced by people who experience the particular event or the behaviour we want to study.” This brings out that primary documents possess first hand and experiential information about a specific phenomenon. Secondary documents refer to “documents produced by people who were not present at the scene but who received eyewitness accounts to compile the documents, or have read eye-witness accounts” (Bailey 1994: 194). This reveals that secondary documents contain information immediately derived from the primary source.

Inspired by the above awareness, the primary sources collected for this study include song lyrics, expressed in Shona, Ndebele and English, released by Zimbabwean artists which lyricise national politics through the terms *Zimbabwe*, *Nyika* and *Ilizwe*. It was impossible for this study not to make cross reference to other song texts that did not include the aforementioned words as a way

of highlighting convergences and divergences in musical trends that illuminate on controversies of patriotic renditions, although these were not part of the research's primary data. The secondary sources related to the issue under study were consulted to throw a light on various ideological and conceptual issues. Critical works on the utilitarian role of music provided a theoretical base on understanding the functions of music in a society. Published works on the interface of music and politics are essential since the main thrust of this inquiry is to discuss the interplay of music and politics. Consequently, the researcher constantly refers to critical works on the interface of music and politics in order to ascertain the nexus between music and politics in interpreting patriotic consciousness. Historical texts were also made reference to since the link between music and politics is interpretable through experiential authenticity furnished by historical sources on Zimbabwean politics. Other critical documents resources such as journal articles, newspaper articles, unpublished dissertations and thesis, seminar and conference presentations also provided further insights.

Cognisant of the possible misinterpretation in which a document is treated as synonymous with a record; Guba and Lincoln, (1981: 228) distinguish the two: a document is "any written material other than a record that was not prepared specifically in response to some requests from the investigator". They further describe a record as "any written statement prepared by an individual or an agency for the purpose of attesting to an event or providing an accounting" (Guba and Lincoln, 1981: 228). This indicates that a document targets the aspiration of the researcher while the record seeks to testify on what transpires. A record seeks to justify on what occurred whereas a document rehearses and reflects on life experiences. A document is broader in scope than a record. Thus, doing documentary research is much more than "recording facts". It is a reflexive process in which we confront what researcher calls the "moral underpinnings and social inquiry" (Coles, 1997: 6). Documents do not stand alone" (Atkinson and Coffey, 1997: 55), but need to be situated within a theoretical frame of reference in order that its content is understood. This reveals that documents are a product of the context. Thus, contextual awareness is fundamentally essential to unpacking meaning in a document. For that reason, "must be studied as socially situated products" (Scott, 1990: 34). This calls for unpacking "the social organisation of the document" (Punch, 2004: 231) which according to Hammersely and Alkinson (1995: 173) require the researcher to ask questions such as:

How are documents written? How are they read? Who writes them? Who reads them? For what purpose? On what occasions? With what outcomes? What is recorded? What is omitted? What does the writer seem to take for granted about the reader(s)? What do readers need to know in order to make sense of them?

The above questions are useful “to study the social organisation of documents, irrespective of their truth or error” (Silverman, 1993: 63). This shows “how even such apparently ‘objective’ documents as organisational files are artfully constructed with a view to how they may be read” (*ibid*). What is also evident from the above excerpt is the fact that documents are created by people for specific purpose communicating particular information to a specific audience and they may be read by that audience in diverse ways depending on what the producer of the document has mainstreamed. In all this, the information in a document is crucial in making sense of the same document and is essentially imperative to the readers of the document.

The fact that documents are created, produced or released by people for a specific purpose is imperative in interpreting the document(s). “Documents are produced by individuals and groups in the course of their everyday practices and are geared exclusively for their own immediate practical needs” (Scott 1990: 22). Informed by this veracity, the study was alive to the fact that song lyrics are sung by musicians individually or as a collaboration. Evident from Scott’s assertion is also the verity that documents are intricately interwoven with the daily proceedings of the societies in which they are produced and they serve specific purposes in those communities. They are “written with a purpose and are based on particular assumptions and presented in a certain way or style and to this extent, the researcher must be fully aware of the origins, purpose and the original audience of the documents” (Grix, 2001: 12). This shows that documents are packaged in a specific stylistic format and this style calls for the readers of the document to be conversant with the possible setting, aim and the intended audience of the document. It is important to note that although documents are often studied there “are not deliberately produced for the purpose of research, but naturally occurring objects with a concrete or semi-permanent existence which tell us indirectly about the social world of the people who created them” (Payne and Payne, 2004: 23). The chapter is cognisant of the fact that a document, unlike a speech, can have an independent

beyond the writer and beyond the context of its production (Jary and Jary, 1991). This implies that a document can be interpreted in a broad way that dynamise its setting and the artist's backdrop.

Notable from this, is the conception that there are various forms of documents which appears in the written format. Among these diverse documents, this research relies heavily on the retrospective-prospective analysis of transcribed song lyrics which constitute what this inquiry conceptualises as the *Zimbabwe-centred musical texts*. For this reason, the primary sources of data in this study comprise selected musical compositions, expressed in Shona, Ndebele and English languages, which constitute the *Zimbabwe-centred musical texts*. Rubin and Rubin (2012: 27) observe that “documents probably should not be treated as literal renditions of the facts but rather a people's interpretations.” This establishes that documents such as song lyrics should be handled as rendition(s) of an individual or a group. Thus, “if the researcher does not know how the document was created, who did it, what the issues were, what might have been left out, or what definitions were used, caution is required in interpretation” (Rubin and Rubin, 2012:27). This implies that contextual awareness helps to unpack the meaning in the document. The context which influences the meaning of a document is shaped by human action. This explains why “all documentary sources are the result of human activity, produced on the basis of certain ideas, theories or commonly accepted, taken-for-granted principles, and these are always located within the constraints of particular social historical or administrative conditions and structures (Macdonald and Tipton, 1996; Finnegan, 1996; Punch; 2004). This reveals that the documents are a product of human agency and they are shaped by ideas, theories or principles embraced by people in a particular setting. In these documents, words occupy a central role in interpreting the meaning of a document. It becomes imperative to underscore that “words and their meanings depend on where they are used by whom and to whom.” This indicates that “meaning varies according to the social and institutional setting (Jupp, 1996: 305). Therefore, documents studied in isolation from their social context are deprived of their real meaning. Thus, an understanding of the social production and context of the document affects its interpretation. However, documents are most useful when complemented with in-depth interviews that allow the researcher to discuss with their creators, who in this case are musicians and their critics what they contain and how they were prepared.

4.6 In-depth qualitative interviews

Conducting interviews entails an act of gathering information about something that is under investigation. In the same vein, Jupp (2006: 157) describes an interview as “a method of data collection, information or opinion gathering that specifically involves asking a series of questions” which are answered by the interviewee(s). While an interview involves two individuals, the interviewer and the interviewee, the aim of interviewing “is to allow the researcher to enter into the other person’s perspective” (Patton, 2002:34). The current research employed in-depth qualitative interviews specifically semi-structured interviews and internet interviews. The recourse to in-depth qualitative interviews is spurred by the awareness that “this category of interviews look for rich and detailed information, not for yes-or-no, agree-or-disagree responses” (Rubin and Rubin, 2012: 28). This implies that it explores the minute details of phenomena. For instance, it looks for stories, narratives, and experiences. In conducting the interview,

The interviewer does not give the interviewee specific answer categories; rather, the questions are open-ended, meaning that the interviewee can respond only way he/she chooses, elaborating upon answers, disagreeing with the question or raising new issues. The questions that are asked are not fixed. The interviewer does not have to stick to a given set of questions or ask them in a given order, he/she can change the wording or skip questions if they do not make sense at the time, or make up new insights. He/she can pose a separate set of questions to difficult interviewees. (Rubin and Rubin, 2012: 28).

The above excerpt reveals the conversational liberty between the interviewer and the interviewee in terms of flexibility in approaches to questioning and answering. The questions in an in-depth qualitative interview are not rigid to such an extent that they provide the interviewee and interviewer with space to freely answer and ask respectively in a manner that does not constrain the two from dialoguing. Against this backdrop, this study adopted two types of in-depth qualitative interview methods which are a semi-structured interview and the internet interview to conduct a conversation with the musicians and musical arts analysts respectively. In adopting this kind of interviews the study was alive to the realisation that to handle the complexity of distance of musicians and intellectual mundaneness of music critics the researcher deploys internet interviews and semi-structured interviews in gathering data respectively.

4.6.1 Semi-structured interviews: Local musicians

In qualitative inquiry, researchers usually deploy semi-structured interviews in gathering data from complex interviewees. In this genre of the interview, “the researcher has a specific topic to learn about, prepares, a limited number of questions in advance, and plans to ask follow-up questions” (Rubin and Rubin, 2012: 28). This type of interview “involves a number of open-ended questions on the topic areas that the researcher wants to cover” (Hancock, Ockleford and Windridge, 2009: 6). This makes participants to be free in responding to “these open-ended questions as they wish, and the researcher may probe these responses” (McIntosh and Morse, 2015: 2). It is the open-ended nature the questions and flexibility of the responses which explain why the framework is referred to as a semi-structured method. Thus, the semi-structured interview “makes it unique among interview methods for the degree of relevancy it provides the topic while remaining responsive to the participant” (Bartholomew, Henderson and Marcia, 2000: 287). In this regard, what is central in semi-structured interviews is the provision of “participants with the freedom to answer the open-ended questions using as much time as they wish, their responses are often in depth” (McIntosh and Morse, 2015:3). These “open-ended questions” do not only “define the topic under investigation but provides opportunities for both the interviewer and the interviewee to discuss some topics in more detail” (*ibid*). This creates an unrestricted and unregimented platform where the interviewer and the interviewee are free and open to dialogue while making sure that the researcher “gets the in-depth information of what is being researched” (Rubin and Rubin, 1995: 32). For instance, “if the interviewee has difficulty answering a question or provides only a brief response, the interviewer can use cues or prompt to encourage the interviewee to consider the question further” (*ibid*). In a semi-structured interview, the interviewer also has the liberty to probe the interviewee to go into detail on an original response or to adhere to the line of inquiry initiated by the interviewee. Thus, in semi-structured interviews “the interviewer aims to make the interview conversational, thus, he or she can make adjustments or give explanations to the already set questions beforehand” (Rubin and Rubin, 1995: 32). This, therefore, reveals that the semi-structured aspect is essential because it shows the capacity of this type of interview to “elicit data on perspectives of salience to respondents rather than the researcher dictating the direction of the encounter, as would be the case the more structured approaches” (Barbour, 2008: 4).

Realising the above flexibility, this research adopted semi-structured interviews to dialogue with diverse local musicians whose songs constitutes *Zimbabwe-centred musical texts*. For the purpose of this study, musician encompasses not only the band leader, but in the case of his/her death, any band member who participated in the recording and composition of the song and has firsthand information about the lyrics in question. Some of the local artists interviewed through semi-structured interviews encompass an assortment of diverse music genres.

The chapter was also alive to the fact that the semi-structured interview is “designed to ascertain subjective responses from persons regarding a particular situation or phenomenon they have experienced” (McIntosh and Morse, 2015: 4). It employs a relatively detailed interview guide or schedule and may be used when there is sufficient objective knowledge about an experience or phenomenon, but the subjective knowledge is lacking (Morse and Field, 1995; Richard and Morse, 2007). Despite afore-discussed strengths, semi-structured interviews have pitfalls. The shortcomings of the semi-structured interview are that “participants feel inhibited when asked to respond to sensitive questions face-to-face more socially desirable answers and conventional answers may be given than when a self-administered questionnaire is utilised” (McIntosh and Morse, 2015: 4). Furthermore, “unwanted interviewer effect is maximized in this type of interview, for example, the physical presence such as the appearance of the interviewer is known to affect respondents and their answers” (McIntosh and Morse, 2015: 6). “The face-to-face interview maximises the influence of the interviewer such that the responses from participants are very similar” (McIntosh and Morse, 2015: 5). Again, conducting semi-structured interviews is expensive in terms of money and time. However, to mitigate the cost effect, this study realised that “fewer face-to-face interviews can be completed in a given time period than via other modalities, for examples, internet or telephone” (de Leeuw, 2008: 314). In conducting this type of interview, the key reason for interviewing musicians was for them to give their own interpretive perspectives of the song lyrics, especially the dynamics which they think might have shaped their representations of national politics which have a bearing on patriotic renditions. This helps to bring out the idiosyncratic and ideological inclinations of the artists which may have influenced their creativity in depicting national politics of diverse historical epochs.

4.6.2 Internet interviews: Musicians abroad

The distance between research participants and the researcher in most cases has a cost-effective to the researcher. As such, to handle the complexity of distance, this study adopted internet interviews because of their advantageous position to reach people whose distance from the researcher to more than necessary. McCoyd and Kerson (2006: 390) attest that “internet interview is particularly useful in communicating with people who are either hard to reach or unwilling to talk publicly.” Besides distance, these type of interviews are “more private, gave the interviewees more time to think about answers and also allowed them to hide their emotional responses” (McCoyd and Kerson, 2006:391). This reveals that internet interviews position the interviewees with the freedom of time to remember, recall and judge information to give an answer.

The pitfalls of internet interviews are that they are slow particularly when juxtaposed with face-to-face interviews. Rubin and Rubin (2012:30) provide illustrative examples of this slowness:

The researcher can ask only one or two questions at a time, and then he/she have to wait for the reply, which may take days. Then the researcher can ask a follow-up question, and he/she have to wait again.

While the above except affirm the decoration of response in internet interviews, the “upside is that this format gives the researcher time to carefully formulate follow-up questions” (Rubin and Rubin, 2012: 30). Furthermore, “the very strength of the method, its privacy, its protection from judgement and criticism, makes it difficult for a relationship to form between interviewer and interviewee” (Rubin and Rubin, 2012: 31). This reveals that there is detachment between “Although doing a whole interview in this way can be very slow, asking a single follow-up question via mail after a face-to-face or telephone interview often works well, especially if the questions require only brief, factual answers such as who was involved in the preparation of a particular report” (Rubin and Rubin, 2012: 30).The weaknesses of this interview technique are ameliorated by the other interview methods used in the current study.

Since the musicians who have sung *Zimbabwe-centred musical texts* live in different places with diverse distances from the researcher's residence, the artists who are much far away were interviewed using internet interviewing particularly those in the diaspora. Jupp (2006: 157) articulates that "in some contexts and for some purposes interviews may be conducted by telephone or by way electronic communication such as email or fax. Interviews of this nature are popular for reasons of cost-effectiveness and for the speed of data collection." This brings out that in the contexts where the interviewee was far away the interviewer opted for the internet interviewing to cut costs of travelling long distance.

4.6.3 Key informant interviews: Critics of Music

To interview the critics of music in Zimbabwe, the study adopted key informant interviews which are closely synonymous to expert interviews. Central in a key informant interview is the key informant who provides the information needed by the researcher. Thus, Marshal (1996: 93) defines a key informant as "an expert source of information." This establishes that a key informant is a person or a practitioner who has specialised knowledge about a particular aspect under investigation. In this regard, key informants, as a result of their personal skills, or position within a society are able to provide more information and a deeper insight into what is going around them. This shows that this category of people has an advantageous position in the society that credit with the requisite knowledge needed by the researcher. Tremblay cited by Marshal (1996: 94) foregrounds the five characteristics of an "ideal" key informant which are:

Their formal role, in a community, should expose them to the kind of information sought by the researcher. 2) In addition to having access to the information desired the informant should have absorbed the information meaningfully. 3) The informant should be willing to communicate their knowledge to the interviewer and to cooperate as fully as possible. 4) They should be able to communicate their knowledge in a manner that is intelligible to the interviewer. 5) Key informant should be objective and unbiased. Any relevant biases should be known to the interviewer.

Emanating from the excerpt is that fact that the selection of a key informant is informed by factors which place importance on ethical and objective considerations in finding the required

information. The identified characteristics of the key informant positions the person with the special knowledge which qualifies him/her as an expert. For this reason, the current study identifies music critics as the key informant for this research since they have special knowledge on commenting on various aspects of music in Zimbabwe including the song lyrics which constitute what this calls *Zimbabwe-centred musical texts*.

The recourse to key informant interview is spurred by the realisation that this technique is useful in the current's study quest to obtain quality critical views from musical analysts "in a relatively short period of time" (Marshal, 1996: 95). The principal advantages of key informant interview "relate to the quality of data can be collected in a limited period of time used in conjunction with other qualitative methods" (Marshal, 1996: 96). This shows that the strength of key informant interviews is in gathering quality data from the people with specialised knowledge of a particular aspect. Comparatively, "to obtain the same amount of information and insight from in-depth interviews with other members of a community can be prohibitively time-consuming and expensive" (Marshal, 1996: 94). This brings out that unlike other types of in-depth interviews; key informant interviews take a short time to gather the quality data needed that is guaranteed by specifically interviewing practitioners with specialised knowledge of a particular aspect.

The shortcoming of the key informants is that they "are unlikely to represent, or even understand, the majority view of those individuals in their community and any difference in status between informant and researcher can result in an uncomfortable interaction" (Marshal, 1996: 95). This uncovers that the key informant may overgeneralise the purported knowledge to be representative of the entire society. They make a disquieting conversation between the interviewer and the interviewee particularly if the two have divergent occupations. The study differentiates Informants from informers because informers "are more likely to be biased and to have their own agenda" (Marshal, 1996: 96). The research is also aware that there are key informants who might only divulge information that is politically acceptable, thus to counter that possibility of fear of politically sensitive questions anonymity of the interviewees who do not want their identity exposed was guaranteed.

The main purpose for the researcher to interview academics responsible for generating scholarship on Zimbabwean music is to get wide and specialised intellectual illumination on the utility role of music in Zimbabwe because the interpretation of music has been done at multidisciplinary level. Besides the musicologists, music as a cultural discourse has been dealt with by scholars from diverse disciplines such as history, literature, linguistics, sociology, psychology, media and journalism, political science among others. Interviewing these critics from these fields gave critical diversity in interpreting the interface of music and politics, as the different intellectuals gave a specialised interpretation of music and its relation to national politics in respect to their disciplines and research interests.

4.7 Conclusion

This chapter discussed the diverse research techniques applied in the analysis of the versions of patriotic consciousness evoked by Zimbabwean music in this study. The discussion recognised the advantages and disadvantages of the preferred research methods with an insight to establishing their relevance in the retrospective-prospective analysis of the discourse in question. The chapter makes it clear the fact that while the selected research methods in this inquiry are attended with diverse challenges, their drawbacks are counter-balanced by their ability to cross-validate each other. The chapter also spelled out the significance of retrospective-prospective criticism in the analysis of the renditions of patriotic consciousness evoked by Zimbabwean music in this study. It made clear the verity that the retrospective-prospective nature of the study necessitates research methods that include semi-structured interviews, expert interviews and internet interviews with musicians, diasporan musicians and music critics of the musical texts in question.

CHAPTER FIVE

FINDINGS, ANALYSIS AND DISCUSSION

5.0 Introduction

This chapter is a climactic stage of discussions in the previous chapters in which renditions of patriotic consciousness which Zimbabwean music evokes are examined antedated by the presentation and analysis of data from interviewees. The presentment and examination of this data provide information that is essential to understanding the musicians and critics' perspectives that incite discussion on patriotic renditions. The chapter specifically analyses versions of patriotic consciousness as expressed through selected musical compositions in Shona, Ndebele and English conceptualised as *Zimbabwe-centred musical texts*. The chapter unfolds in the context of the interplay between music and politics in which music is seen as intricately interwoven with national politics that cause shifts of realities. It approaches and conceptualises patriotic consciousness as an instrument of ideological and conceptual contestations in specific political argumentative settings. Asante (2007: 7) affirms that a “phenom, that is, any situation, event, text or personality, must be studied and analysed in relationship to psychological time and space. It must always be located.” This institutes the conception that every patriotic rendition has a psychic positioning which must be located. The location “is to be fixed, temporary or permanently, in a certain historical space” (Asante, 2007: 42) because music responds to “what is happening, what has happened and what will happen” (p'Bitek, 1986: 39). Thus, the renditions of patriotic consciousness are not examined in a vacuity but are located in historic political argumentative contexts, conceptualised as a set of discourses and/or circumstances that surround a historical epoch and debate.

Progressing from the foregoing, this chapter focuses on the nation's specific historic political argumentative phases, and analyses whether music which reflects on national politics advances ideational and conceptual controversies on the versions of patriotic consciousness. The analysis also tackles the ways in which Zimbabwean musicians through their various song lyrics construct mutually exclusive and inclusive versions of patriotic consciousness. The chapter pays attention to the lyrics' content, the historical epoch from which the lyrics respond to and ideological

influences embedded in the lyrics, which potentially trigger ideational and conceptual contestations. It engages the song lyrics of musicians, whose music constitute *Zimbabwe-centred musical texts*, as a mode of art that (in)directly conveys political ideas, identities and interests on the object of allegiance in national politics thereby engaging in ideational and conceptual contestations. The chapter recognises patriotic consciousness as a heuristic construct for political analysis involved in the criticism and explanation of existing rival sentiments, different wants and opposing interests in the Zimbabwean polity.

In light of the above, music provides a platform for ideational discussion on these debatable issues, as it is “locked in a deadly contest of political gameship” (Werner and Chitiyo, 2011: 41) thereby affording musicians the privilege to ideologically and conceptually licence their critical engagement in these political contestations. The conception is:

Music does not exist independently 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 a way in which it articulates ideas or emotion. We are also talking about the politics that shape it (Frith, 2001: 254 in Mapara, 2018: 115).

This demonstrates the symbiosis between politics and music in which music reflects politics whereas politics manipulates music (Lockard, 1998; Allen, 2004; Mutonya, 2004 & 2010; Street, 2012). Politics intervenes in the course of music production, dissemination and consumption. It exerts pressure on stakeholders involved in the making of music in various ways. Politics interferes with the platforms for broadcasting music as well as the artist’s liberty to freedom of expression and freedom from blame. Music is able to confirm the existential realities of a nation which equips it with the capacity to (re)cast politics since it is intricately interwoven with political developments of any society. It reflects and interacts with the politics of any nation. Music becomes a usable medium for political participation in national politics and a tool for political mobilisation of people for various ideological orientations in varied moments in the history of any nation. It is a site for articulating political discourses and discussing politics (Allen, 2004; Mutonya, 2004 & 2010; Muhammed, 2013; Mapuwei and Orina, 2013). This makes music open to manipulation from various political actors in any country. These interfaces between music and politics engender a

fecundating ideational platform for discussing ideological contestations on Zimbabwean politics which potential broach diverse versions of patriotic renditions.

Cognisant of the interface of music and politics, critical aspects subject to interrogation are the dynamics which influence musicians, and their intentions, to release *Zimbabwe-centred musical texts*. The researcher is aware that the artists are influenced not only by various socio-historical experiences but also singular ideational inclinations and idiosyncrasies because “music as an aesthetic phenomenon can be made to serve ideological and political purposes” (Agawu, 2003: 97). As such, their songs respond to diverse historical phases and are inspired by several doctrines which are grounded on musicians’ different ideological affiliations. This endues probable variations of interpreting realities relating to the Zimbabwean nation, country or state. The renditions differ depending on diverse factors which comprise the ideological biases of each musician about Zimbabwe, the specific socio-historical epochs from which the musician is emerging and operating in or the individual artist’s idiosyncratic orientations. This perceptual variation generates diverse renditions of the nation’s socio-political histories because music is “deeply rooted in history as it is the primary condition of its existence and understanding” (Amuta, 1989: 8). These various interpretations engender several versions of patriotic consciousness. Thus, the chapter analyses the ways in which Zimbabwean musicians potentially politicise their music and personalise national politics in the pursuit to interpret patriotic consciousness.

5.1 Presentation and analysis of data from Interviews

This division presents and analyses the responses from the interviewees. In the segment, the capital letter (N) is used to signify the total population of research participants per section while (n) refers to the specific number of research participants for each and every subsection. For the objective of this inquiry, the researcher gathered data from a total of (N) 13 interviewees. From the (N) 13, (n) 8 were musicians and (n) 5 were music critics.

5.1.1 Musicians' perspectives on patriotic renditions

The interviewer managed to interview eight musicians whose music is under study in this thesis. The interviews were carried out verbally to capture the informative details on the artists' interpretations of their own works. These interviews provided platforms for the interviewees to give their own interpretive perspectives on their musical compositions.

5.1.1.1 Thomas Mapfumo

Thomas Mapfumo is a musician whose music is under analysis in this study. His career spans more than 40 years. His music has earned him an honorary doctorate and diverse music accolades. He has composed numerous albums and also collaborated with various artists within Zimbabwe and outside. At the time of research, the musician is currently based in America.

Mapfumo did admit that since colonial time, his songs lyricise words such as *Zimbabwe*, *nyika* and *ilizwe* especially songs such as *Chitima cherusununguko* (The freedom train), *Tiri kupemberera Zimbabwe* (We are celebrating Zimbabwe), *Mamvemve* (Tatters), *Disaster*, *Pasi inhaka* (The earth is an inheritance), *Varombo kuvarombo* (The poor to the poor), *Musatambe nenyika* (Do not play with the nation). This musician has contributed much in a collection of musical texts which are conceptualised in this study as *Zimbabwe-centred musical texts*.

Reacting on whether the message of his songs says anything about the love of 1) country, 2) people 3) leadership? Mapfumo said:

If you look from the time I started to sing, my songs supported the boys (guerillas) who were fighting from the bush. When we attained independence I started to sing the likes of *Chitima cherusununguko* (The freedom train) and *Tiri kupemberera Zimbabwe* (We are celebrating Zimbabwe) supporting the likes of Mugabe (former Zimbabwean President) because they were following the will of the people. But Mugabe then started to neglect the people because of his style of ruling which focused on the will of the elite only. My music gives voice to the voiceless. I sing focusing on the grievances of the people who are oppressed or exploited. Mugabe's leadership did not guarantee freedom of expression and freedom of movement. It was corruption.

Mapfumo claims that his music represents art that vocalises the subaltern protestations. This reveals that his music can be conceptualised as protest music because it lampoons societal ills. The artist has been a switcher of allegiance depending on the convenience of each historical period. He clearly admitted that he has ideologically supported the freedom fighters, and Mugabe in his early musical career but then started again to critique the same people he had eulogised. The reason for this change has been spurred by the realisation that Mugabe was later on regarded as autocratic and tyrannical in his style of leadership.

On the question of whether his songs respond to any burning issues during specific periods, Mapfumo responded:

When I sang the likes of *Mhandu Musango* (The enemy in the forest) and *Mambo Matiregerera* (You have neglected us king) I was criticising the evil of colonialists. Then we got independence that is when I started singing songs such as *Chitima cherusunungoko* (The freedom train). This music was praising our attainment of independence as black people. When the Mugabe regime started to be selfish we questioned it because we felt that the rights of the people, were infringed. Even when they introduced laws which made the people suffer we also questioned them through our music the like of *Marima nzara* (You have harvested famine), *Pasi inhaka* (The earth is an inheritance), *Disaster*, *Mamvemve* (Tatters) and so on.

From this, it is evident that Mapfumo's songs have been consistent in responding to topical issues which existed in various Zimbabwean epochs. The musician identified the euphoria of independence, the eulogisation of Mugabe, the criticism of discourses like land and corruption as political discourses he responded to in specific historical epochs.

The musician outlined the main themes of his music as follows: "I place importance on the freedom of the people, the freedom of expression and freedom of movement. A nation that is free must have democracy and the respect of human rights. So if the will of the people is infringed my music becomes the voice of the voiceless". Evident from this submission is the affirmation that Mapfumo has ideological allegiance to the oppressed of the nation. His music speaks on behalf of the ordinary people. This suggests that the artist's object of allegiance is the nation. He is critical of

any leadership that violates the rights of powerless groups in the society. In terms of politics and with special reference to the land, Mapfumo remarked that:

The issue of land is a difficult issue in Zimbabwe. The problem is the manner in which the land was grabbed in garnering support from the masses by the government. The land is for everyone, black or white because it comes from God. The chasing away of commercial farmers brought hunger and suffering to the people. The other issue is corruption. Leaders amass wealth for themselves whilst the poor are suffering.

From the above sentiments, it becomes clear that Mapfumo's music is profoundly embedded in the politics of the nation. It is critical of the political discourses such as land and corruption. The musician's contention is that the selfishness of the leaders is injurious for the survival of the masses. The basis for composing these songs was informed by the need to empower the weak because to him "music gives voice to the voiceless" and he stated that he "cannot be silent watching the poor being exploited; without freedom of expression and freedom of movement." Notable in this dialogue is the artist's accentuation of the discourse of freedoms. His conception of the function of art is embedded in the fight against all forces which violate the freedom of the majority. As such, he professes that his music is combative in its interrogation of the leaders whom he perceived to be exploiting or oppressing the ordinary people.

The musician replied that his background inspired the way he composed his songs as he wanted to sing to his own people in the fight against oppression:

I grew up in the rural area heading cattle, goats and donkeys. When we were still young, we used to hear our elders singing traditional music playing *Mbira* and the drum. The *Mbira* is used when venerating the national spirits and those who are possessed by the spirit like us. When I came to town, that's when I started; listening to the radio. Listened to the different types of music the likes of Rhumba, the music of singers such as Elvis Presley and those of others who were good at that time. When I started singing I asked myself who was I? I can't sing other people's music, leaving my own type of music. I gave my music the name *Chimurenga* because it focuses on fighting the enemy of the blacks or people. I also use *Mbira* mixing with the guitar and other instruments.

Emanating from the above submission is that this musician was influenced by the heading livestock work in his childhood. The family motif is evident in that his experience of the *Mbira* instrument was from watching the elders performing. He is, however, also inspired by other musical genres from Africa and beyond. Central in his submission is the significance that he places on self-identity. He names his music after his experience with the musical tradition of Zimbabwe. The musical brand interlocks with the legacy of the liberation struggle. The artist does not believe that it is safe to sing about political issues in Zimbabwe as it was in Rhodesia:

There is no freedom of expression and freedom of movement like what used to happen during the time of Ian Smith. Remember I was arrested during the time of Smith because of my music. Right now I have not been coming here because of the lack of freedom in the country during Mugabe's era.

This shows that the singer perceives Zimbabwe as a place where there is no freedom to sing about political issues. This implies that the musical landscape is punctuated by political censorship.

5.1.1.2 Oliver Mtukudzi

Oliver Mtukudzi is a musician whose career spans more than 30 years. Like Mapfumo, his music has earned him an honorary doctorate in music and he has also collaborated with musicians in Zimbabwe and beyond. Like Mapfumo, he has also received numerous awards at national, continental and global levels.

Responding on whether any of the words *Zimbabwe*, *nyika* and *ilizwe* are in any of his songs, he averred, "I have a song called *Zimbabwe* that directly talks about it. In my music, I talk about the people of Zimbabwe because that is the country where I have lived all my life." This shows that the artist claims that the country and nation are his objects of allegiance. On the question of whether the message in music talks about anything on the love of 1) country, 2) people and 3) leaders, he submitted:

My music has always strived to give life and hope to the people of Zimbabwe. Like my song *Zimbabwe*, I sought to heal the broken hearts of the people after a gruesome experience of the war. I wanted them to remember the struggle they went through to get freedom and to love and cherish their country more. By singing about the victory of the majority of Zimbabweans in the liberation struggle, I wanted to unite the people to share a common view of loving the country.

This response verbalises that the musician's objects of allegiance are the nation and country. His commitment is in the "liberating consciousness" (Asante, 2007) of the masses realised through celebrating their agency exhibited in the armed struggle which has led to the realisation of independence. He advances the political discourse of nation-building.

In terms of the relationship of his songs and responses to any topical issue during a specific period, Mtukudzi articulated:

All my music comes from the people's experiences and my own personal experiences. I was born in a Korekore speaking area and saw the people's suffering during the colonial era. We witnessed the rise of the nationalists during our prime age and we empathised with their message because they represented our struggle against racism, the exploitation of labour and so on.

The above statement reveals that the musician identified with the plight of the masses. His music emerges from the realisation that the victory of the black majority must be celebrated within the purview of the consciousness of what they went through during the liberation struggle.

On What Mtukudzi considers to be the main theme of his music, he pointed out that "an umbrella that covers what I sing about is self-discipline. My view of self-discipline is respecting the next person. So my song; as you can see, talks about the failure of the whites to respect the blacks, leading to a bitter war for independence." Evident from his philosophy of music as self-discipline is the conviction that other people ought to be respected. He sees colonialism as a sign of lack of respect for the blacks. On the issue of what he considered to be the most important, he said, "I am happy when my music is able to make the next person happy. My music is about the people as it

talks about their background.” It can, therefore, be deduced that his music is people-centred and people are the subjects of the message in his lyrics.

Reacting on whether his music captures any political idea concerning Zimbabwe, Mtukudzi submitted that “during the time when I sang *Zimbabwe* I was particularly concerned about black people who had just emerged from oppression. I wanted to remind them about the problems they encountered in the fight against colonial rule.” Evident from this is the artist’s ideological inclination to the black people’s struggle realised in his celebratory approach of the struggles to attain freedom. On the question as to what inspired him to compose this song about Zimbabwe, he said “when I am singing, the purpose is to raise the Zimbabwean flag. I want to give life and hope to the people despite the political parties they support.” It, therefore, follows that is he trying to play safe by prioritising the flag as a patriotic symbol. He does not attest allegiance to any political party or leader.

Similar to Mapfumo, Mtukudzi was also inspired by his background in the way he composed his songs:

In Korekore, my name Mtukudzi means one who makes another rich. Already, as I talk to you, I feel that I am making you rich. As a Korekore child, I grew up listening to ‘*Mbira*’ music, when I went to town, I heard music from various international singers and got exposed to the guitar. I then taught myself to imitate the *Mbira* music through the guitar. In other words, I adopted *Mbira* sound on the guitar. When I sing about white and black relationships, I draw my experience from what I saw during the rule of Ian Smith.

Like Mapfumo, this musician has a rural background which was punctuated with the *Mbira* music which had a bearing in his conception of sound. This explains why he says he was able to translate the *Mbira* sound to the guitar. On whether it is freely possible to sing about any political view in Zimbabwe, Mtukudzi was more circumspect in his response:

When I am singing, the purpose of my song is to give hope, life and healing to Zimbabweans. I don’t sing for political parties but people. It’s up to people who listen to

my music to interpret it the way they see fit, they are free to have different views. In any case, other musicians have sung in support of different political parties but for me, I want to unite people.

The voice of Mtukudzi is moderate revealing that he is apolitical or neutral. This is divergent from Mapfumo, who openly accuses government from infringing the people's right to freedom of expression. The seemingly apolitical posture might possibly be spurred by self-censorship.

5.1.1.3 Charles Charamba

Charles Charamba is a musician whose music is under study in this research. He is a seasoned gospel musician, pastor and also a musicologist.

Asked on whether any of the words *Zimbabwe*, *nyika* or *ilizwe* are found in one of his songs, he said that “yes I have the song *Nyika yeZimbabwe* (The country, Zimbabwe). The song touches on a number of aspect about our nation. It touches everyone in Zimbabwe. Some have gone at lengths in describing it as a national anthem because of its inclusivity of everyone.” It therefore follows that the artist claims that his object of allegiance is the nation. Responding to the question whether the message in his song talk about anything on the love of 1) country, 2) people and 3) leaders, the musician explained that his “song is a prayer which appeals on behalf of Zimbabweans in all sectors of the country to receive divine protection, guidance and so on. It is an expression of love for my fellow Zimbabweans, regardless of their denominational, political or any religious affiliation.” This reveals that the song has spiritual generative power of offering supplications to the divine to render the necessary guidance and protection.

Pertaining the question of whether his songs respond to any burning issue during a specific period, he articulated that “my songs respond to the urgent need for Zimbabweans during the GNU to be united. I was considering the time which we had experienced serious shortage of basic commodities in the country. As a pastor, I felt that I must comfort my people.” This shows that the song derived motivation from the economic hardships leading to the GNU. Asked on what he considers to be the main theme of his song, he asserted that “it is all about comforting my fellow

Zimbabweans and encouraging them to rise again, trusting that God was going to help us.” This reveals that the artist claims his object of loyalty to be the nation. On the question of what he considers to be the most important, he stated that “looking up to Christ the author and the finisher of our faith is the main thrust on my songs.” This reveals that the artist has a biblical ideological persuasion in his lyrical composition. The above response shows the musician’s ‘contextual awareness’ (Nketia, 1975) of what was happening prior to the period he released the song *Nyika yeZimbabwe* (The country, Zimbabwe). It seems logical that the realities of what happened in the decade of crises required the unity of purpose from all the citizens.

Regarding the question on whether his music talks about any political idea concerning Zimbabwe, Charamba remarked that “as a pastor, I don’t sing about politics. It is only those who interpret who might regard what I sing about as political.” The above response shows that the musician’s Christian orientation shapes his conception of music. His conception is that gospel music should be partisan. Asked on what caused him to compose this song about Zimbabwe, the artist pointed out that “as a pastor, I always derive inspiration from comforting others especially on problems they face in life. I always try to encourage them to offer their supplications to God.” This establishes that the artist’s claim is that his music is encouraging in its approach to life issues.

As a pastor, Charamba is inspired mostly by his Christian teachings in the Bible:

When I started to sing I was only a security guard and a preacher but now I have trained in music which has made me be more professional in my music production. As a pastor, I draw my inspiration from the Bible. I always draw inspiration from the verses in the Bible. It’s only here and there when I draw from the social ills such as AIDS, a gender issue and driving accidents.

The above excerpt shows that the musician’s ideological persuasion has a biblical grounding. Asked on whether it is freely possible to sing about any political view in Zimbabwe, his response was “musicians are free to sing whatever they want. But for me, I don’t sing about politics because my inspiration is the Bible.” What is evident from this is an attestation by the musician that

Christianity is vital on all socio-political issues. His allegiance is in Christ and his ideological inclination is the love for Christ.

5.1.1.4 Soul Musaka

Soul Musaka aka Soul Jah Love is a musician whose music is under exegesis in this thesis. He is a Zimdancehall artist and he has received several awards.

Asked on whether any of the words *Zimbabwe*, *Nyika* and *Ilizwe* are found in any of his songs, he replied, “I have several songs on national issues but I remember *Zimbabwe* and *Kuna Amai* (To the mother), the songs which I sang in support of our old man (former President Mugabe) and mother (the former first lady Grace Mugabe) for what they have done for us as the youths of this country.” From the above excerpt, it is clear that the musician identifies with youth culture in which association was by material beneficiation. Besides mutuality is not guaranteed. His ideological therefore is on the former President and his wife. On the question of whether the message of his songs talks about anything on the love of the 1) country 2) its people and 3) leaders, he elaborated that:

As I said, I have a song which I have named *Zimbabwe* because I love my country and its leaders, *ChiMudhara* (our old man) President Robert Gabriel Mugabe. As you know, he has been with us for a long period of time, from the liberation struggle up to now. Even the (former) the first lady was helpful to us as the youths of this country, we are grateful for who she was to us.

The above response establishes that the musician’s ideological position on Mugabe and his wife was appreciative. The appreciative tone can be read as a polite way of requesting for favours. The use of the slang *Mudhara* (The old man) engenders the idea that the musician was closer to the former first family.

Musaka is clear that his music is a direct response to burning issues in a specific period and in this case purely political. Regarding the question whether his song responds to any burning issue during a specific period, he articulated:

If you look at the song *Zimbabwe* I released that just after the 2013 elections when our ruling party won resoundingly. *Chimudhara Chibabababa chacho* (the elder, the father) showed the opposition that he is the best, even the whites. Even my song *Kuna Amai* (To the mother) shows the importance a mother to the youths and the nation large.

Evident from the above excerpt is the family motif which is rendered effective by the use of familial identities such as father and mother.

Pertaining the question whether his songs talk about any political idea concerning Zimbabwe, he said, “the political horse that we were running with was the mother not others. Where the mother is, we the children were also. We refused to be used by shameless people.” Asked on what motivated him to compose these songs about Zimbabwe, he affirms “*Chimudhara* (an elderly father) *neChimhamha* (an elderly mother) were the people of the moment in town. We sang about the moment.”

Pertaining to the question whether his background influenced the way he composes songs, he averred that he grew up without parents, his grandmother was the one who took care of him:

People used to look down upon me. That’s why I sang the song *Kuponda nhamo* (To thrash poverty), *Ndini uyauya* (I am that one) because God has remembered me. In remembrance of my mom, I have another song on that also. As you also know, I am a ghetto youth so I derive inspiration from my ghetto, Highfields. Life is ghetto, everything is ghetto.

Asked on the question whether it is possible to freely sing about any political view in Zimbabwe, he said, “We thank father Mugabe who has offered us this free space to sing about what we want.” This shows that his allegiance is the former President Mugabe and he sees no restriction as to what a musician can compose.

5.1.1.5 Hosiah Chipanga

Hosiah Chipanga is a musician whose music is under scrutiny in this thesis. He is a sungura cum gospel musician who sings satiric songs. His music career spans more than 25 years.

Asked on whether the words *Zimbabwe*, *nyika* or *ilizwe* are found in his songs, he replied, “Quite a number. You see songs like *Sahwira wenyika* (A friend of the nation) and *Zvaita nyika* (What the nation has become) do actually have titles with the word *nyika*. The majority of my songs talk about Zimbabwe. This reveals that the artist’s object of loyalty is the nation since he is interested in the affairs of the people. On the question of whether the message of his music talks about anything on the love of the 1) country, 2) people and 3) leaders, he articulated:

My music has always been the voice of the voiceless, it fights for the rights of everyone in the society, especially the disadvantaged. I like to help those in need especially those who are oppressed, suppressed or exploited. My songs are about people. Their major aim is to improve the way people live, people must have food on the table not to be insulted by the leaders who spent people’s taxes on expensive houses, clothing and so on.

From the above, the musician is critical of the leaders but sides with the ordinary people’s plights. This establishes that his object of allegiance is the nation with an amplification of the need for the state to serve the people.

Regarding the question whether his music responds to any burning issue during a specific period, he said:

My music responds to the ways in which people are exploited in difficult times. I have sung a song like *Dura remari* (The granary of money) which exposes the attitude of our banking sector in the decade of crisis. People lost their money during that time. The issues of hyperinflation, multicurrency, potholes and so on. I talk about that in *Zvaita nyika* (What the nation has become). The leaders continue to betray the people they claim to serve. I tried to unite the people and political parties in *Sahwira wenyika* (The friend of the nation) because I observed that unity is important for the country to get back on its feet looking at what had happened in the country. People suffered at the hands-on Mugabe and his party ZANU-PF.

The above excerpt reveals that the artist's songs are centred on reflecting and interrogating the state of affairs in the nation. His inspiration is in exposing the selfishness of the leaders. Asked on what he considers to be the main theme of his song, he replied, "My songs deal with the people's problems, the way they are oppressed in an attempt to make them aware of their problem. I also question the leaders who oppress Zimbabweans. To oppress the people is not the good way of ruling the people. Government is people and people are a government." This shows that the consistent thematic perspective in his music is the fights against the oppression of the ordinary people.

Pertaining the question of what caused him to compose these songs about Zimbabwe, he replied "I am a servant of the people who report to them about the truth in our society. What I sing about is what is happening in the lives of the people. My music talks about people's troubles." This reveals the musician's conception of his responsibility in a society which is to narrate what he sees as the truth. Asked on whether his background inspired the way he composes his songs, he replied:

I grew up in the village seeing the various plants, animals and so on. These things give me the language to sing. The spirit mediums are important in my songs and also God is also important. People must learn to obey God in lives, it might be ruling a nation just respect God by respecting his people.

The above response shows the artist's source of language creativity which is nature and the biblical influence. This potentially establishes that this musician is a dual man who subscribes to both African culture and Christianity. On whether it is possible to freely sing about any political view in Zimbabwe, like Mapfumo, he agreed that "there is no freedom of expression. Singing about politics in Zimbabwe is dangerous because you put yourself in serious risk. But it differs from one musician to the other. There are laws which catch you." This statement shows that musicians do not have the liberty to sing whatever they want potentially because of the existential laws governing the media.

5.1.1.6 Dereck Mpfu

Dereck Mpfu is a musician whose music is under exegesis in this thesis. He is a green ambassador and he has been involved much in tourism and hospitality activities.

Asked on whether the words *Zimbabwe*, *nyika* or *ilizwe* are found in any of his songs, he said “so far I think I have two songs on that, *Chisikana changu Zimbabwe* (My little girl Zimbabwe) and *Denga rinonzi Zimbabwe* (The heaven called Zimbabwe). In these songs, I talk about the beauty of our country.” This reveals that the artist’s concern is the pursuit to publicise the geographical landscape of the country. On whether the message in these songs talks about anything on the love of 1) country, 2) people and 3) leaders, he articulated that “my music praises the beauty of the country. Our country has beautiful vegetation, mountains, tourism resort places, its people have wonderful languages and denominations which they go to.” This shows that the musician’s glorification of the aesthetic scenery of the country is charged with the pursuit to market the country’s tourism image.

In respect to the question whether his songs respond to any burning issue during a specific period, he replied:

If you have observed the song *Chisikana changu Zimbabwe* (My little girl Zimbabwe) and *Denga rinonzi Zimbabwe* (The heaven called Zimbabwe) they were released during the period of GNU. There are in sync with the government’s thrust of economic revival which did not exclude the tourism sector which was under the leadership of Honourable Minister Walter Mzembe. We worked with him on various platforms to champion the tourism and hospitality business in the country and beyond.

The above response affirms the artist’s involvement in the tourism activities in which his lyrical ideology was in tandem with the government of that time’s thrust of economic recovery. On the question of what he considers to be the main theme of his songs, he said, “My main message is the beauty of our country. So I tell the story of our country.” This establishes that the musician’s object of attachment is the country.

Pertaining the question whether his songs talk about any political idea concerning Zimbabwe, he said: “if what you call politics is to include business about our country then that might be politics but I don’t think I sing about any political view.” This potential uncertainty on his political inclination of Mpofo makes his ideological persuasion suspicious. The act of singing for the Ministry of Tourism and Hospitality suggests that the artist is profoundly embedded in the ruling party ZANU-PF. On the question of what caused him to compose these songs about Zimbabwe, he replied that “if there is anything I love, it is my country. Like I said our country is very beautiful, so I intend to market it on behalf of the tourism and hospitality sector. Remember, I am the country’s green ambassador.” This shows the artist’s pursuit is the advancement of the tourism sector through vocalising music that glorifies the beauty of the country. Asked on the question of whether his background inspired the way he composes his songs, he articulated:

My Christian experience has always been inspired by a message about the beauty of my country. Look at the song *Denga rinonzi Zimbabwe* (My little girl Zimbabwe). In that song, I make a comparison of our country and Israel and that obviously attracts the attention of Christians in Zimbabwe. Even the fact that I am still a youth inspired my take on the song *Chisikana changu Zimbabwe* (My little girl Zimbabwe). I was imagining the way a boy proposes to a girl.

The above response displays the verity that the musician has a biblical and youth cultural inspiration which influences even the diction of his musical compositions. On the question, whether it is possible to sing about any political view in Zimbabwe, he stated “I am not sure on that but my guess is that it’s a matter of choice, myself I chose to praise the beauty of my country.” The emphasis on the beauty of the country shows the musician’s ideological focus which is the romanticising the aesthetic scenery of Zimbabwe.

5.1.1.7 Paul Madzore

Paul Madzore is a musician whose music is under analysis in this thesis. He is a politician and was once elected Member of Parliament.

Questioned on whether any of his songs lyricise the words Zimbabwe, *nyika* and *ilizwe*, he replied, “I have many of that nature. Zimbabwe is the subject of my music because the purpose of my music is to mobilise people to support and vote for MDC and to make sure they know the tyrannical character of the ruling party. This shows that the artist is ideologically inclined to MDC. On the question whether the message of his songs articulates anything about the love for 1) country 2) people and 3) leaders, he averred:

My music is concerned with exposing the failure of the so-called ruling party. They have failed to deliver economically. My songs campaign for my party especially my President, at that time, Tsvangirai. As you know he is a leader who has demonstrated that he is able to bring change in this country. We did that in the GNU. Not what these old fellows have done to our nation. You can't expect good leadership from ZANU-PF. They are failures. Our country is endowed with many minerals but they loot those minerals because of their selfishness.

The above response shows the artist's perception about his judgement of the ruling party. He accuses the ruling regime of economic failure. However, he admits that his music is embedded in the political ideology of the opposition party.

In respect to the question whether his songs respond to any burning issue during a specific period, he said, “My songs respond to the socio-economic and political crisis which we experienced as citizens in this country during the decade of crisis. It also reflects on our party's governing intervention which brought tangible economic changes in the Inclusive Government.” It is evident that the musician claims that his music reacts to the realities of both the decade of crisis and the inclusive government. On the question what caused him to compose these songs about Zimbabwe, he articulated:

As you know I am an MDC member. I have been the chairman of our party's youth wing and also an MP. So it's obvious I compose these songs to mobilise the electorate to vote for our party. By informing the people about the despotic tendencies of those in power, they will see the need for real change.

The above submission establishes the musician's partisan allegiance in which he admits that his songs are part of electioneering art.

Pertaining the question whether it is freely possible to sing about any political view in Zimbabwe, he stated:

There is no freedom here my brother. We have a serious problem of a partisan and repressive system which controls the media through draconian legislation such AIPPA and POSA. But I am happy that the coming of social media has made it possible for some of us to just upload our songs on YouTube and other platforms. Although we have been using our rallies to spread our message.

This response shows that the musician visualises the media in Zimbabwe as restrictive for artists to freely sing about any political view. To him, the laws he mentions acted as a barrier for the musician to express himself in his songs.

5.1.1.8 Dickson Chingaira

Dickson Chingaira was a musician whose music is under exegesis in this study. He was a war veteran who was once part of the ZANLA choir. His musical career is traceable as far back as the liberation war period.

Responding to question whether his songs lyricise the words Zimbabwe, *nyika* and *ilizwe*, he said "Yes. Young man! I am one of the first people to sing about Zimbabwe when I was in the ZANLA choir. Remember I was the lead singer of that choir. When we got independence I was at the centre stage of singing about our freedom." Thus, the musician's career is traceable to the liberation struggle. On the question of whether the message of his songs says anything about the love of 1) country, 2) people and 3) leaders, he replied:

My music has been concerned with taking back our land from the imperialists; right from the liberation war period up to now. The land is the country. Remember the whites took over our land by force. That is why we had to take it also by force in the early 2000s. The land belongs to us, the blacks. That's why we appreciate our President Mugabe and ZANU-PF for giving us land. He is a strong man. Although they gave him so many labels for taking land from the whites, he remained resolute.

This reveals that the artist's object of allegiance is former President Robert Mugabe and ZANU-PF. His conception of a country is that land ownership. He sees the land occupations as a legitimate course of action.

Chingaira claims that his music responds directly to the fight for independence and the politics of land in Zimbabwe from colonial to post-independence era:

My songs mobilised the masses during the liberation struggle. It also celebrated with the attainment of independence with my fellow combatants and the masses. Even during the third *Chimurenga*; when we repossessed our land from whites, my music was with the people and also stood with the leadership of the party.

This response shows that to the artist, his music has been consistent in capturing the topical moments of the nation such as the liberation struggle, the independence celebrations and the land reform programme. Like all other interviewed artists, Chingaira is largely influenced by his background especially the liberation war: "I derive inspiration from my liberation war experience in which we were taught by our leaders to defend our sovereignty. The likes of comrade Chitepo, Comrade Tongogara and even our President Robert Gabriel Mugabe" This establishes that the musician visualised the liberation war phase as a time that inspired his musical composition. He paid allegiance to the teachings he received from the various ZANU leaders.

5.1.2 Music critics' perspectives on patriotic renditions

The researcher interviewed academics responsible for generating scholarship on Zimbabwean music to get wide and specialised intellectual illumination on musicians under study. Besides a

musicologist/ethnomusicologist, the study interviewed critics from history, literature, media and journalism. Interviewing these critics from these fields gave critical diversity in interpreting the interface of music and politics, as the different intellectuals gave a specialised interpretation of music and its relation to national politics in respect to their disciplines and research interests.

5.1.2.1 Bridget Chinouriri

Bridget Chinouriri is an ethnomusicologist, a poet and lecturer in the Department of African Languages and Literature at the University of Zimbabwe. Her interest is in musical arts, music education, politics and gender studies. She has also taught and served in various positions at the Zimbabwe College of Music.

Pertaining the question as to which musicians she has written on, from the *Zimbabwe-centred musical text*, she said:

I have written several articles on the interface of music and the land, even my doctoral thesis focuses on the interplay between land and music. I will be more comfortable to discuss with you on that because I feel there are a number of songs which fit into your collection which talk about land. Plus I also understand land as a patriotic discourse.

From her perspective, the land discourse is central in patriotic renditions. Her claim is that there are a number of songs which suit into the collection under study which vocalises the land issue. In terms of songs which lyricises Zimbabwean politics through the terms *Zimbabwe* or *nyika* or *ilizwe*, she said, “I know a number of songs but I would like to zero on those ones which were released during the decade of crisis because those are the ones I worked on. A song like *Pasi inhaka* (The earth is an inheritance), *Hondo yeminda* (The war for land), *Rambai makashinga* (Remain resolute) and so on they insert these words which you are talking about. A follow-up question was raised which asked whether she thinks any of these terms are mentioned in a patriotic sense, she articulated:

These terms are not just mentioned for mentioning's sake. They are ideologically embedded in the issues of patriotism particularly the debates around that. That's why I would say during this period there were three categories of musicians about the land issue. There were musicians who were pro-land reform, others who were anti-land reform and also another group which was neutral. Musicians such as Mapfumo, Chipanga, Madzora, Viomak, and Chikunguru were critical of the land reform. The likes of Dickson Chingaira, the various *Chimurenga* choirs, Elliot Manyika and Tambaoga were pro-land occupation by blacks. They supported the land reform. However, most of the gospel musicians were neutral the likes of Fungisai Zvakavapano, Shingisai Suluma and so forth.

What is potentially problematic about the critic's view is that there is music that is politically neutral of the land issue. It can also be argued that a musician chooses not to be political in concrete terms is shaped by politics and the decision is also political.

Regarding the question whether these songs have responded to any topical socio-economic and political situation of a particular historical era, Chinouriri said:

The land issue is a topical issue, it's a burning issue particularly in Zimbabweans during the decade of crisis. Remember that there was the polarisation of views in this period and did not spare the musicians. ZANU-PF felt that they were being punished with sanctions because of repossessing their land whereas MDC was concerned with criticising the ruling party of failing to deliver economically.

The above response shows that the land issue is not politically neutral as it is characterised by partisan positions which contest for space and authority to be heard in the Zimbabwean polity. On the question of what she thinks is the object of loyalty of musicians and kinds of love these artists render to that of object of allegiance, she pointed out that "as I categorised earlier on, the musicians were singing on partisan terms about the land issue although there was a group which was neutral particularly the gospels musicians." This shows that the musician's objects of loyalty were either ZANU-PF or MDC with exceptions of the gospel music fraternity. Asked on how musicians bring out the message that shows their object of allegiance and the type of love they render for that object of loyalty, she submitted:

Musicians use different creative ways to bring out their messages. If you look closely I would say for example the pro-land reform musicians' lyrics revolved around the use of the liberation war discourse and also praising Mugabe for giving the people land. However, the likes of Mapfumo who were critical of the land reform were interrogating the criteria which were used in the reallocation of land without being clear about the political party they supported.

Emanating from the above is Chinouriri's opinion that artists' ideological position on the land is influenced by their backgrounds.

With respect to the question of whether she thinks these musicians are influenced by their background to have specific objects of allegiance, she said:

Musicians are always influenced by their backgrounds. Most of these musicians who sing about land have specific political backgrounds in which they support either ZANU-PF or MDC. If you look closely you will also notice that other artists are already politicians or political activists in their own capacities.

Asked on whether she thinks the patriotic renditions of these musicians contribute to any contestations on the versions of patriotic consciousness, she affirmed that the fact that these musicians fit into categories tells you something about ideological clashes. The anti-land reform musicians contest pro-land reform ideologically and vice versa. But you need to know that they will be always a group that is neutral.

The above shows that the musicians' ideological bias on the land discourse is shaped by the artist's political or religious background. In terms of whether these patriotic renditions are exclusive or inclusive, she said:

They are both. The pro-land reform musicians have a land ownership discourse that is racially exclusive in the sense the slogan on the land for the blacks whereas the anti-land reform musicians by their criticism of the land issue they end appearing as people who are supporting the whites because they indirectly affirm that the whites are best commercial farmers than blacks. So as you can see, the battles becomes racial. However, those that are neutral have an inclusive approach in that they want everyone to be involved.

What is evident from the above is an affirmation that exclusivity or inclusivity of a patriotic rendition in the context of the land discourse is shaped by the artist's ideological allegiance. This implies that patriotic renditions on the land issue are ferociously contested by the artist with diverse ideological persuasions.

5.1.2.2 Memory Chirere

Memory Chirere is a literary critic cum artist. He has published a variety of creative works which have earned him awards. He is a lecturer in the Department of English at the University of Zimbabwe. He has published articles on Oliver Mtukudzi and other papers on the arts.

Regarding the question on whether from the *Zimbabwe-centred musical texts* which musician does he listen to or have written something on and in what way it is interesting to him, he said "Mtukudzi is interesting and I have written something about his music. I like the manner in which this artist philosophises his songs." This reveals that the music of Mtukudzi is potentially philosophical in its vocalisation of life. Asked the question that from this musician, which songs he has released which lyricises Zimbabwean politics through the terms *Zimbabwe* or *nyika* or *ilizwe*, he responded that "I know one song by Mtukudzi which specifically uses the word *Zimbabwe* as the title. I think let me talk about that song in particular." A follow-up question was asked whether he thinks any of these terms are mentioned in a patriotic sense, he articulated:

The mere mention of Zimbabwe is a concrete testimony that the musician is concerned with the country Zimbabwe and everything in it. In fact, you don't mention what you are not interested in; worse if you put it as a title. I think this is a sign that he is talking about patriotism.

The above response amplifies the titular deployment of the word *Zimbabwe*. Its claim is that words are not just used without a specific purpose. Hence, the critic's proposition that the songs are about the country and nation. On the question of whether this song responds to any topical socio-economic and political situation of a particular historical era, he submitted:

The songs were released just in the aftermath of independence to celebrate with the people their hard-earned victories. If you listen closely, his voice is directly addressing the masses and combatants to reflect and celebrate their victories. The language in this song is awesome as it taps from the figurative language of the armed struggle with words like *Mhandu* (enemy). Oliver understands the folk language *kutambarara* (To spread) and *kuisa muswe nekoko* (To stretch your tail that side) is a language that shows you that he has lived in the rural area.

The above submission puts emphasis on the artist's efficacious use of communal language to spread his message right in the midst of the euphoric independence celebrations. Thus, the musician is cognisant of the generative power of words (lyrics).

Pertaining the question of what he thinks is the object of loyalty of this musician and kind of love this artist renders to that of the object of allegiance, he argued that "Oliver is a man of the people. He is on the side of the black majority as he is critical of the Ian Smith regime." This shows that to the critic the artist was on the side of the blacks during the liberation struggle. On the question of whether he considers this musician influenced by his background to have specific objects of allegiance, he said:

Mtukudzi is a Korekore rural fellow who is deeply influenced by the rural language of where he grew up. I think you can see from his song, his apt use of pastoral and farming expressions which taps from nature. Oliver is conscious of the mutual relationship between nature and humanity.

Evident from above excerpt is that Mtukudzi's object of allegiance is the black majority and he also taps lyrical language from the "communally accessible pool" (Chinweizu *et al*, 1985: 241). Asked on whether he thinks the patriotic rendition of this musician contributes to any contestations on the versions of patriotic consciousness, he pointed out that "the fact that this song is on the side of the blacks implies that it is discriminatory of the whites. In a way, the song invests into the racial debates." It can be deduced that the song's ideological persuasion are the black people.

5.1.2.3 Munyaradzi Nyakudya

Munyaradzi Nyakudya is a lecturer in the History department at the University of Zimbabwe. He has published several issues on Zimbabwean history, including the history of Zimbabwean music. He has taught diverse courses and supervised student's dissertations in Ethnomusicology at the Zimbabwe College of Music.

Regarding the question whether from the *Zimbabwe-centred musical texts* which musician does he listen to or have you written something on him/her and in what way it is interesting to him, he responded that "as a historian I usually like musicians who react to events in various historical periods. Musicians like Chimbetu and Mapfumo have attracted my attention because of the manner in which they deal with various issues in diverse epochs." This positions the two musicians' songs as historically conscious art. Asked the question that from these musicians, which songs have they released which lyricise Zimbabwean politics through the terms *Zimbabwe* or *nyika* or *ilizwe*, he said that "I understand that Thomas Mapfumo has many songs which fit into this collection including Choppa (referring to Simon Chimbetu) which they released at various points in history." This reveals that these musicians have been consistent in composing music that reacts to the specific socio-historical contexts. A follow-up question was probed on whether he thinks any of these terms are mentioned in a patriotic sense. He submitted that yes they are mentioned in a patriotic sense because they contribute into historical and national issues. This shows that according to this critic history is the determining factor of conceptualising patriotic renditions because music responds to time and place.

Asked on whether these musicians' songs have responded to any topical socio-economic and political situation of a particular historical era, he argued that:

Mapfumo has been an artist who is consistent in reacting to the topical issues in various historical turning points, I understand that songs like *Mhandu Musango* (An enemy in the forest) and *Mambo Matiregerera* (You have forgotten us king) respond to the hegemonic practices of the white minority settler regime. Songs such as *Tiri Kupemberera Zimbabwe* (We are celebrating Zimbabwe), *Chitima Cherusununguko* (The freedom train), *Chiruzevha Chapera* (The end of reserves) and so on celebrate the attainment of

independence at the same time criticising the political opponents of Mugabe through a veiled language. In the 1980s, he also has songs like *Corruption* and *Varombo Kuvarombo* (The poor to the poor) which are critical of the black government's maladministration. In the 1990s, you see the likes of Chimbetu raising the issue of government's negligence of the war veterans in the song *Pane asipo* (Someone is absent). The early 2000s are characterised with an increase in Mapfumo's songs which were critical of the ruling party's economic and political governance in songs like *Disaster*, *Mamvemve* (Tatters), *Ndiyani waparadza musha?* (Who has destroyed the home?), *Masoja naMapurisa* (The soldiers and police) and so forth. He is generally critical of the government's policies which seriously affected the economy of the nation. Notable is his criticism of the land issue in songs such as *Marima nzara* (You harvested famine) and *Pasi inhaka* (The earth is an inheritance). I think you might need to juxtapose these songs on land with his earlier submission in *Maiti Kurima hakubviri* (You thought you are good farmers) in which he gives a different view of his take on the land issue which probably shows his ambivalence on the land issue.

The above submission provides a panoptic historical trajectory of the music of Mapfumo with a cursory reference to Chimbetu. The critic identifies Mapfumo's ideological ambivalence on the land issue in which he started on the side of the blacks but with the passage of time, he tended to be inclusive of all the races.

Regarding the question of what he thinks is the object of loyalty of these musicians and what kind of love do these artists render to that of the object of allegiance, he argued:

For Mapfumo, he changes his loyalty depending on what is happening in a specific historical dispensation. During the liberation struggle, he was largely on the side of the combatants particularly ZANLA and ZANU but there is a time when he switched to support Abel Muzorewa. Although this might be just that he wanted to be freed from the prison. It is even claimed that he attended and performed at a rally of Abel Muzorewa in which he was critical of ZANU. However, when we attained independence he was on the side of the masses including Mugabe. As you can observe, most of his songs he composed just at the aftermath of independence were praising Mugabe and emphasising the socialist ideology and a symbolic form of unity considering that Mapfumo attacked the alternative political voices. These potentially include those parties which participated in the 1980 elections and were defeated. But from there, he has been largely on the side of the masses as he sings on their behalf in his fight against social injustice. Although here and there, he can be accused to be ideologically supporting the opposition party and the whites,

commercial farmers. As for Chimbetu, he has been on the side of the ruling party probably because he was a combatant. So it's difficult for him to sing otherwise.

What is evident from the above is the affirmation that history confirms the musical identity of an artist. What has happened in a musician's music career and the message in his songs is essential in conceptualising his consistency on the object of allegiance. Mapfumo, unlike Chimbetu, has been a switcher of political allegiance depending on the politics of convenience.

Nyakudya believes that musicians are influenced by their background to have specific objects of allegiance, he argued:

Musicians are always influenced by their background. Look at Chimbetu. He sings about the war veterans in his songs because he is an ex-combatant. Mapfumo unleashes a direct attack on what he conceives as the enemies of the people at various stages because as his name suggests, spears are usually used when attacking enemies. They have to be many for them to yield results of defeating the opponents. This explains why Mapfumo has many songs than any other musician in Zimbabwe. He used to publish more than one album in a single year. So you can see his language is radical in its engagement with issues that affect the ordinary people.

The above response confirms the proposition that there is a symbiotic relationship between an artist's biography and his music. The liberation war credentials of Chimbetu explain why his ideological inclination is on the lives of the combatants. Whereas a literary onomastics provided above establishes the radicalism of Mapfumo in his criticism of any oppressor of the people in the colonial and postcolonial dispensations. In terms of what Nyakudya considers the patriotic renditions of these musicians, he argued that "Mapfumo has always been an artist of debate as he engages in controversial topical issues such as the land and corruption and mismanagement attacking the ruling party. Emanating from this response is Nyakudya's view that Mapfumo is critical of the ruling regime.

On whether these patriotic renditions are exclusive or inclusive, Nyakudya said "Mapfumo's interpretations stand on the side of the people and therefore anyone who is not on that side he is

outside, the likes of the colonialists and the critics of Mugabe during the independence celebrations, the ruling elites as from the late 1980s up to now.” This reveals that the artist has been critical of the colonial system, the anti-Mugabe voices and the ruling elites under the Mugabe regime which shows his switch of allegiance.

5.1.2.4 Tanaka Chidora

Tanaka Chidora is a lecturer at the English Department at the University of Zimbabwe. He mainly teaches popular culture, African literature as well as developmental theories. His interest in popular culture has made him write a number of articles on Zimdancehall music. This becomes the point of his interaction with the researcher.

Asked which musician he listens to or has written something on and in what way it is interesting to him, he said:

I have written much about Zimdancehall music, I like the ghetto youths because I also grew up in Mbare. Some of them we lived in the same Mbare flats even the popular DJs and producers of Zimdancehall like Fantan and Levels. You know what, I talk to these people almost on a daily basis.

The above response shows that the critic has both an experiential and academic knowledge of Zimdancehall music. On the question, which songs have the musician released which lyricise Zimbabwean politics through the terms *Zimbabwe* or *nyika* or *ilizwe*, he articulated:

They have many (referring to songs) but maybe let me zero in on Soul Jah Love who is more open in his lyrics about the politics of the day. Jah Love has songs like *Zimbabwe* and *Kuna Amai* (To the mother) which are profoundly embedded in the politics of Zimbabwe particularly the ruling party.

The above submission shows that Soul Musaka aka Soul Jah Love’s music is deeply embedded in ZANU-PF politics. Chidora believes that Soul Jah Love’s music eulogises ZANU-PF and its

policies: “Jah Love in these songs uses the word *Zimbabwe* to eulogise ZANU-PF and its President’s 2013 election victory.” This positions this artist as a praise singer of a political party. Thus, he is ideologically inclined to ZANU-PF.

In terms of whether these songs have responded to any topical socio-economic and political situation of a particular historical era, he submitted that “music has always responded to the burning issues of the nation. Zimbabwe is responding to the election victory euphoria whereas *Kuna Amai* reacts to the factionalism in ZANU-PF.” This affirms the reflective efficacy of music which in this case is the glorification of ZANU-PF’s election victory. On the issue of what he thinks is the object of loyalty of this artist and what kind of love this artist renders to that of the object of allegiance, he argued:

Zimdancehall artists’ pursuit is matter, material benefits. They can either rebel or support the state depending on the opportunity granted to them to access matter. So in these songs, there is a collusion of interest in the sense that while the ruling party wants the services of Jah Love the musician also wants money and fame. This explains why Jah Love produced music which praises the main political protagonist in ZANU-PF who was the (former) President and the (former) First Lady. The names Grace and Mugabe feature in his songs in a manner that you can easily see that musician is singing for his own supper. But for ghetto youths; culture is about matter. In fact, an association with people with money is something that is celebrated and sought by every ghetto youth. Thus, their music needs to be understood with the post-modernistic context of youth culture.

The above response confirms and affirms that Musaka’s music is spurred by youth cultural desires in which money is the determiner of a Zimdancehall artist’s allegiance to a specific ‘big man’. The association to the ‘big man’ is critical and strategic for material gains.

Regarding the question on whether he thinks this musician is influenced by his background to have specific objects of allegiance, Chidora articulated:

Zimdancehall musicians live in the ghetto, they desire big life and this is only realisable by associating yourself with power. This explains why Jah Love has become part of the

ZANU-PF Youth League in those youth interface rallies of the (former) First Lady. His conception is that the closer you are to the (previous) First Lady the closer money becomes to you. No wonder why he is singing in support of the mother dissing the other faction in the ruling party.

The above response demonstrates the relationship between power and music. Power is sometimes able to direct the political agenda of music. Power is conceptualised here as something in a status of a person. In terms of whether he thinks the patriotic renditions of this musician contribute to any contestations on the versions of patriotic consciousness, Chidora argued:

These songs are a veritable embodiment of political debates between political parties and also intra-party politics. Zimdancehall disses the opposition party for losing the election and even the whites who clap and ululate when the President is articulating issues in the international platform. As you can see, the song raises political debates within the country and even beyond. *Kuna Amai* (To the mother) confirms and affirms the intra-party factionalism in which Gammatox is recognised as the enemy of peace in the ruling party.

The above submission indicates the ideological drive that motivates the artist to craft a lyrical dosage that castigates the political opponents of a political party and a factional grouping with the ruling party. On whether Chidora considers these patriotic renditions exclusive or inclusive, he averred that “the songs have an ideological persuasion to the ruling party which explains their exclusivity. The opposition party and the factionalists have no room in the lyrical message of his songs.” This reveals that the artist is ideologically inclined to the ruling party and is critical of MDC and the Gammatox faction within ZANU-PF at his time of singing.

5.1.2.5 Enoch Machanja

Enock Machanja is a media scholar cum journalist in the Department of Media and Journalism at the National University of Science and Technology. He has published a number of articles in the area of music journalism as well as articles in *The Herald*, *Newsday* and *Daily news* on the arts and culture.

Questioned from the *Zimbabwe-centred musical texts*, which musician he listens to or had he written something on and in what way is it interesting to him, he said, “I have written something on Hosiah Chipanga and Lovemore Majaivhana.” On the question that from these musicians, which songs have been released which lyricises Zimbabwean politics through the terms *Zimbabwe* or *nyika* or *ilizwe*, he replied, “the ones that I know from Chipanga are *Sahwira wenyika* (A friend of the nation) and *Zvaita nyika* (What the nation has become) considering the period which you said you are looking at. Lovemore Majaivhana has a popular song *Angila imali* (There is no money).” On whether he thinks any of these terms are mentioned in a patriotic sense, Machanja argued:

Hosiah’s songs invest into patriotism. Look at the song *Sahwira wenyika* (The friend of the nation). He inspired the need for a political negotiation between the two conflicting political parties in Zimbabwe. As *sahwira* (A friend) I think he should be understood in journalistic terms, as a cultural practitioner who is obliged to be impartial, objective, truthful, balanced, accurate, fair and authentic and free. I think Hosiah tried to be neutral although his choice of family identities are questionable especially on ascribing ZANU-PF with elderly family identity names. He was actually prophetic because this came to pass. This I think he did, knowing that peace is good for everyone in the country during the period of the GNU. In the song *Zvaita nyika* (What the nation has become), he is interested in showing the leaders that they need to serve the people, not themselves. The song performing the journalistic function of diarising the daily proceedings in the nation. It aptly captures the socio-economic situation which existed in the nation during the decade of crisis. His response probed the question whether these songs have responded to any topical socio-economic and political situation of a particular historical era, his response was that Chipanga like Majaivana is so much concerned with the deteriorating state of affairs in the decade of crisis. The hyperinflation among other various economic problems is the cog of their message. Majaivana mirrors the lack of money in the economy which is akin to Chipanga in *Zvaita Nyika* (What the nation has become) who also confirms the issue of depreciation of the Zimbabwean dollar.

What is evident is the view that the music of the two musicians has been preoccupied with reflecting the nation’s economic crisis in the decade of crisis.

The Machanja further added that “the two musicians prefer ordinary people as their object of allegiance. What these two musicians mirror are the challenges which confront the poor, not the

elite.” This shows that these musician’s object of attachment is the nation as they are concerned with the problems faced by the people. On the question, whether he thinks these musicians are influenced by their background to have specific objects of allegiance, he said, “the musicians have lived with the ordinary people such that they understand the way the poor are living in an economically draining system of governance. This background explains why these artists are deeply concerned about the plight of the ordinary people in an economic crisis.” This reveals that Chipanga and Majaivhana identified with the lived experiences of the ordinary people which equips them with the artistic licence to reflect on the predicaments of life confronting the masses. Machanja believes that the patriotic renditions of these two musicians contribute to debates on the versions of patriotic consciousness because “they contribute into the contestation of excavating the trouble cause. The artists bluntly blame the economic failure on the shoulders of the ruling elite.” This reveals that the two artists’ musical tone revolves around the interrogation of the leader’s selfish tendencies practiced in the midst of citizens’ suffering. Also, Machanja believes that the patriotic rendition of the two artists is ideologically inclined to the poor people.

5. 2 The political history of the liberation war: An overview

The patriotic renditions are textured by contestations which triggered and punctuated the liberation war. They are traceable to hegemonic legislative frameworks enacted by the Rhodesian regime which effectuated disparities that deprived blacks of equitable access to economic resources. The implementation of impoverishing legal system cumulatively created hostilities that triggered black resentment. The RF which had been formed in March 1962 won the elections in the same year and took power (Martin and Johnson, 2012). It quickly replaced Prime Minister Winston Field with a more autocratic Ian Smith in 1964 who effectively enacted repressive racist legislation (*ibid*). This led to mounting discontent among the blacks and movement towards militancy. Blacks started making more radical, democratic demands which resulted in the formation of new nationalist political parties. When Smith banned NDP, the nationalists; led by Joshua Nkomo, formed ZAPU. Disagreements on whether to engage in an armed struggle or not resulted in the breaking away of ZANU under the leadership of Sithole in 1963 (Kriger, 2003). Kriger (2003: 24) observes that the “analysis on whether or not [the break-away] was tribalist and regionalist” is contested. Kempton (1988) and Sithole (1979) are of the view that it was tribal whereas Alexander *et al*, (2000) and

Webner (1991) have a contrary view. Thus, for those who subscribe to the tribal standpoint, the splinter of Ndau/Zezuru-led party signified the entrance of ethnocentrism in nationalist politics as the parent ZAPU was led by Nkomo, a Ndebele.

Smith responded to sanctions from the international community by taking drastic measures through UDI. This motivated ZAPU to abandon the negotiating approach and join ZANU in the armed struggle. Through their armed forces ZIPRA and ZANLA respectively, the parties became mainly consecrated along ethnic lines. Their recruits of “ZANLA guerrillas came chiefly from the east and were dominantly Shona speakers [whereas] ZIPRA members came from the West and were overwhelmingly Ndebele” (Kriger, 2003: 24). Kriger (*ibid*) further submits that ZANLA received aid from China and “relied on ... a grassroots party infrastructure [whilst] ZIPRA was heavily dependent on the Soviet Union which kept it well supplied with arms ... emphasis[ing] on conventional training.” These liberation movements configured trichotomous structural power disparities amongst nationalists, guerrillas and masses. Nationalists controlled liberation war ideology whereas the guerillas were intermediaries of executing the war and mobilising the masses. The masses were the lowest, expected or compelled to support the earlier.

UDI resulted in Britain imposing a full embargo on Rhodesian trade in 1966 and in 1968, UN also enforced mandatory sanctions (Martin and Johnson, 2012). These sanctions worsened the black’s living conditions and further strained their relations with whites, exacerbating the inevitability of the armed struggle. A new ANC was formed under Muzorewa. The pressure continued to mount on Rhodesia with independent Zambia closing its borders in 1973 (Raftopoulos and Mlambo, 2009). This resulted in the formation of the UANC in 1974, through the amalgamation of ZANU, ZAPU, FLORIZI and the ANC under pressure which came from the Frontline States (Martin and Johnson, 2012). In the same year, the Smith regime moved thousands of villagers into ‘protected villages’ in Chiweshe and Madziwa as Smith’s counter-insurgency measure against the nationalists’ coalition.

A number of events which occurred in 1975 had an enormous impact on the condition of guerrillas. One of the major blows was the assassination of Hebert Chitepo. During the same period, Sithole

was also deposed as leader of ZANU and replaced by Mugabe (Martin and Johnson, 2012). The zeitgeist of the quest for unity of forces stretched to 1976 which saw the Frontline States initiating the formation of the PF in an effort to forge unity between ZAPU and ZANU (Raftopoulos and Mlambo, 2009). In the same year, over 1000 Zimbabwean guerilla-refugees were massacred by the Rhodesian forces at Nyadzonia and in 1977 at Chimoio and Tembwe camps in Mozambique (*ibid*). Internal Settlement to lead to majority rule elections was agreed upon by Smith, Muzorewa, Sithole and Chirau (Raftopoulos and Mlambo, 2009). Muzorewa won in an elitist vote which featured whites and a few black elites. This political arrangement excluded ZANU and ZAPU which continued with the liberation war. It resulted in Rhodesia being renamed as Zimbabwe-Rhodesia under the co-leadership of Smith and Muzorewa (Mwanaka, 2013). All contesting political parties were summoned to the Lancaster House Conference in 1979 and reached a constitutional settlement to end the war. This culminated in the declaration of a cease-fire by the RF, ZANLA and ZIPRA forces to pave way for general elections based on the universal democratic principle of one man one vote.

5.2.1 Patriotic renditions in the liberation war

Having established the contestations that triggered and punctuated the liberation war in the preceding section, this segment provides an exegesis of renditions of patriotic consciousness which *Zimbabwe-centred musical texts* released from 1970 to 1979 evoke as responses to various realities of the liberation war. Its keen interest is on the presentation of major ideational and conceptual controversies which potentially broach mutually exclusive and inclusive versions of patriotic consciousness at the height of the armed struggle through analysis of songs, namely *Maruza imi* (You have emerged the losers), *Siyabatshiya abazali* (We are leaving our parents), *Zvinozibwa neZANU* (Only ZANU knows) and *Tochema kuZANU* (We appeal to ZANU). Against the colonial repression that caused untold wretchedness on the black majority, it is interesting to reflect on the Liberation choirs', who are the "keepers of the memory of the armed struggle" (wa Thiong'o, 2009: 114), in depicting patriotic renditions especially at a time when the blacks and whites, politicians and liberation war movements were "locked in a deadly [military and ideological] contest" (Werner and Chitiyo, 2011: 41) of the liberation struggle.

5.2.1.1 Chronicling the advent of colonialism

In *Maruza imi* (You have emerged the losers), the ZANLA choir recounts the history of the advent of colonialism in Zimbabwe specifically the manner in which colonialists came in 1890 and settled in the country, how the black majority welcomed them in as visitors in accordance to their hospitality ethos but were astonished when the colonisers started to seize their wealth, stealing and controlling their economy. This was to the mortification of the black majority as the new economy demanded them to pay taxes, failing of which they were forced into slave labour on newly established white farms and mines. The voice in the song is that of celebration realised by overcoming colonial hegemony in the second *Chimurenga*. The narrative voice evaluates the national history right from the title of the song. The nomenclatural engineering of the title *Maruza imi* (You have emerged the losers) is couched in an apostrophe that addresses an enormous audience of colonialists whom the persona is convinced have lost the war. Interestingly, the song is composed and sung by the ZANLA cadres during the armed struggle. Its conviction about winning against the colonialist can be read as a potential political prognosis about the liberation war. It rides on Afro-optimism that the blacks would win the war against the RF. This musical composition taps into the zeitgeist of the phase. The period is characterised by a celebration of the intensification of the struggle with the ZANLA and ZIPRA forces going on top of the situation. For this reason, the title conscientises and updates the masses on the progress of the war.

The song vocalises a political discourse that constantly reminds the imperialists to notice and take stock about the state of the war. In championing this discourse, the ZANLA choir is on the side of ZANU/ZANLA forces:

Hondo maiona imi vapambepfumi (You have seen the war, you seizers-of-wealth)

Hondo yeZANU ka chimurenga (ZANU's liberation war)

Vakauya muZimbabwe (They came to Zimbabwe)

Vachibva Bhiriteni (From Britain)

Vachibva kuAmerica (From America)

Vaibva kuFrance (From France)

KuGerman kwavakatandani swa nenzara (From German, where they were chased away by hunger)

Vati nanga-nanga neZimbabwe (They put their focus on Zimbabwe)
Havazivi kuti inyika yevatema? (Do they not know that this country belongs to blacks?)
(ZANA Choir, 1970, *Maruza imi*)

The above excerpt is apostrophised as it is directly addressing the imperialists. The direct address is clearly affirmed by the use of the personal pronoun ‘*imi*’ (you) which in Shona linguistic milieu shows immediacy. The persona deploys pejorative identity ‘*Vapambepfumi*’ (Seizers-of-wealth) that spell the enemy with her proper name (Achebe, 2009). This moniker appropriately captures the exploitative character of the colonialist which orbit around the looting of African resources. Karenga (1971: 32) contends that “black art must expose the enemy praise the people and support the revolution.” This exposes the *raison d’être* of the scramble and partition of Africa and the colonisation of Zimbabwe in particular. This vocalises the why and wherefore of the Berlin conference in which countries like Britain, German, America, France and the majority of European countries appropriated the colonisation undertaking.

The rationalisation behind the above undertaking by the Europeans was the advancement of malicious pejorative and denigrating myths that denied Africans the legitimacy of being human which was concretised by a conveyor belt of fabrications that sought to prove that Africans are worth to be colonised. Achebe (1975: 78) affirms:

Africa has been the most insulted continent in the world with its very claim to humanity questioned at various times its persons abused and their intelligence insulted and that the duty of the African artists is to bring them to an end for Africa’s own sake, for the sake of her children and indeed for the safety and happiness of the world.

This quotation reveals that the touchstone of European imperialism is spurred by the proliferation of dehumanising discourse. The rhetorical question “*Havazivi kuti inyika yevatema?*” (Don’t they know that this country belongs to blacks?) shows European arrogance in which colonisers ignore that the country they want to invade belongs to other people. This only feeds into the European conception of black people which centres on “the resentment that takes us to a particular place: a zone of non-being, an extraordinary sterile and arid region, where black is not a man” (Fanon, 1967: vi). To them, “blackness represents the diametrical opposite: in the collective unconsciousness, it stands for ugliness, sin, darkness, immorality” (Fanon, 1967: xiii). Conscious of this dehumanising tendencies, it is the “responsibility of the musician [to rescue the

Zimbabwean past] from colonial misrepresentations and biased stereotyping to which it had been subjected” (Etim in Emenyonu and Uko, 2004: 33). In fact, the artist must “help his society get on its feet again and do away with the complex years of denigration” (Achebe, 1975: 44). As such, the song verbalises art that exposes the European behaviour and thought which “searches for power, control and domination” (Ani, 1980:6). The voice of the persona is Pan African because its pursuit is to debunk the myths which are peddled by the imperialists to pave way for the scramble and partition of Africa as well as the colonisation of Zimbabwe in particular.

The use of the term Zimbabwe considering the narrated time is ideologically loaded. The narrated time is a period when the country is still known as Rhodesia. The deliberate remissness to use the colonial nomenclature of the country is astutely strategic as it shows the ideational and conceptual praxis of the revolutionary forces. The use of Zimbabwe instead of Rhodesia ideologically purveys the ideational position of resisting or rejecting colonialism. The use of the earlier than the latter can also be read as a political forecast in which the combatants were already envisioning a new black republic. They are ideologically erasing the colonial epithet Rhodesia by raising the autogenous name Zimbabwe. An etymological approach on the term Zimbabwe traces that it is derived from a Karanga/Shona word *Dzimba dzemahwe* (Houses of stones). The nomenclature ‘Zimbabwe’ is derived from the historical monument Great Zimbabwe State and is believed to have been the capital of a pre-colonial state, the Great Zimbabwe State (Garlake, 1983; Beach, 1994, Moyo, 2014). Moyo (2014) further traces that in the 1960s the name had political symbolism as the basis of imagining the future nation-state and thus bring it into existence through struggle. Successive liberation movements ZAPU and ZANU thus used the name Zimbabwe as an attempt to forge a common national identity as part of their imagination of the postcolonial nation (Ndlovu-Gatsheni, 2011).

The song was a common source for revolutionary ideology. In the context of ZANLA and ZIPRA, the ideological source of inspiration was China and Russia respectively. The song’s vocalisation of ZANU identity to the armed struggle which shows it is biased. It is exclusionary of ZAPU which indirectly and maliciously suggests that the second *Chimurenga/Umvukela* were fought by the ZANLA forces and not the ZIPRA. This reveals that the persona’s inclination towards ZANU is not ideologically neutral. In fact, it serves to advance a political ideology that elevates ZANU and

sidelines ZAPU. This scheme of politics can be read as part of politics that sowed the seeds of ethnic divisions between ZIPRA and ZANLA as well as their respective parties. The song which ZIPRA sung elevated itself and its political party and the vice versa. The exclusion vocalisation of political discourses which elevate each political party also coincided with the ways in which the revolutionary forces were fighting in the liberation war. The ZANLA forces were operating in Mashonaland and ZIPRA in Matabeleland as well as the Midlands areas. As such, the accentuation of each of these exclusionary discourses meant the engenderment of an ethnic gulf between the Shona and Ndebele people. The peddling of these tribal differences by these two choral groups created divisive ramifications in which the masses were ethnically divided. This erased and pulverised the prospects of cultural diversity, pluralism and tolerance by emphasising antagonistic divergences between the two political parties, revolutionary forces and consequently the nation. Whilst the choral groups might have had legitimate concerns that they were operating in different areas of the country, their propagation of a narrow ethnocentric discourse erroneously constructed the view that Zimbabwe is a monolithic tri-nation-state composed of Ndebeles and Shonas and Whites.

The Pan African voice of the ZANLA choir expresses a sense of self-pride about the rich resources which Zimbabwe has in abundance. It is these resources which captivated the imperialist to scramble and partition for Africa. The depletion of resources in Europe made the Europeans desperate and triggered them to search for alternative places of getting the much-needed resources:

Izere uchi nemukaka (It is filled with milk and honey)
Ngezveduka isu vatema (It's ours, we the blacks)
Vakapinda muZimbabwe vaine gidi (They entered Zimbabwe with guns)
Kekutanga vachiti vanovhima (For the first time they said they came to hunt)
Vodzokera iko kuri kunyepa (And would return but that was a lie)
(ZANA Choir, 1970, *Maruza imi*)

The first lyrical line in the above excerpt is a biblical allusion that vocalises the Canaan plentiful discourse to canonise the abundance and beauty of natural resources in Zimbabwe. Interesting is the second lyrical line that affirms the negritude sensibilities of the ownership of the country by the blacks. The promulgation of the black ownership discourse of the country deconstructs the imperialists' rancorous and pernicious chicaneries which seek to legitimise colonialism. This song

reconstructs the proper narration of the politics of ownership and belonging. It accentuates a lyrical agenda that vocalises the Garveyist motto “Africa for Africans” (Garvey, 1986: 34) akin to ‘Zimbabwe for Zimbabweans’. The song explodes the myths of the *raison d’être* behind the European scramble for Zimbabwe. It specifically narrates the knavish manner in which the British entered into Zimbabwe. It exposes that the imperialist initially entered the country under the disguise of being hunters but that was a fabrication intended to mislead the indigenes to see them as innocent people.

The song also exposes the spies who were used to watch and observe the Zimbabwean territory, or inquire secretly on the possible paths that can be taken to colonise the country:

Vapambepfumi (Seizers-of-wealth)
Huwe huwe uwere here vapambepfumi (Oh! Oh! Oh! Oh! Seizers of wealth)
Vavhimi vavoka vana Selous (Their hunters the likes of Selous)
Vatoongorora mugariro weZimbabwe (They were spying the lifestyle of Zimbabwe)
Nenzira dzokupinda nadzo mangwana (And the paths to use when entering tomorrow)
Tuhama twake twaitevera (His little relatives were following)
Vodaidza mupambepfumi (Calling the seizer-of-wealth)
Ndizvo here here kani? (Is that really really so?)
(ZANA Choir, 1970, *Maruza imi*)

The above excerpt exposes the chicaneries of Europeans who came in disguise as spurious hunters but secretly inquiring on the possible ways of colonising the country. This debunks the perfidiousness of the European harbingers which among others include the missionaries, traders, hunters, concession seekers as well as adventurers. A plethora of treaties was signed in the process of colonising Zimbabwe. These include Gubler Treaty, the Moffat Treaty, the Rudd Concession, Lippert Treaty and the Royal Charter.

The main protagonist in almost all the above treaties is Cecil John Rhodes who colonised Zimbabwe on behalf of Britain. Bourne (2011: 25) confirms:

The occupation of Rhodesia, of what became Zimbabwe, at the end of the nineteenth century was not planned by the British government in London. Rather, it was the project of a single, powerful man, Cecil Rhodes, one of the few individuals to give his name to a

country. It was bloody, it involved lies and the deception of the Ndebele ruler, Lobengula, and the conquest was not quick.

This explains why the song bemoans the manner in which the well-received hunters had to perfidy the indigenes for their cordiality. The song identifies Selous (Fredrick Countney) as an epitome of all European fraudsters who lied and cheated to advance their imperialistic missions in Africa and Zimbabwe in particular. It becomes imperative to note that Fredrick Countney Selous had pleaded with the chiefs of the indigenes for the permission to be allowed to hunt because he had professed that he was hungry. However, this was far from the truth as illustrated by the derogatory internal rhyme “*Tuhama twake twaitevera*” (His little relatives were following) which unmasks Selous’ concealed motive to scout the country’s scenery on behalf of his fellow European imperialists which in the context of the colonisation of Zimbabwe were representative of the BSAC. The two groups of forerunners paved way for actualising the colonisation of Zimbabwe.

The song follows the sequential and chronological order of events leading to the colonisation of the country. The lyrical lines below affirm that the above-mentioned spy (Selous) was instrumental in informing the pioneer column on the reliable paths to take on their way to Zimbabwe:

Ona nenguva isipi takazoona zimudungwe (Behold, in no time we saw a long trail of people)

Richibvaka nekumaodzanyemba eZimbabwe (Which appeared from the south of Zimbabwe)

Vapambepfumi iko Selous (kari) pamberi (Seizers of wealth little Selous leading them)

Ndivo vapambepfumi (Those were seizers-of-wealth)

Tande kuFort Tuli (They went straight to Fort Tuli)

Tande kuFort Victoria (They went straight to Fort Victoria)

Tande kuFort Charter (They went straight to Fort Charter)

Dzamara muSalisbury (And finally Salisbury)

Vapambepfumi vatopamba (The seizers of wealth had colonised)

Nyika yevatema (The country for blacks)

(ZANA Choir, 1970, *Maruza imi*)

The above excerpt provides the compass of the direction which was taken by imperialists in their invasion of Zimbabwe. The persona identifies cardinal point south as the point of entrance of the pioneer column. Martin and Johnson (2012: 35) confirm:

On 26 June 1890, an invasion force of 300 policemen recruited by Cecil John Rhodes' British South African Company and almost 200 "pioneers" crossed the Macloutsie River from Bechuanaland (now Botswana) to colonise Mashonaland, today the largest area of Zimbabwe. The "pioneers" had been selected from 2000 applicants in South Africa for their ability to ride and shoot as well as their technical skills. They included mechanics, farmers, butchers, bakers and a large group of prospects, who were lured by the tale of an Eldorado with vast goldfields to the north.

The use of the derogative enlarging term '*zimudungwe*' captures the manifold number of the members of the pioneer column. The fact that this group of people was led by Fredrick Countney Selous affirms and confirms the duplicity of Fredrick Countney Selous as mentioned earlier. The persona catalogues the various places in which this group passed through on their way to Harare (the then Salisbury) and the toponyms they gave those places. The toponyms are anglicised to ideologically announce their presence in the area. Martin and Johnson (2012: 35) affirm "during their trek north they built forts at Tuli, Victoria and Charter, with post stations every 25-35 km between Bechuanaland and Salisbury, where they arrived on 12 September 1890." Their destination was to reach Salisbury which is now called Harare and establish themselves there. They had the conviction that their presence in Harare would mark the colonisation of Zimbabwe as what shall be explored in the proceeding segment.

Their arrival in Salisbury was instrumental for them, as it paved way for them to establish themselves as a settler white government. The first political symbolism which they operationalised to announce and concretise their establishment was the raising of their flag which called the Union Jack. This flag was emblematic not only of their establishment but of their total control of that area:

Ona vachangosvika muHarare (Behold as soon as they reached Harare)

Ndokudzika mureza wavo (They hosted their flag)

Kupangidza (kuti) vatopamba nyika (To show that they had colonised the country)

Wainzi iwo the Union Jack (The flag they called the Union Jack)

Here here woye (Is that good? is that good?)

Ndivo vaya maPioneer mugore ra1890 (Those were the Pioneer (Column) of 1890)

Mumwedzi weGunyanya zuva rechigumi namaviri (On the 12th September)

Vapambepfumi vapamba nyika yavatema (The seizers of wealth colonised the country for blacks)

(ZANA Choir, 1970, *Maruza imi*)

The above lyrical lines vocalise the manner in which the imperialists announced themselves of their colonisation. It provides the historical dating of the specific time they raised their flag to mark the colonisation of Zimbabwe. This reveals that music is some form of historical record as it has the capacity to diarise the accurate dates of the colonisation of Zimbabwe and mention the toponymic historiography of the places which the pioneer column passed through. A painstaking scrutiny of the above excerpt reveals that the persona deliberately avoids to continuously use the term Salisbury and instead uses Harare. The fact that the song is composed during the liberation war makes the use of this term ideological loaded. The deployment of this term is strategic as it challenges the relevance of colonialist toponyms. It indirectly resists the toponymic configurations invented by the colonialism emblematic of the war which they were fighting by asserting indigenous names. Thus, the war is not only fought at the battlefield it's also fought within the linguistic landscape.

The ZANLA choir also vocalises a political discourse that insults the integrity of the members of the pioneer column. They deploy the derogative labels which are similarly used by Mapfumo in his songs *Chitima Cherusununguko* (The freedom train) and *Tiri Kupemberera Zimbabwe* (We are celebrating Zimbabwe). The terms 'nharadada' (saboteurs) and 'nhunzvatunzva' (scoundrels) are pejorative and denigrating terms which disrepute the personality of someone. The labels treat the members of the pioneer column as saboteurs and scoundrels who were used to advance the imperialistic agenda. The fact that the column has an assortment of people bearing different professions who are belittled as saboteurs and scoundrels make the song a resistance song that is combative in its approach to the colonisation of Zimbabwe:

Vapambepfumi huwe huwe uwerere (Seizers-of-wealth ugh ugh)
Asi ivo vose maPioneer dzaive nhunzvatunzva (But all these Pioneers were scoundrels)
Nharadada vanhu vasina mabvi (Saboteurs, people without knees)
Vaingoda kuzvifadza havo (They just wanted to please themselves)
Vakakanganwa veZimbabwe (They forgot the people of Zimbabwe)
Varidzi venhaka yeZimbabwe (The heirs of Zimbabwe's wealth)
Varidzi venhaka here here woye (The heirs, is that so? Is that so?)
(ZANA Choir, 1970, *Maruza imi*)

The above excerpt does not end at only insulting the members of the Pioneer Column, but it proceeds to provide a lyrical ideology that exposes the manner in which the colonialist were marginalising the indigenes yet the latter are the rightful heirs of the country. This shows the arrogance of the imperialists for they sought to advance their self-aggrandising agenda. The last two lyrical lines in the above excerpt raise the political discourse of belonging and the ownership of the country. What is unmistakably accentuated is the affirmation that the heir of the country is denied access to their inheritance. This shows the repressive hegemonic tendencies of a settler regime as what shall be explored in the proceeding section.

The establishment of a White colonial settler regime meant the introduction of new political order. Just like any other political system, this white minority settler government introduced its own legislative frameworks which governed their conduct with the blacks:

Takatangaka veZimbabwe kumuudzaka (We Zimbabweans started to tell him)

Ngatigarisane zvakanaka (Let's stay well together)

Mupambepfumi wotoramba (Seizer-of-wealth refused)

Votodzika mutemo yavo (Instead they proceeded to promulgate their laws)

Imbwa, huku, nemombe, madhongi vanhu dzimba (Dogs, chicken, cattle, donkeys, people, houses)

Dzotereswa naivo vapambepfumi (Are taxed by the seizers of wealth)

(ZANA Choir, 1970, *Maruza imi*)

From the above excerpt, the colonial dispensation is characterised with the enactment of legislative frameworks which were repressive and exploitative to the black majority. The song vocalises an abusive legislative system that taxed almost every domestic item that was owned by the blacks. This can be read as a deliberate political strategy that was employed by the colonialists to siphon the resources of the blacks and undervalue them.

The above mentioning of different names of livestock shows that they were concentrating on destroying the agricultural value of the blacks. The colonial regime was conscious of the veracity that livestock was a symbol of wealth and virility. It is disturbing to note that when they colonised Zimbabwe they did not have any livestock. Thus, the tax laws which were enacted on livestock such as The Cattle Levy Act of 1934 and The Land Husbandry Act of 1951 were meant to enable the whites to confiscate livestock from the indigenes. They would find ways of taking this livestock

as the blacks would fail to pay the taxes resulting in confiscation. Again, other laws restricted the blacks from rearing huge quantities of livestock like cattle such as The Land Husbandry Act of 1951. These were deliberately enacted to impoverish the blacks knowing well that:

Cattle [was our] unmistakable source of wealth, social prestige and influence. And cattle can be seen to multiply, whereas paper money will never increase on its own simply by keeping it on our domestic premises. An owner of cattle commands respect and is considered to be a trustworthy person among his tribesmen. Cattle can be used to settle debts, bridewealth or lobola or an indemnity for murder...Cattle give us meat, fat, blood to drink, skins as lovmats or to sleep on, bones for diviners and ground born-power to curative medicines used by [traditional healers] (Sislian, 2009: 81).

Barring African families to own many herds of cattle meant the pauperisation of the black majority. The vocalisation of this repressive and oppressive system canonises the evils of colonialism. It is this evilness which spurred the guerillas to visualise the need to emancipate themselves from the shackles of colonialism.

The laws such as the Master and Servant Act of 1901 would coerce the men to go and work for the same white people who enacted those laws so that he would be able to pay the various kinds of taxes. This establishes the ideation that the beginning of working in industries such as mines and others was involuntary:

Vanababa vodaidzwa (Fathers are called)

Uyai uyai kuchibharo musimudzire nyika yedu/yenyu (Come, come for press-ganged work to develop our/your country)

Naivo vapambepfumi (By the seizers-of-wealth)

Migwagwa yogadzirwa (Roads were built)

Mabhiriji ogadzirwa (Bridges were built)

Idzo njanjika dzogadzirwa (Railway lines too were built)

Zvichibva kunze kwenyika (Coming from outside the country)

Upfumi hwenyika hwoyeredzwa (The wealth of country flowed outside)

Navo vapambepfumi (By seizers-of-wealth)

Ndizvo here here kani? (Is that so? Is that so?)

Voti ngwengwere ngwengwere nezvindega (Clank, clank come their flying aircraft)

Kumakambha evatema (To the camps of black people)

Maninira kuita kwavo (Stealth are their actions)

Ivo vapambepfumi (They, the seizers-of-wealth)

Zvino (isu) veZimbabwe takava dziidzisa (Now, we Zimbabweans have taught them)

(ZANA Choir, 1970, *Maruza imi*)

The above excerpt captures the manner in which the black man was exploited to work for the White minority settler system. It also canonises the various infrastructural transformations which were established through the work of the black man. This transformation as evoked by the above lyrical lines included the construction of roads, bridges and railway lines. These constructions are emblematic of the multifarious developments which were established through the black worker. The act of ascribing these transformations to the black worker by the persona is astutely strategic as it debunks the myth that it is the whites who built the infrastructure of the country. The disturbing dimension to this is the fact that these transformations made it easy for the colonialists to loot the country's resources. The road and railway network provided the comfortable transportation of these resources to various destinations without any hindrance. The patriotic consciousness that can be extrapolated from this is that the colonial infrastructure though it was constructed by the blacks, was not built for the blacks but for the whites. The benefit which is experienced by the black if at all was just an unforeseen eventuality because it was initially meant for the whites to comfortably loot the country's resources.

The persona warns the whites that the implementation of repressive laws and the exploitation of blacks were the last acts of the demise of colonialism. For that reason, the choral group proceeds to unleash cantankerous vituperations which subverts the humanistic integrity of the whites:

Manzwa vapambepfumi kuti (You have heard seizers of wealth that)
Mukaona muvengi odaro (When you see an enemy doing so)
Ava pedyo kudzokera kwake (He is about to return to his place)
Kumusha kunonhuhwa nhamo (A homestead which smells of poverty)
Kune masango anosura nzara (Whose forests fart hunger)
Mazitama anonyepa (Huge cheeks that spout lies)
Mazimhuno akabhenda (Huge crooked noses)
Mazimhanza anokuya dovi (Huge balds that grind peanut butter)
Kune tukadzi tune unyope (Where they are thin indolent women)
Tunogona zvokurodza nzara (Who spent time manicuring their nails)
Dzekuzokwenya veZimbabwe (For scratching people of Zimbabwe)
(ZANA Choir, 1970, *Maruza imi*)

The above excerpt vocalises the various ways of undermining humanistic background and stature of the whites. Their home countries are labelled as places of poverty. The ecological environments of their countries are also labelled as milieus which forebode starvation. Their cheeks are also labelled as organs that spout falsehoods. This is emblematic of their duplicity behaviour and thought in interacting with other people. Their noses are also labelled as an organ that lacks linearity. This is imagery of face structural deformity. Their bald heads are likened to a person grinding peanut butter. This is emblematic of ugliness. Their women are also described as lazy because they spent time concentrating on manicuring the fingernails to scratch the blacks. The caricature of deformity and deplorable behaviour satirises their inhuman actions and evokes feelings of disdain.

The epilogue of this song is pitched with a voice that trumpets the realisation of victory on the part of ZANU and ZANLA forces. It vocalises the defeat of the RF:

Onai ZANU nhasi yazoyimba (Behold today ZANU has sung)
Kwenyu kwenyu vakomana! (Go back, go back! Boys)
Here here woye (Is that so? Is that so?)
Zvino kuipa kwavo kwose uku (Now, this is how evil they are)
Nemanyepo avo ose (And how they all lie)
Zvakazofumurwa nenhengure (It has been exposed by the black bird)
ZANU chiororo yakaunzaka (ZANU is the Punisher, it has brought)
Zano rehondo (The plan of war)
Mazwa vapambepfumi? (Have you listened seizers-of-wealth)
Hondo maiona imi vapambepfumi (You have seen the war you seizers-of-wealth)
(ZANA Choir, 1970, *Maruza imi*)

The first lyrical line in the above excerpt is apostrophised to directly address the colonialists that ZANU has sung a song. It is a song of celebration. The jubilation epilogue of the song is emblematic of the long journey it will take for the majority to attain independence. The song is confident that despite the various tribulations the blacks had to go through victory is certain. It affirms that all the myths and the evils of colonialism have been debunked by ‘*nhengure*’ (the blackbird) which symbolises black people. The epilogue glorifies ZANU for organising a superb liberation war that is able to overthrow colonial rule. It finally reminds the colonialist to consider the defeat.

5.2.1.2 Reassuring the parents of the combatants

In *Siyabatshiya abazali* (We are leaving our parents), the ZIPRA choir inspirits the parents of the anxiety they had about the guerrillas. The song set the parents' mind at rest by underscoring that the migration of their children was a necessary and transitory maleficence in the quest for independence. The voice of the persona is that of guerillas who have made firm decision to leave their parents and home to fight for the liberation of their country. It is in this context that the guerrillas are spurred to make their parents understand the *raison d'etre* of engaging in the liberation struggle:

Siyabatshiya abazali (We are leaving our parents)
Sikhumbula ke ngamanye amazwe (We, therefore, think of other countries)
Siyolilwela khona izwe lakithi (Where we will be based when we fight)
Izwe le Zimbabwe (For our country Zimbabwe)
(ZIPRA choir, 1970, *Siyabatshiya abazali*)

The above lyrical lines are framed in the first person plural collective voice which is rendered effective by the use of the plural collective morpheme /*Si-*/ indicative of the communitarian conception of the act of making a decision to leave home and going to war. The first lyrical line is a repletion of the nomenclature of this song. It becomes imperative to provide a titular analysis of this song in order to establish the thrust of the following lyrical lines. A title of a song, just like in any other text, gives an indication of the purpose of a musical composition. The nomenclature of this song vocalises the guerilla's act of leaving their parents. This act of leaving parents is not only painful but also strategically deployed to comfort the parents. The guerillas are cognisant of the discomfort associated with leaving one's parents as it is characterised by the immediate potential of temporary and permanent isolation between the guerillas and their parents. Temporarily, the guerillas who would make a decision to leave the parents can come back after the war whereas permanently, the same decision can result in an unfortunate event of the death of the guerillas. It is this realisation of the dual fear associated with leaving the parents which spurred composing this type of lyrics in order to comfort the parents. It becomes necessary to point out that the deployment of this family motif is innovatively strategic to imaginatively confirm and affirm the child and

parent relationship that existed between the guerillas and the masses. The above excerpt also informs the masses that they will be fighting from outside countries, potentially pointing to the regional countries such as Mozambique and Zambia which explains why the persona is explaining the ideation that they are leaving their parents because they will be in exile.

The reassurance to the parents of the combatants is imaginatively operationalised by use of the family motif in which the parents are referred with their familial identities such as *mama* (mother) and *baba* (father). These familial identities constitute the fundamental communitarian authority to which the guerillas as children to them feel obliged to explain themselves about their sacrificial decision to go to war:

Zithulene mama (Do not worry mother)
Noma sifile bo (Even if we die)
Noma sifile thina (Even if we die)
Sifele sona isizwe sakithi (We will have died for our country)
Sizwe se Zimbabwe (for our country)
Zithulele baba (Do not worry father)
Noma befile bo (Even if they have died)
Noma sifile thina (Even if we have died)
Sifele sona isizwe sakithi (We will have died for our country)
Sizwe se Zimbabwe (Our country Zimbabwe)
(ZIPRA choir, 1970, *Siyabatshiya abazali*)

The above excerpt confirms the manner in which the guerillas reason with their parents on the necessity for them to understand the essentiality of waging a war. They make it explicit that their choice to go to war was not only life-threatening but a necessary evil which would liberate their people from the shackles of colonial hegemony. The lyrical lines above deploy the death motif to sensitise the masses about the need to be ready for any unfortunate eventuality that is associated with the war. This psychologically and emotionally prepares the parents of any adverse contingency on the battlefield. The song accentuates the imperativeness that the potential death of the guerrillas should not worry their parents since they were doing this for the masses. This altruism of the combatants is used as the bases for justifying to the parents the need for them to allow their children to go to war. Staying at home and with the parents meant the continued existence of colonial subjugation. It is in this context that the guerrillas had a dual conception of patriotic consciousness in which they themselves were supposed to be selfless and go to the war

to attain independence and the parents were also expected to bear the pains of isolation from their children who were the combatants. The song reflects love for both the country and nation. This reveals that the war was fought on many fronts which included the parents who also experienced psychological trauma of missing their children but at the same time convinced that the trauma was not in vain. Thus, the song is emotionally and psychologically empowering as it puts the parents' mind at rest by underscoring that voluntary migration of their children` was a necessary and transitory maleficence in the quest for independence.

5.2.1.3 Centrality of ZANU and Mugabe in the armed struggle

The songs *Zvinozibwa neZANU* (It is known by ZANU) and *Tochema kuZANU* (We appeal to ZANU) composed by ZANLA choir position the centrality of ZANU and Robert Mugabe in the liberation struggle. They present Mugabe as the main political protagonist in the politics of the ZANU party. While the two songs have this in common; they also have variance in the manner in which they portray the centrality of the party and its President. The commonality between these musical texts calls for the need to read the two songs together in order to effectively establish the shared threads between them.

The song *Zvinozibwa neZANU* (It is known by ZANU) concentrates on the central role which political party ZANU played in the liberation struggle. The song *Tochema kuZANU* (We appeal to ZANU) went a step further by vocalising a lamentation that appeals to the party. The nomenclatural engineering of the title of the first song gives omniscient knowledge to ZANU as it is couched in a personification language. The revolutionary organisation is given extraordinary human qualities of knowing everything that is needed for the success of the struggle. The case is similar with the song *Tochema kuZANU* (We appeal to ZANU) which also imaginatively presents the party as the people's saviour by underscoring that "*Tochema kuZANU kuti inunure mhuri yeZimbabwe*" (We appeal to ZANU to rescue the family of Zimbabwe). This lyrical submission gives ZANU the absolute powers to rescue the nation from colonial bondage. Through this lyrical line, this song conceptualises the nation as a family. The treatment of the nation as a family ideologically signals the collective suffering of the people in the liberation struggle. This magnitude of praise which ZANU receives in the two songs positions it as an indispensable revolutionary party with the

exclusive practical plan of how to victoriously attain independence. In a way, the grandiloquence directed on ZANU creates a misleading impression that it is the only party which had a meaningful plan of dislodging the white Rhodesian minority rule when ZAPU was also serving the same liberation purpose. The super qualities and absolute powers are given to ZANU generate the mental picture that it is the only party with the sensible plan of fighting for independence. This positions it as the revolutionary panacea for the realisation of freedom for the black majority. The song can also be read as a political discourse that is politicking for partisan relevance in the armed struggle. The magniloquence directed on ZANU can be interpreted as a deliberate political gimmick that is probably meant to sideline the participation of ZAPU in the liberation war. However, the political ornateness of ZANU's relevance in the war can also be read as a political discourse intended to instruct and guide the guerrillas on the need to respect the visionary leadership of ZANU. Thus, a titular analysis potentially creates polycentric interpretations of the ideological overtones inherent in these songs.

In *Zvinozibwa neZANU* (It is known by ZANU), the use of linguistic features which appeals to the Manyika dialect throughout the song potentially positions the ideation that the war was fought in the Manyika speaking area. It can be read that probably the lead singer in the song is from the Manyika linguistic background. The persona prefers affix /wa-/ and not /va-/ to accentuate on the linguistic particularity of the Manyika speech variety. While the first verse of this song is punctuated with this linguistic distinctiveness, it is couched in first person plural collective voice that chronicle the history of the manner in which the revolutionary organisation ZANU was formed. This historical allusion is underscored in the lyrical lines below:

MuZimbabwe wanhu takaungana (In Zimbabwe we people gathered)
Kuwamba musangano weZANU (To start the organisation of ZANU)
WaMugabe takawasarudza (Mr. Mugabe we selected him)
Kutungamira wanhu (To lead the people)

The above perfunctory narration of the history of events leading to the formation of the party lays a fundamental bedrock for heaping praises to ZANU and its leadership. The persona adopts a communal voice to show the unity of the people in gathering to discuss one goal. The setting can

conceptually be read as the *pungwe* (nightlong political mobilisation meeting). Manyawu and Parichi (2018: 5) point out:

The Shona concept of *pungwe* (nightlong ...political indoctrination meeting) as a prism through which to apprehend discursive phenomena. The political *pungwe* is the prominent legacy of Zimbabwe's 1970's liberation war. *Pungwe* is a Shona word for an all-night ... political indoctrination meeting. A type of *pungwe* that has left an indelible mark on Zimbabwean psyche is the all-night meetings organized during the 1970s liberation war by ZANLA combatants.

The *pungwe* (nightlong political mobilisation meeting) was an important place where the masses and guerrillas would meet to discuss crucial matters about the liberation struggle. These "*pungwes* were part of ZANLA's Maoist 'fish in water' strategy to systematically politicise and indoctrinate rural communities prior to launching military offensives on the enemy" (Manyawu, 2013:75). ZANLA's parent party, ZANU continued with the same tradition in the post-independence period but directing the indoctrination on swinging votes for the party. The agenda, in this case, was to elect the President of the party just in the aftermath of independence.

Due to the collectivist philosophy deployed by the persona, it can be imaginatively established that the persona's conception of the *pungwe* (nightlong political mobilisation meeting) is that of the nation. The *pungwe* (nightlong political mobilisation meeting) becomes microcosmic of the nation. The reference to the country as Zimbabwe as in '*MuZimbabwe*' (In Zimbabwe) during the armed struggle calls for ideological reflection on the motive behind the choral group's lyrical imagination. The persona is aware that "words contain power and used rightly, words can achieve and accomplish what many hands, aims, legs and backs cannot (Gray, 2001: 11). For this reason, the narrating time and narrated time is during the Rhodesian dominion in the midst of the armed struggle but astonishingly the persona refers to the country, not as Rhodesia but Zimbabwe. Grounded in the generative and sustaining of the spoken word (Asante, 1998) that *nommo* can be thought, will, intent, consciousness (Ani, 1980), this political maneuver can be read as an ideological prognosis deliberately crafted to give hope of independence. The song is prophetic as it forecasts the future name of the country. It is a 'clear word' (Asante, 1998: 80) because the use of the word 'Zimbabwe' is value-laden with wisdom that is life-furthering. Although the word might contradict with the immediate zeitgeist, it is holistic and enduring. The prognosticative

power of using the word ‘Zimbabwe’ during the Rhodesian era is that it activates the non-existent to subsist. For this reason, the reference to Zimbabwe during the Rhodesian times becomes a political forecast that invests into the patriotic consciousness that the future will be Zimbabwe, not Rhodesia, hence the need to embrace the future in the present. This positions that the political discourse that the future is, first of all, lived in the present. Such a position attests the symbiotic nexus between the present, past and future.

The prophetic dimension is also imaginatively present in *Tochema kuZANU* (We appeal to ZANU), but takes a different turn, as it accentuates the prophecy by Mbuya Nehanda couched with the mentioning of Sekuru Kaguvi. The prophecy is a crucial political prognosis that forecasts the emergence of the second *Chimurenga*. Mbuya Nehanda whose personal name is Charwe is an important national spirit which inspired the second *Chimurenga*. In fact, the successes of the second *Chimurenga* cannot be mentioned without making reference to the spiritual guidance which was provided by Charwe. Her prophecy is underscored in the following lyrical lines:

Nehanda naKaguvi vakaurayirwa Zimbabwe (Nehanda and Kaguvi were murdered for Zimbabwe)
Nehanda mudzimai wekutanga (Nehanda the first woman)
Kuurayirwa Zimbabwe (To be killed for Zimbabwe)
Asi asati afa akati (But before she died, she said
“*Mapfupa achamuka*” (“Bones will rise again”))

The above excerpt positions Nehanda and Kaguvi as the main national spirits who were behind the success of the second *Chimurenga*. It recognises Nehanda as the first woman to be murdered for the Zimbabwean course. The appropriation of Zimbabwe during the Rhodesian period is a common phenomenon in the song *Zvinozibwa neZANU* (It is known by ZANU). While the song *Tochema kuZANU* (We appeal to ZANU) identifies the two national spirits, it takes a step further to accentuate the importance of Nehanda in inspiring the resurgence of the second *Chimurenga* which was initially led by Nehanda and Kaguvi in the first *Chimurenga*. The rise of bones is emblematic of the resurgence of *Chimurenga* in the second liberation war. This happened and the fulfillment of this political forecast by Nehanda was also a constant reminder for the guerrillas to see the need to finish the work that had been inspired by their national spirit.

A closer reading of the first lyrical lines, in the above excerpt, reveals that the formation of ZANU is not only people-centred but was also all-inclusive. The reference to people meeting to decide the leadership of the party ideationally establishes the discourse that the party was formed on democratic principles in which the people rightfully selected their leader on their own. This authenticates the leadership ascension of Robert Mugabe into power. The song is ideologically silent about problematic removal of Ndabaningi Sithole from ZANU in order to raise the authenticity of the candidature of Mugabe as the democratically elected President of the party. It makes reference to the formulation of the party but it erroneously mentions Mugabe as the people's first secretary of the party. The falsification generates an impression that Mugabe was the formative leader of ZANU, not Sithole. This propagandistic gimmick has a totalising impact on the politics of the ZANU party. The plural collective voice in "*wamugabe takawasarudza*" (We selected Mr. Mugabe) authenticates Mugabe as a leader who was democratically elected by the electorate. However, the deliberate deletion of earlier first secretary of the party for the latter shows the ideological slant of the persona. The song can then be read as art that canvasses for Robert Mugabe as the authentic President of the party. This reveals that music during the liberation struggle was used for paddling factional ideological positions and in this case the authenticity of Mugabe's presidency in the ZANU party. The diction "*kutungamira wanhu*" (to lead the people) interlocks with the preceding word "*kusarudza*" (to select) in raising the democratic flagship of the party. In chronicling this historical ascension of Mugabe into power the tone of the persona has pride sourced from the purported consensual democratic selection of their first secretary.

The song proceeds to imaginatively operationalise art that eulogises the successes realised through the leadership of Mugabe. The portrayal of his presidency orbits around the political rhetoric of his revolutionary accomplishments as the leader of the party. The song trumpets Mugabe's unwavering commitment to the welfare of the war:

Nhasi zvombo tinazvo (Today we have weapons)
Nemauto tinawo (And we have the army)
Rubatsiro ticharuwanepiko? (Where are going to get the help from)
Zvinozibwa neZANU (It is known by ZANU)

The shift from the formation of the party and the rise of Mugabe into power to his revolutionary devotion is punctuated by the reference to his various undertakings of assisting and guiding the

armed struggle. A closer reading of this song shows the mutual relations between the party and ZANLA forces. The party is the supporting base of the forces in the sense that it was led by the nationalists who had the mandate of looking for the diverse necessities which were needed in the armed struggle by the guerrillas. These necessities included weapons, the food, and clothing among other needs. Informed by this existential backdrop, the lyrical lines above build an impression that the ZANLA forces now have weapons. Thus, the army is now a functional army because of the intervention of the leadership of Mugabe as the ZANU President. The immediate questions that come to mind are that, where these resources not available before Mugabe's rise into power? Did the provision of these resources start with Mugabe? These questions raise ideological positions that problematise the bias of the persona who is treating Mugabe as the formative leader of the party sidelining Sithole as a political persona non grata. The rhetorical question "*Rubatsiro ticharuwanepiko?*" (Where are we going to get the help from) strategically shifts the attention on Mugabe to the party since it raises the concern which is answered by the proceeding lyrical line. The last lyrical line in the above excerpt speaks volume on the absolute power of the party particularly in reacting and providing solutions to the needs of the ZANLA forces. A closer reading of these lyrical lines and the preceding quotation in the above paragraph draws parallels between the party and its President. There is a thin line that separates the accomplishments of the party and its first secretary.

The voice of the persona in this song shows that the ZANLA choir is a profoundly entrenched ZANU supporter. The voice represents voices of the guerrillas or masses affirming their loyalty to the party and Mugabe. For this reason, their version of patriotic consciousness is allegiance to the party and its secretary. As mentioned earlier; the song was sung at *pungwe* (nightlong political mobilisation gathering) which was strategically conceptualised as the platform for discussing the matters of the war between guerrillas and the masses. The singing was a choral symbiosis in which the guerrillas and masses had interchangeable roles. In other words, there was no actor and spectator but symbiotic role in singing. Thus, the song precisely attests to the concrete symbiotic relationship between the two. Through close scrutiny of the lyrical lines, the interpellator-reader locates and accentuates the mutuality between the guerrillas and masses in the course of the war.

This created patriotic consciousness which is rendered effective by incorporating a relational symbiosis that imaginatively compels the masses to empathise with the guerrillas' tribulations.

The historical allusion to the manner in which the guerrillas were recruited is pitched in such a way that it accentuates their sacrosanct role in the armed struggle. The ZANLA choir sings:

Takasara tikabuda kunze (After that we went outside)
Mumwe nemumwe kusvikira tawanda (One by one until there were many of us)
Takaunganidzanazve kunze (We came together again outside)
Kuti tidziidze hondo (To train for the war)

The above excerpt historicises the recruitment of the guerrillas whilst simultaneously mobilising people at the rally to fight the Rhodesian settler regime. The mobilisation of the guerrillas from the masses is couched with use of the collective plural voice which is rendered by the use of the affix /t-/ which is framed in the initial lyrical line with internal rhyme. The collectivism makes the recruited and those left behind part and parcel of the war. The fact that the recruited masses left the country in small groups until there were many positions the discourse that the mobilisation of the guerrillas was not an easy task. It took a great deal of effort of convincing the potential masses to be recruited to see the need to join the ZANLA forces. The act of going out of country and gathering again together to train as a guerrilla army interlocks with the historical fact that the guerrillas went to the neighbouring countries such as Mozambique, Zambia, Tanzania and the generality of the SADC nations. In fact, in these countries, there were various training camps which were established in order to train the recruited masses as guerrillas. For this reason, this song is historically conscious of the events which happened during the war. The voice of the persona particularly in the lines above is that of a ZANLA guerrilla narrating his/her experiences of the liberation struggle. The voice also speaks on behalf of the generality of the ZANLA forces.

The use of the historical allusion in the last verse of the song brings to the spotlight the ugly side of the armed struggle which is punctuated by death and imprisonment of crucial nationalists:

Mabhunu ndokubata Takawira (Then the whites (Boers) held Takawira)
Newamwe wake waimutevera (Together with his colleague who were following him)
Ndokuisa vose mutirongo (Then they locked them up all in prison)

Wamwe ndokuurayiwa (Others were murdered)

The above lyrical lines trumpet the dark side of the liberation war which was characterised life-excruciating experiences not only for the guerrillas but even for the nationalists. The reference to the surname of Leopold Takawira is framed in euphemistic language. The act of being held in the first lyrical line coincidentally mean falling in trouble. As such, it aptly attests to the arrest of Takawira by the Rhodesian settler regime. The fact that those who were following him were also arrested ideologically signals the imprisonment of the comrades who shared his revolutionary thoughts. The allusion to arrest or capture, imprisonment or detention and the murdering of nationalists shows the ruthlessness of the white settler minority regime. It speaks volumes on the evils of colonialism on both the guerrillas and the nationalists. The fact that this song specifically mentions Takawira ideologically positions the ZANLA choir's entrenchment in the political philosophy of Leopold Takawira. Reference to him and his disciples can be read as a political gimmick crafted by ZANU to coincide with Mugabe ascension to power. The two had something in common which was a firm educational background. Thus, the discourse of raising Takawira as the prototypical nationalist positions anyone with the similar philosophies to him as the appropriate candidature who could lead ZANU. Thus, the reference to Takawira is politically neutral as it is pitched with ideological ambitions that seek to legitimise the rise of Mugabe into the presidency. The song does not make reference to the military generals who also went through the pinch of the struggle but selects an educated nationalist something that interlocks with the credentials of Mugabe. It can, therefore, be established that the ZANLA choir ideologically pays allegiance to the ZANU, canvassing and authenticating the presidency of Mugabe using Takawira as Mugabe's political role model. The political and ideological resurrection of Takawira is strategically deployed to advance the centrality of Mugabe in ZANU politics.

5.3 The political history of independence: An overview

The attainment of independence on 18 April 1980 was a turning point in the history of Zimbabwe. A nation-state was born after a gruelling and protracted liberation struggle rubberstamped by the subsequent elections. This was preceded by the Lancaster house agreement that paved way for voting. ZAPU and ZANU had initially agreed to go for elections as PF but participated as separate

political entities (Ndlovu-Gatsheni and Willems, 2010). The division was couched with partisan contestations which configured Ndebele and Shona ethnocentric regionalism. These disputations are also found in the earlier discussed trichotomous schism of nationalists, guerillas and the masses. This was further complicated by the factoring in of whites whose mandatory twenty parliamentary seats were installed by the Lancaster House Agreement. This effectuated background for a tri-nation state along racial and ethnic lines mainly composed of the whites, Shona and Ndebele (Raftopoulos and Mlambo, 2009 & Mpofu, 2014).

Under a newly elected black government the new republic prioritised “reconciliation, unity, development [, nation-building] and the establishment of egalitarian social order” (Kwaramba, 1997: 69). Moyo (2014: 2) articulates that “Zimbabwe ... at that time [was] celebrated as the bright hope for Africa given the pragmatic policies of the newly elected government of then Prime Minister Robert Mugabe and his party, ZANU-PF”. This reveals that the Mugabe regime was built on the expectations of a prosperous nation whose thrust was to transform the standard of life for the black majority who had endured colonial oppression. Although the initial target of the reconciliation policy was the racial discourse; its significance stretched to even address the ethnic divisions. This shows that the “policy was initially shaped by the relations between blacks and former Rhodesian whites” (Zhou and Zvoushe, 2012: 213) and stretched to include the tiers “between major nationalist movements, ZANU-PF and PF-ZAPU” (*ibid*). Within two years, this reconciliatory discourse became a mere dictum without fulfillment as the nation witnessed the ethnic tensions between the two parties which resulted in the Mugabe led government responding by setting up a ‘dissident-cleansing’ campaign code named *Gukurahundi*.

The newly elected black leadership in the first decade introduced an “economic policy that was centralised and top-down, social welfare and nation-building considerations were uppermost in most policy decisions” (Zhou and Zvoushe, 2012: 216). The policy anchored on socialist ideology with a motive for public good in both principle and praxis focusing on widening accessibility of public goods and services. This was hinged on “growth-with-equity macro policy which guided and influenced fiscal policy planning, agricultural policy, education policy, health policy and reconciliation policy, among others” (Zhou and Zvoushe, 2012: 216). This reveals that the policy

position under a black government was mainly shaped by the nationalist outlook of nation-building and economic growth.

5.3.1 Patriotic renditions of the independence

The musicians whose songs are part of the *Zimbabwe-centred musical texts*, particularly those who released their music during the aftermath of independence celebrations, have derived tremendous impetus from the ideational and conceptual contestations which punctuated this period. Artists, in particular, have been at the centre stage in disseminating patriotic renditions which herald the birth of a new country, nation and state. These musicians create song lyrics that “speak to heroics of the noble African people” (Asante, 1980: vii). Their music pulsates with mutually exclusive and inclusive versions of patriotic consciousness. The songs analysed in this segment are an assortment of diverse artists and choral groups. From Mapfumo the musical compositions which include *Chitima cherusununguko* (The freedom train) (1980), *Tiri kupemberera Zimbabwe* (We are celebrating Zimbabwe) (1980), *Zimbabwe yevatema* (Zimbabwe for blacks) (1980), *Varwi veZimbabwe* (Zimbabwe’s freedom fighters) (1980) and *Congress* (1985). As for Mtukudzi and Matavire, the songs *Zimbabwe* (1980) and *Mwari Wakada Zimbabwe* (God Loved Zimbabwe) (1980) are also examined. For the choral groups, ZANLA and ZIPRA choirs, the musical piece *Igazi lachitheka* (Blood was split), *Sasuka lemakhaya* (We left our homes) and *Zuva ranhasi* (Today) are also under exegesis.

5.3.1.1 Affirming nation-building discourse

The songs *Chitima cherusununguko* (The liberation train) (1980), *Tiri kupemberera Zimbabwe* (We are celebrating the birth of Zimbabwe) (1980) and *Congress* (1985) confirm the need to build the nation based on progressive principles of unity and oneness. The narrating/singing time of these songs is the period of euphoria during the early years of attaining political independence. In this era, the black majority are anticipating a better Zimbabwe governed by a crop of black leaders who are conscious of the plight of the masses. Thus, in these songs; the prophecies of “what is happening, what has happened and what will happen” (p’Bitek, 1986: 39) in the nation, state and country get reproduced.

In *Chitima cherusununguko* (The freedom train) (1980), Mapfumo celebrates the collapse of the Rhodesian colonial regime and exalts the new black leadership, the freedom fighters and their socialist discourse. In an interview, Mapfumo confirms that the song was composed to “praise the attainment of independence.” Through a lyrical infrastructure that is weaved with symbolic configurations modelled around the extended metaphor of a train, the musician foregrounds a lyrical ideology that affirms the urgent necessity for the people to embrace the progressive ethos of nation-building. John Henrick Clack cited in Furusa (2002: 22) contends that “if [music] is not for nation-building, then it is for anything.” This positions the view that the expectation is that art should be preoccupied with nation-building as a dominant thematic perspective. The nomenclatural engineering of the title of the song is ideationally saturated with symbolic constellations that lionise the imperativeness of all-inclusive socialist philosophy. The train is both an extended metaphor and imagery of the commonplace as it is spurred by the artist’s creative realisation that the train is a popular mode of transport during the singing/narrating time. It derives its fame among the general populace from the fact that it ferries both the goods and humans, particularly the black majority, on a daily basis both in the rural and urban centres and was characteristically affordable. This mode of transport started and gained popularity among the black majority in the colonial era. Ideologically standing on the popularity of the train among the black masses, Mapfumo exploits the structural features of a train to communicate a lyrical agenda that vaunts the essentiality of the ethos of inclusivity in nation-building.

Used in this narrative setting, the train is representative of the emancipation of the mass. It pulsates with an “emancipatory [politics or] liberating consciousness” (Asante, 2007: 49). The large-scale passengers that the train ferries are symbolic of an all-inclusive approach to nation-building in which everyone has the liberty to join the new order, emblematically, at different dropping or boarding points. The large carriage can also be interpreted as symbolic of the dozens of the selfless combatants who died during the war. It can also be conceptually read as infinite inclusion of the diverse kinds of people in the nationalist historiography of Zimbabwe. This inclusivity is tolerant of gender, age, educational, ethnic, racial and linguistic divergences as it conceptualises a nation-building discourse through reflective lenses which champion pluralism, tolerance and diversity. In other words, the inclusive philosophy vocalised by this song visualises pluralism, tolerance and

diversity as the ingredients of an authentic nation-building discourse. For this reason, the lyrical agenda of this musical composition vocalises a political discourse whose conception of nation-building orbits around the principles of inclusivity, interactivity, oneness, harmony and unity. The long structure of the train with compartments for classes of people and its fit for a long journey is symbolic of both the longevity of time required to attain independence and also of developing the new republic. The unchanging momentum of the train is emblematic of an unrelenting momentum of the revolution. The unceasing continuous railway system symbolises the expansive political ideology of the assumed black ruling party. The predetermined railway path (railway line) points to the unchanging leadership philosophy of the new black regime. In other words, the new leaders who have assumed power do not have an ambivalent position on their political ideology. The secluded driver can also be read as an inviolable leadership or a political holy place or a sacrosanct state-leadership. The secluded driver of the train points to the citizens' trust in their newly elected Prime Minister. This explains why Mapfumo in an interview articulates that "we praised people like Mugabe because they had the will of the people." This reveals that the artist's object of allegiance is on Mugabe in this specific song. As such, all the afore-discussed patriotic renditions praise the political leadership of the new black order under former Prime Minister Robert Mugabe.

The decisive period from which this song is responding to is the early years of the attainment of independence. In this phase, the mood of the nation is that of celebration and jubilation spurred by realising the simultaneous demise of the old order and the rise of the new order in imagining the promulgation of the first black republic. This trichotomous conception of what has happened, what is about to happen and what is anticipated to happen also finds revelation in wa Thiong'o (1972: 22) conceptualisation of the "past as a source of collective inspiration, the present as an arena for perspiration and the future as the anticipated culmination of collective aspirations." It is in this context that the song vocalises the symbiotic relationship between yesterday, today and tomorrow in independence celebrations and nation-building. This, therefore, establishes that the masses should not celebrate today's victory outside the purview of what happened in the liberation struggle and what they anticipate to occur in the future of the nation.

Ideationally, the voice of reason of the artist is the psyche of the masses through the symbolic use of the imagery of the train. His intention is to redirect the patriotic consciousness of the black majority around a political discourse that is sensitive to the zeitgeist which is the independence euphoria:

Ndezvenhando kugunun'una, Zimbabwe yakauya, (It's worthless to complain, Zimbabwe has come)

Ndezvenhando kuchemachema, Zimbabwe takaitora (It's worthless to grumble, Zimbabwe we took)

Ndezvenhando kugunun'una, Zimbabwe tiri kutonga (It's worthless to complain, Zimbabwe we are ruling)

Ndezvenhando shamwari yangu, Zimbabwe tiri kutonga (It's worthless my friend, Zimbabwe we are ruling)

(Mapfumo, 1980, *Chitima cherusununguko*)

In the above lyrical lines, the voice of the persona has an extreme certainty and confidence in the attainment of independence. For that reason, it chastises any oppositional debate which visualises the independence celebrations otherwise.

Semantic scrutiny of the phrase “*Ndezvenhando kugunun'una*” (It's worthless to complain) shows the persona's intent to silence any potential criticism. It also attempts to silence the simmering opposition and in the process set the stage for a one party state. The diction “*kugunun'una*” in Shona idiomatic milieu pulsates with the onomatopoeic ideations of sounds of murmuring and complaining assorted with a sense of a suppressed voice. This phono-semantic rendition of this phrase establishes that the persona ideologically intends to delegitimise any criticism against independence. The initial linkage “*ndezvenhando*” (It's worthless) emphasises the folly that is characterised with thinking in contrary fashion about the independence jublations. The reduplicated verb of complaining ‘*kuchemachema*’ accentuates the unauthenticity of allowing oneself to think contrary or bad about the attainment of independence.

The diction ‘*yakauya*’ (has come) imaginatively personifies Zimbabwe as a country with animate qualities. It suggests something that is coming from somewhere for it to be possessed by someone else who was not previously in control of that very thing. This ideologically captures that the

country was previous not ruled by the black majority in the colonial period but the political dynamics have changed with the attainment of independence in which the blacks are now in charge of the new nation-state called Zimbabwe. The diction ‘*takaitora*’ (we took it) which is framed with the first person plural collective voice couched in the past perfect tense to locate the masses endowed with the agency to repossess and reclaim ownership of their country. This shows Mapfumo’s creative “commitment to finding the [black majority’s] subject place in [nation-building processes]” (Asante, 2007: 42). The diction affirms the slogan that ‘we took it through liberation war’. The term is characterised with semantic ambiguity. Metaphorically, the verb ‘-*tora*’ (take) suggests taking it from people. Does it raise the question of what was taken? Is it the land (country) or political leadership (state) or both? To presume that its land is problematic considering that in the following years, Mapfumo also complains about the landlessness of the masses. For example, in the song *Maiti Kurima Hamubvire* (You used to say you are good farmers) (1993), Mapfumo lampoons the black government for failing to honour their land promise to the people. To assume that it’s the political leadership is also enigmatic reckoning that the aftermath of independence is characterised with neo-colonial tendencies which doubt the genuineness of independence as “flag independence [or] independence with a question mark” (wa Thiong’o, 1993: 65). The phrase “*tiri kutonga*” (We are ruling) which is couched in the first person plural collective voice is indicative of the opinion of the masses. It vocalises mutual or joint participation in ruling the nation-state which an ingredient of democracy. It can also be read as a lyrical ideology that seeks to verbalise the ideation that black leaders are a genuine representative of the interest of the black majority. This becomes relational participation in democratic processes on the part of the masses. The apostrophe ‘*shamwari yangu*’ (my friend) strategically positions the persona’s sense of comradeship in which he is part of him or not an opponent. While this voice is subtly polite it is also instructive in chastising the purported friend to remove any doubt or disbelief.

The accentuation of political discourse that silences any potential criticism of independence celebrations raises skepticism about the authenticity of the artist’s political ideology. It also augments doubts about ideological underpinnings spurring the total obliteration of alternative voices about the attainment of independence. The question that then emerges centres on which people have a divergent view on the independence celebrations. This might point to white minority settler regime and the political parties and contestants which participated in the 1980 elections,

such as Bishop Abel Muzorewa, Reverend Ndabaningi Sithole, Ian Smith and Joshua Nkomo, who were defeated by ZANU which was led by Mugabe. Tapping from narrating and narrated times, the silencing voice seems to point to these opposing politicians and their supporters. The purported inclusive philosophy becomes problematic in the sense that the song has an underlying ideology that seeks to be exclusivist and absolutist in interpreting the merit and integrity of the attainment of independence.

Mapfumo reprimands political diversionists critical of the meritoriousness of independence celebrations. He does this through the use of visual imagery that exposes the behavioural attitude of purported political contestants:

Zvamaigoda kutongawo, musina kusvika (You wanted to rule, without having arrived)
Satani ibva mushure, hurumende imbotonga (Satan! Get away from the back, to allow the government to rule).
Shamwari kwira chitima, ufambe nevamwe (Friend board the train and travel with others)
Chitima cherusununguko, baba machiona (The freedom train, you have seen it, father).

The above excerpt which is apostrophised can be read as a historical allusion which is reprimanding Bishop Abel Muzorewa. The artist's chastising voice is couched with a sense of urgency or immediacy which politely tongue-lashes this purported political wrecker. The biblical allusion demonises the purported ungrateful diversionist. In this context, the artist uses familiar Christian language to reprimand the person. This presents an irony of treating Bishop Abel Muzorewa as Satan. This labelling vocalises the popular discontent with Muzorewa's political legacy in a period that was known as Zimbabwe-Rhodesia in 1979 in which he was a ceremonial President in a government of national unity with Ian Smith as epitomised by "*kutongawo, musina kusvika*" (ruling without arriving). The implication there is that Muzorewa was a barrier to the meaningful realisation of blacks' self-rule. The question that immediately comes to mind is what Muzorewa did which constitute this purported public discontent with his political legacy because his lyrical portrayal is that of a sell-out. The squawk with Muzorewa emanates from the fact he advocated for the government of national unity with the whites, a political manoeuvre that was interpreted as a bad unity. This was some form of reconciliation with the whites. Another irony in the above excerpt is treating a traitor as a friend. This has a sarcastic tone that is used to convey insults on Muzorewa especially articulating the discourse of comradeship but implying the

opposite. This purported traitor-friend is instructed to join the train. This implies that he is an outsider of the armed struggle. Thus, it is only until he joins the liberation ethos that he can become part of others. The last lyrical line in the above excerpt is apostrophised sarcastically to remind a Christian father to visualise the movement of the liberation train. Painstaking scrutiny of delegitimising the alternative voices of the criticism of the attainment of independence potentially invests in jingoistic political culture.

The continued reference to the metaphor of the train in the above segment of lyrical exegesis purveys figurative implications of that extended metaphor and imagery. The train represents the realisation of freedom on the part of the black majority. At some point in time, the train has become a black self-ruled nation-state called Zimbabwe. The following lyrical lines provide an illustrative imagining of this genre of a train:

Mutyairi wacho ndiyaniko, ndivo vaMugabe (Who is its driver? It's Mr. Mugabe)
Zimbabwe ndiyo yacho, chitima cherusununguko X2 (It's Zimbabwe, the train of the liberation)
Zimbabwe ndeye vanhu, hatimbodi madhisinyongoro (Zimbabwe belongs to people, we do not want disorderly behaviour)
Zimbabwe ndeye mass, hatimbodi madhisinyongoro (Zimbabwe belongs to masses, we do not want disorderly behaviour)
Yambiro kwamuri, imi nharadada (A warning to you, you saboteurs)
Yambiro kwamuri, imi nhunzvatunzwa (A warning to you, you scoundrels)
Yambiri kwamuri, imi vasingade (A warning to you, you who do not want)
(Mapfumo, 1980, *Chitima cherusununguko*)

The above excerpt visually verbalises the political discourse that positions Robert Mugabe as the new leader of the new first black republic. It trumpets the germinal roots of what Gatsheni-Ndlovu (2015: 2) calls Mugabeism, where Robert Mugabe is treated as “a demi-god... feared... [and] rarely challenged”, which many people could not realise during independence euphoria. The lyrical lines open with a rhetorical question and provide an answer “*Mutyairi wacho ndiyaniko? Ndivo vaMugabe*” (Its driver is who? It's Mr. Mugabe). The question and answer are ideologically loaded with the symbolism of a driver that represents the new incoming Prime Minister Robert Mugabe. This reveals that the song attests to the new system of leadership. The second lyrical line attests that the train is the nation-state called Zimbabwe. It vocalises a political discourse that

claims that the nation-state belongs to masses. This discourse is democratic in the sense that it prioritises the voices from below who are the ordinary people hinged on a “national consciousness [that is] the all-embracing crystallization of the innermost hopes of the whole people, ... the immediate and most obvious result of the mobilization of the people” (Fanon, 1963:148). It is democratic because it accentuates the rule by the people for the people. This attests to the progression of democracy rather than the regression of democracy.

The emphasis on masses shows the influence of Marxist ideology. It is in this context that Mapfumo castigates any potential chicanery that can destabilise the progression of the nation-state. To actualise this, he deploys the Portuguese borrowing *Madhisinyongoro* (disorderly behaviour) which is potentially traceable to the FRELIMO influence. The term pulsates with the ideation of lambasting any acts of potential diversionists. The song proceeds to give caution to the critics of the merits and integrity of the attainment of independence. In lyrical lines which are couched with the initial linkage *yambiro* (a warning), the critics are labelled using various derogatory terms such as *nharadada* (saboteurs), *nhunzvatunzva* (scoundrels), *vasingade* (Those-who-do-not-want). The nomenclatural engineering of these terms are not only pejorative but they are derogatory as they attack the traits of the person who thinks otherwise. Ideologically, the generative and sustaining power (Asante 1998) of these epithets defame any critic with an alternative voice, about the merits of the independence celebration, as political persona non grata. The silencing of alternative voices potentially signals regressive undemocratic tendencies.

Mapfumo also advances a political discourse that glorifies the incoming Prime Minister. He concentrates on the leaders’ purported good governance accomplishes to vocalise an ideological inclination on Mugabe and his leadership style:

Cherechedza tsiye nyoro, baba dzavaMugabe X2 (Consider the mercy of Father Mugabe)
Minda vakatipa, baba yokurima (He gave us land, father, for farming)
Nzvimbo vakatipa, baba dzokugara (He gave us a place, father, for staying)
Cherechedza ari kutonga, baba ndavaMugabe X2 (Look at the one who is ruling father, Mugabe)
(Mapfumo, 1980, *Chitima cherusununguko*)

The first lyrical line in the above excerpt is couched with an instructive tone that directs the listeners to draw their attention on what is captured by the preceding idiomatic expression ‘*Cherechedza tsiye nyoro*’ (Consider his mercy). The idiom praises Mugabe as a leader with admirable character traits such as mercy, benevolence, compassion and liberality. These traits eulogise the personality of the incoming Prime Minister in a manner that portrays him as good, reliable and appropriate leader of the nation-state. In a way, the song invests in the legitimation of the leadership of Mugabe. It pulsates with electioneering discourse of politically advertising the prowess of the new leader of the nation-state. Mapfumo’s conception of the Prime Minister is that of a father figure. The connection between the promulgation of Mugabe as a father figure and the imprinting of a patriarchal and stubborn nationalism in Zimbabwe has implications in the political scene that sets antecedence for “a massive growth in reconstructed versions of the nationalist narrative dominated by a single father figure and sing [music-making] [characterised by] not tolerat[ing] rivals” (Muchemwa, 2007: 14). This has resulted in the “official iconographic representation of the president as father of the nation [which interlocks with] the narration of the nation” (*ibid*: 8). The mulishness of “fatherhood is related to the performance of hyper-masculinity associated with violence, dominant and biological siring that does not have moral and social legitimacy” (Muchemwa and Muponde, 2007: xvii). This stubbornness has been characterised by the legitimation of “a regime that uses fatherhood to foreclose political debate” (Muchemwa, 2007: 1) whose ramification of operationalising superphallicism set in motion the explosion unceasing complains of people in the 1990s and beyond about dictatorship.

A cultural reading of the iconographical construction of Mugabe as a father of the nation establishes a status with expectations to be fulfilled. In other words, the father figure concept ideological purveys ideations which can be used as discursive constructs of leadership in general. A father has a bundle of duties expected of him by the family. These include providing for the family, protecting it, loving all the family members, acting as a role model in a manner that is culturally and morally authentic and committed to struggle for meaningful existence of the family by embracing life-affirming and life-furthering ethos. It is important to note that the family is emblematic of the nation. As such, a leader is expected to be nation-centred just like the father who is family-centred. It becomes imperative to mention that the father/leader is respected on the basis of him upholding the afore-identified fatherhood principles. It is this kind of a conception of

fatherhood that inform Mapfumo's hagiographic conception of Mugabe as an awesome political leader in the new black post-colonial state. To him, Mugabe has been an avatar of a veritable love by giving the masses land and place for residence. It is from this realisation that the musician reminds the people to notice the person who is ruling the nation-state. By directing the masses to notice the one who is ruling, Mapfumo accentuates the need to appreciate the good governance practices of the new Prime Minister. This is similar to Mbare Chimurenga choir's song *Nyatsoteerera* (Listen carefully) which summons people to notice that Robert Mugabe is the one in the presidency and the only one who can rule Zimbabwe.

As analysed in the previous segments of the lyrical exegesis of this song, Mapfumo starts by lambasting political diversionists in an indirect way but with the progress of time in the lyrical passage of this song, he commences to be too direct in his attack of Abel Muzorewa:

Satani iwe ibva mushure iwe, hurumende imbotonga (Satan! You get away from the back, to allow the government to rule) X2
Iwe mukuru ibva mushure, hurumende imbotonga (You older one, get away from the back, to allow the government to rule)
Mufundisi ibva mushure, hurumende imbotonga (Pastor! Get away from the back, to allow the government to rule)
(Mapfumo, 1980, *Chitima cherusununguko*)

In the above excerpt, Abel Muzorewa is identified as a political diversionist who is jealous of the incoming Prime Minister. The lyrical craft of portraying Muzorewa with an oxymoronic label of a Satan-pastor has ideological ramifications on the acceptance of his political legacy. The labelling invests in his political denigration and marginalisation. It becomes imperative to note that hate language has always dominated and characterised Zimbabwean politics right from the period of independence euphoria. Artists contribute towards the cementation of such brand of politics. In the 1990s and 2000s this becomes a serious problem bedeviling Zimbabwean politics. The rendition of Muzorewa's legacy is that of a rebellious and hypocritical fellow who is a persona non grata and hindrance to the free expression of good governance by the new government led by Robert Mugabe. Painstaking scrutiny of the manner in which this song deifies Mugabe and demonise Muzorewa establishes Mapfumo's ideological inclination. His political allegiance is on the personhood of Mugabe. Thus, this artist's version of patriotic consciousness is the jingoistic

loyalty to Mugabe and his government couched with an unceasing celebration of his leadership style.

Mapfumo operationalises art that celebrates the attainment of independence. The following lyrical lines are framed with a combination of elements of allegro and presto tempo that is very fast to ignite the dancing mood of the listeners:

Yuhwii he-e, amai hwe-e, amai hwe-e kani, amai hwe-e, amai hwe-e (Ugh mother, ugh mother please, ugh mother, ugh mother)

Gandanga uchariziva here ukariona, uchariziva vakomana? (Could you remember the guerrilla if you see him, could you remember boys?) X3

Gandanga uchariziva here ukariona, riri kutonga Zimbabwe yaro (Could you remember the guerrilla if you see him, he is ruling his own Zimbabwe) X2

Gandanga uchariziva here ukariona, rawaireva uchariziva riri kutonga (Could you remember the guerrilla you used to talk about if you see him, he is ruling)

Amai hwe-e, amai hwe-e, amai hwe-e Zimbabwe X3 (Oh mother, oh mother, oh mother `Zimbabwe)

(Mapfumo, 1980, *Chitima cherusununguko*)

The above lyrical lines are punctuated with vocables of rhapsodic and ecstatic jubilations couched with a constant accentuation of the need to notice the freedom fighter. The jubilations centre on the constant recognition of the fundamental role which was played by the combatants to liberate the country. It is in this context that it can be established that Mapfumo advances the political discourse that the liberation of the country cannot be conceptualised or appreciated outside the purview of the guerrillas' selfless sacrificial contributions. In the celebrating formula, the artist deploys the family motif by using the concept of motherhood to recurrently vocalise a matriarchal high-pitched noise resembling a human rhapsodic and ecstatic jollification. The historical allusion to *Gandanga* (guerilla) reminds the listeners of the philological semantic implications of this term. The term was originally used in the liberation as a denigrating label by the Rhodesia Front to disrepute the integrity of the combatants. It then gained positive semantic currents in the psyche of the masses during *pungwe* (nightlong political mobilisation gathering) in which this term's pejorative ramifications were ideationally and conceptually deconstructed and reconstructed with positive semantic value. The rhetorical question "*uchariziva here ukariona*" (Do you remember if you see him) reminds the masses of the descriptive backing of this nomenclature which refers to

the liberation war fighters. Reference to ‘*rawaireva*’ (you used to talk about) suggestively points to the Rhodesian Front derogatory labelling of the guerrillas in the armed struggle. Interestingly, Mapfumo verbalises a political discourse that shockingly affirms that the same despised guerrilla is now ruling the country. He lyrically deploys the phrase “*riri kutonga Zimbabwe yaro*” (its ruling its own Zimbabwe) which places the ownership of the country to the freedom fighters. The possessive ‘*yaro*’ accentuates the exclusive ownership of the country by the combatants. This political discourse creates an in-group and out-group in the ownership of the country as it relegates the masses not only in the ownership scheme but also in the power matrix of ruling the nation-state.

In *Tiri kupemberera Zimbabwe* (We are celebrating Zimbabwe) (1980), Mapfumo heralds the demise of an old white order represented by Rhodesia and the advent of a new black order that is represented by Zimbabwe. The artist adopts a collective plural voice for him to be part and parcel of celebrating the attainment of independence.

*Tiri kupembererawo Zimbabwe, *2* (We are celebrating Zimbabwe)
*Zimbabwe nyika yedu tose, *2* (Zimbabwe our country, all of us)
Vanamai vanodada, (Mothers are proud)
Nayo nyika yavo yeZimbabwe, (Of their country, Zimbabwe)
Vanababa vanodada, (Fathers are proud)
Nayo nyika yavo yeZimbabwe (Of their country, Zimbabwe)
Vakomana tinodada, (Boys, we are proud)
Nayo nyika yedu yeZimbabwe (Of our country Zimbabwe)
Vasikana vanodada, (Girls are proud)
Nayo nyika yavo yeZimbabwe (Of their country Zimbabwe)
 (Mapfumo, 1980, *Tiri kupemberera Zimbabwe*)

The voice of the persona in the above excerpt is that of national unity. The second lyrical line trumpets the collective ownership of the country. The persona articulates the discourse of national unity using relational ethos by making reference to kinship terms, in plural morphological structure, such as *vanababa* (fathers), *vanamai* (mothers), *vakomana* (boys) and *vasikana* (girls). This use of the family motif purveys a critical discursive trope that functions as a cosmic discourse in support of national collectivism. The familial symbolic visualisations of the nation concretise the discourse that Zimbabwe is a nation.

Mapfumo deploys the historical allusion that congratulates the combatants. He specifically uses the popular, *mukoma* (brother), a moniker that was used by the masses to call the guerrillas in the armed struggle. In using this familial nickname, the artist taps into the zeitgeist of the liberation war in which the original names of the guerrillas were suspended in anonymity strategic purposes in the fight against the imperialist. The moniker appears neutral but it's ideologically loaded with deliberate conceptual and ideational precepts which are culturally affirming and astutely strategic:

Makorokoto kunanamukoma *2 (Congratulations to brothers)
Navo vamwe vavo vose (Together with those who were with them)
Vakarwa hondo yeChimurenga *2 (Who fought in the armed struggle)
Vakasunungurawo Zimbabwe *2 (They liberated Zimbabwe)
Midzimu yose inovada (Ancestral spirits love them)
Zimbabwe yose inovada (All of Zimbabwe loves them)
(Mapfumo, 1980, *Tiri kupemberera Zimbabwe*)

The term *mukoma* literally means an elder brother within the Shona epistemological milieu. It pulsates with ascribing one with elderly responsibilities and respect but couched with the youthful attributes of physical firmness. It is these culturally grounded traits that are ascribed to the liberation war fighters as a modus operandi of motivating them to see the need to actualise the nationalist responsibility of liberating the nation from the shackles of white minority hegemony. Astutely, the term was strategic in camouflaging not only the identity of the guerrillas to the RF but also the conversation between the guerrillas and masses. The vocalisation of this term does not only show the creative praxis of the mutuality between guerrillas and masses but also the coordinating and astute agency in operationalising the mechanics which facilitated the art of circumnavigating the threats posed by the opponent during the armed struggle. Thus, the term is employed by Mapfumo in his lyrical composition to celebrate the creative ingenuity and the astute praxis of both the masses and combatants. Painstaking scrutiny of this term reveals that it has super-phallogocentric connotations that exclude women with the scheme of being equal guerrillas to their male counterparts. This can be read as a historical truth considering that women mainly played the logistical roles in the execution of the battles. However, the problem arises when their logical role is not even recognised. Additionally, masculinity is associated with the violent rubrics of liberation combat.

Conscious of the above potential criticism, Mapfumo goes ahead to release lyrical lines that extend his appreciative gesture to everyone who participated. Although the line “*Navo vamwe vavo vose*” (Together with those who were with them) is not specific, it accommodates everyone who contributed anything in the liberation. The problematics it purvey is the gradation of the contributors of the liberation war. The guerrillas occupy the nucleus of the recognition narratives whereas all the other contributors inhabit the periphery. He brings the psycho-spiritual dimension to the recognition of all the contributors of the liberation war. The artist specifically evokes the metaphysical love as the *modus operandi* for expressing profound gratitude to all the contributors of the liberation struggle. He affirms the political discourse that these category of people are not only loved by the ancestors but all the citizens of the nation. He effectuates this through hyperbolic expressions “*Midzimu yose inovada*” (All spirit mediums likes them) and “*Zimbabwe yose inovada*” (All Zimbabwe loves them) which underscores the political discourse that the war veterans in their multifarious versions have an overwhelming metaphysical and populist backing and endorsement that traverses the whole Zimbabwean spiritual cosmos and physical population. The rhetorical effect of this totalising glorification of the war veterans is the commencement of a political culture that regards the war veterans as the sacrosanct figures of the nationalist historiography of Zimbabwe. This potentially invests in the monopolisation of the nationalistic discourse by the war veterans in which they can visualise themselves as the alpha and omega of the protagonist characters of any nationalistic discourse, validating Ranger’s (2004; 2005a; 2005a; 2009) view of a narrow and narrowing nationalistic historiography which he conceptualised as ‘patriotic history’.

It is imperative to take cognisance of the lyrical veracity that Mapfumo does not end his congratulatory gesture at appreciating the war veterans, but extends it to specifically felicitate two leaders of Zimbabwe and Mozambique: “*Makorokoto kuna vaMugabe X2*” (Congratulations to Mr. Mugabe)/ “*Makorokoto kuna vaMashero*” (Congratulations to Mr. Machel). The diction *Makorokoto* (Congratulations) is couched with an esteeming prefixal formative /*Va-*/ that compliments Robert Mugabe and his counterpart Samora Machel. The question that immediately emerges is why these figures are mentioned in the lyrical composition of this song. The immediate response is that their names are not acknowledged in vain. They represent the top echelons of

nationalists who were crucial in the course of the liberation war period. It is also critical to note that with this liberation war nationalist credentials, they have also assumed power as the leaders of their respective countries. As such, the mere mentioning of their names reminds the listeners of their election victories which made it possible for them to get into the offices which they occupy. This consciousness emanates from taking into consideration the decisive period to which this song is responding to, which are the early years of the attainment of independence. The period is characterised with independence euphoria. Thus, the congratulatory gesture extended to the two leaders serves to acknowledge their victory over elections and their assumption of duty in their leadership positions. A combination of these two names retraces the historical partnership between two and their respective countries. It becomes imperative to note that the relationship between Mozambique and Zimbabwe dates back to the liberation struggle in which the former provided the training ground for the latter.

Mapfumo seems to have an ideological obsession with the partnership between Mozambique and Zimbabwe and its respective leaders because he also has another song *Zimbabwe-Mozambique* (1987) which underscore this nationalistic pan African partnership. By accentuating this relation, he is advancing ZANLA history not, ZIPRA. To him, by symbolic omission the victors were those who fought from the side of ZANLA. Mapfumo becomes the hagiographer of the ZANLA's triumphant participation in the liberation struggle. The monolithic magniloquence of ZANLA's involvement in the liberation couched an emphasis on Mugabe's involution in leading the war, besides preparing the "nation for a one-party state under an executive president" (Moyo, 2007: 46); potentially invests into reliving the partisan skirmishes between ZANU and ZAPU in which their respective armies ZANLA and ZIPRA had strong partnerships with Mozambique and Zambia respectively. Thus, Mapfumo's hagiographic obsession with the Machel and Mugabe partnership might not be politically neutral. In fact, it potentially exposes that he is deeply entrenched in ZANU's political agenda which is potentially to mainstream an exclusive patriotic renditions which exalts ZANU as the grander victorious political brand in the Zimbabwean polity. The symbolic silence on Zambia and Kaunda potentially exposes the political skirmishes between ZANU and ZAPU. It strategically side-lines ZAPU's participation in the liberation struggle, potentially riding on the tribal or ethnic political card. This explains why Achebe (1983:19) affirms that "the major objection to the practice of tribalism is that it exposes the citizen to unfair treatment

and social injustice.” Tribalism creates a mythical political matrix in the Zimbabwean polity whose algorithms can be conceptualised as:

ZANLA (ZANU) =Zimbabwe +Mozambique= Mugabe + Machel

ZIPRA (ZAPU) =Zambia + Zimbabwe=Nkomo + Kaunda

This partitioning matrix of the political participation in the liberation war engenders seeds of national division on ethnic, partisan and military lines.

Similar to the song *Chitima Cherusununguko* (The liberation train) (1980), this song also lambasts the political diversionists. While the earlier is more direct on attacking Abel Muzorewa, the latter adopts a circumlocutory reprimanding mode which includes every potential political diversionist:

Kune dzimwe nhunzvatunzva X2 (There some scoundrels)

Dzisingade kutongwawo nevamwe X2 (Who do not want to be ruled by others)

Ko imi muri vanhu rudziiko? X2 (What kind of people are you?)

Musinganyarewo kana makundwa X2 (Who are not ashamed when defeated)

Nyarai, nyarai, nyarai kana makundwa X4 (Shame on you! Shame on you! Shame on you when defeated)

Sve-e sve-e sve-e sve-e sve-e, kana makundwa X3 (Fie, fie, fie, fie, fie, fie when defeated)

Ko ndiani wamunoda kurwa naye? (Whom do you want to fight with?)

Inga hondo yakapera! X2 (Since the war is over!)

Chasara chiiko muZimbabwe? (What is left in Zimbabwe?)

VaMugabe vakakunda (Mr. Mugabe has won)

(Mapfumo, 1980, *Chitima Cherusununguko*)

The above excerpt akin to the song *Chitima Cherusununguko* (The liberation train) labels the diversionist as *nhunzvatunzva* (scoundrels) to denigrate them. It incriminates them with acts of refusing to be ruled by the incoming Prime Minister Robert Mugabe. This potentially points to the competitors of Mugabe who participated with him in the 1980 elections. Thus, the lyrical lines in the above quotation unleash cantankerous vituperation that conceptualises the political diversionist as diabolic and fiendish political dastards who fail to come to terms with the election defeat. The rhetorical question “*Ko imi muri vanhu rudziiko?*” (What kind of people are you?) interrogates the rationality of these diversionists’ normalcy. The repetitive use of the jeering term and vocables ‘nyarai’ (shame on you) and ‘sve-e’ (fie) which is couched with a high-pitched instructive feminine mocking voice figuratively serves to convince the defeated diversionists to submit to the incoming leader. This is not only divisive but also jingoistically undemocratic because under

democracy differences in opinion are tolerated and celebrated. However, this song operationalises art that vocalises political intolerance on alternative voices. The rhetorical question “*Ko ndiani wamunoda kurwa naye?*” (Whom do you want to fight with?) is interrogative of ZANU’s political opponents who are purported to be violent in character. This potentially points to the dissidents after the operationalisation of the coalition government between ZANU, ZAPU and Ian Smith. The interrogative portrays the dissidents as irrational political dastards who take their election defeat as a violent challenge. The astonishment that “*Inga hondo yakapera!*” (Isn’t it that war is over!) has a blaming posture that sets the ZANU agenda to treat the purported dissidents as political persona non grata. The rhetorical question “*Chasara chiiko muZimbabwe?*” (What is left in Zimbabwe?) is domineering as it presents an absolutist conception of democracy. The responsive provision that “*VaMugabe vakakunda*” (Mr. Mugabe won) further complicates conceptualisation of democracy as this exhibits hegemonic exclusion of the subaltern alternative voices within the democratic matrix of the nation-state.

The song is characterised with a semantic shift of the collective plural voice. The voice is now moderated and it’s moved away from the blaming posture to embrace imperturbable stance that preaches the political ideology of peace:

Chatinodisa runyararo isu X3 (What we want most is peace)
Makorokoto kune povo yose X2 (Congratulations to all the *povo* (masses))
Makarwa hondo yeChimurenga (You fought the armed struggle)
Mukasunungurawo Zimbabwe X3 (You liberated Zimbabwe)

The plural collective voice in the first lyrical line sets a political agenda of peace that needs to be jingoistically embraced by everyone in the nation. The above excerpt vocalises an intensified love for peace. The Portuguese borrowing ‘*povo*’ for masses shows the artist’s Mozambique Zimbabwe partnership ideological obsession. While this borrowing is used here to felicitate the ordinary people in the nation; it pulsates with an indirect ideological standing that exalts the relationship between Mugabe and Machel as well as the countries they led. The masses are given credit for participating in the liberation war and they are treated as fighters on that basis. What is disturbing is that these words of applaud on the masses’ contribution are happening almost in the epilogue of the song. Does it mean that they had been forgotten by the artist or they occupied the corroborative

segment of the armed struggle which is not the core but the periphery of recognising the main contributors of the liberation struggle?

The song ends by operationalising the slogan with a Portuguese language influence. The Portuguese influence is traceable to the Zimbabwe Mozambique partnership in the liberation war. It pulsates with the freshness of the training camps in Mozambique:

Viva Africa (Forward with Africa)

Viva Zimbabwe (Forward with Zimbabwe)

Viva Prime Minister Robert Mugabe, (Forward with Prime Minister Robert Mugabe)

Viva povo (Forward with the masses)

The Portuguese borrowing *Viva* (Forward with) translated to the Shona word *Pamberi*. This is a Portuguese rendition of communism slogan, the Marxist discourse that prioritises the symbiotic relationship between the masses and guerrillas. For this reason, this sloganeering formula was instrumental in shaping the national consciousness of both the masses and combatants. It was useful in electioneering art in the quest to convince the masses to follow a particular political ideology. Thus, the use of this term in exalting Mugabe is not politically neutral. It potentially canvasses for Mugabe as an appropriate leader of Zimbabwe. What is consistent in all this is the artist's ideological inclination towards Mugabe and his political brand ZANU. The artist locates Mugabe within Zimbabwe and Africa. This positions Mugabe the character as a political protagonist locally and continentally sowing the seeds of what Ndlovu-Gatsheni (2009 and 2015) later intellectualises as Mugabeism.

In *Congress* (1985), Mapfumo implores all the citizens of the nation across the ethnic divide to embrace the spirit of nation-building through actualising progressive principles of unity and oneness. He urges everyone to come to a ZANU-PF congress. The song concretises and canvasses for the ZANU-PF policy of reconciliation. Mapfumo is an apologist of the party that won the elections in 1980. This reveals that lyrics of *Congress* are given impetus by the regime's "top priorities [which] were reconciliation, unity, development [, nation-building] and the establishment of egalitarian social order" (Kwaramba, 1997: 69). "The policy was based on the need to build sustainable peace, equality and peaceful co-existence between races and ethnic

groups in the country” (Zhou and Zvoushe, 2012: 213). This reveals that the nation-building narrative centred on establishing a unified nation-state which is all-inclusive in as far as ethnic and racial divisions are concerned punctuated by the deployment of the reconciliatory message whose mantra is forgiveness. The gambit of the following lyrical lines starts with conditional marker *kana* (if) which makes an express appeal to the citizens of Zimbabwe:

Kana tiri tose muZimbabwe (If we are together in Zimbabwe)
Kana tiri tose, (If we are together)
Kana tiri tose vanamai woye, (If we are together mothers, please)
Kana tiri tose vakomana, (If we are together boys)
Kana tiri tose vanababa woye (If we are together fathers, please)
Kana tiri tose vasikana (If we are together girls)
(Mapfumo, 1985, *Congress*)

The above lyrical lines are framed in first person plural collective voice framed with the initial linkage rendered by the aforementioned conditional marker. The mentioning of the familial terms such as fathers, mothers, girls and boys reveals that the artist speaks about nation-building from a relational perspective. In other words, he draws parallels between the unitary structure of the family and that of a nation. Through the use of these kinship terms, the musician advances a political discourse of visualising unity as a progressive principle for nation-building. He even pleads for unity from the fathers and mothers. The pleading is rendered by the use of the imploring word “*woye*” (please) which beseeches the parents to come together for the course of the family. The family here is microcosmic of the nation-state. Thus, Mapfumo’s imaginative visualisation borders of treating the nation-state as a family. His family structure is composed of the parents and children which can be read as an emblem of the leaders and ordinary citizens of the family. The artist’s imaginative vision is that the family under normal circumstances should have a common understand towards the dynamics of life and this should equate to the nation. As such, the musician’s discourse on nation-building is imaginatively inspired by the familial ethos particularly of “a point of harmonious interaction” (Ani, 1980:6) between the citizens belonging to the same country. This interaction is crucial in ensuring that there is connectedness and harmony between the leaders and the masses. He proceeds to advocate for oneness in the nation. He sings “*Kana tine*

rimwe muZimbabwe” (If we have oneness in Zimbabwe), this accentuation of the condition raises the curiosity of the listeners that if there is oneness what then happens to the nation.

It is interesting to note that Mapfumo provides his imaginative response on the possible yield of unity and oneness in the nation. These nation-building canons are spurred by the reconciliation policy pronounced by Mugabe. This reveals that the song vocalise the reconciliation political discourse by accentuating the need for unity and oneness in a context punctuated by racial and ethnic divisions:

Toita mushandira, mushandira pamwe vakomana X2 (We do cooperative work, cooperative work together boys)

Tova nekunzwanana pakati pedu vakomana X2 (Let’s have understanding amidst us boys)

Tova nekudanana pakati pedu vakomana X2 (Let’s have love in our midst boys)

Tova nekunzwisisa pakati pedu vakomana X2 (Let’s have understanding in our midst boys)

Tiwane kushandawo pakati pedu vakomana X3 (So that we get to work in our midst boys)

Tiwane kugutawo pakati pedu vakomana X2 (So that we get satisfied in our midst boys)

Tova nechinangwa chinangwa chimwechi cheZimbabwe X4 (Let’s have a common goal, one purpose of Zimbabwe)

(Mapfumo, 1985, *Congress*)

The above lyrics are ideologically framed with the first person collective voice to inclusively advance a political discourse that is theoretically inspired by the Marxist sensibilities couched with the reconciliation policy framework. The initial linkage which is rendered by starting every lyrical line with the letter /T-/ has a euphonic effect that draws the listeners’ attention to the message advanced by these lyrical lines. The diction in the above excerpt is couched with the nuances of unity and oneness to marshal a reconciliation political discourse that seeks to efface the racial and ethnic divisions. The output of oneness and unity is recognised as the realisation of cooperation, understanding, tolerance and love which are visualised as the catalysts for achieving the hard-working spirit, bumper harvests and a common national purpose. The internal rhyme in the last lyrical line of the above excerpt engenders a euphonic effect that effectively draws the attention of the listener to the discourse of unity in the nation.

Mapfumo deploys an animal metaphor that facilitates in calling everyone in the nation to come together at the ZANU-PF congress. He treats the country as a jungle with a variety of animals. The variety is emblematic of the human diversity in the nation:

Kana gudo ngaauye (Even baboon, come)
Kana shuro ngaauye (Even hare, come)
Kana shoko ngaauye (Even monkey, come)
Kana zhou ngaauye (Even elephant, come)
Kana shumba ngaauye (Even lion, come)
Kana ani ngaauye (Even whoever come)
Kana shiri ngadziuye (Even bird, come)
Kana munhu ngaauye (Even the human being, come)
Kana nyoka ngaiiuye (Even snake, come)
Kana wese ngaauye (Even everyone, come)
KuCONGRESS (To the congress)
(Mapfumo, 1985, *Congress*)

The above folkloric allusion can be read as an acknowledgment of the human diversity in the country. The diction ‘*ngavauye*’ (come) invites everyone to the Congress. The ideation of inviting everyone is symptomatic of the existence of democracy in ZANU. It preaches tolerance, pluralism and diversity.

5.3.1.2 Paying homage to the freedom fighters

In the songs *Varwi veZimbabwe* (Zimbabwe’s freedom fighters) (1980) by Mapfumo, *Zimbabwe* (1980) by Mtukudzi as well as *Igazi lachitheka* (Blood was split) and *Zuva ranhasi* (Today) by ZANLA choir focus is paying homage to the liberation heroes and heroines. In the same vein, *Sasuka lemakhaya* (We left our homes) confirming selflessness of freedom fighters for sacrificing to leave their homes in pursuit to liberate the country. In the song *Varwi veZimbabwe* (Zimbabwe’s freedom fighters) (1980), Mapfumo celebrates the role which the guerrillas played in the armed struggle in a narrating context engulfed with independence jublations. He adopts a celebrating tone to advance a political discourse of shared independence between the liberation war fighters and the generality of the Zimbabwean populace. He sings:

Ndianiko achatipa runyararo? (Who is going to give us peace?)
Ndiye chete ane zvido zvevanhu vose (He is the only one with the interests of all the people)
Akarwira iwe neni tive nerugare (The one who fought for you and me to have happiness)

In the above excerpt, the artist in the opening gambit of his lyrics starts with a rhetorical question which is soul-searching to every citizen as it makes everyone to rethink the manner in which national peace was realised. It is an interrogative of peace bringers. The initial linkage in the first and second line which is rendered capable by the affixation /*Ndi-*/ generates euphonic attention that leads the listeners to want to know more about the ‘peace bringers’. The artist imaginatively casts the democratic qualities given to guerrillas as the liberators of the nation-state. Mapfumo speaks on behalf of all fellow Zimbabwean citizens paying homage to the selflessness of the liberation war fighters. To him, their selflessness and courage to take up arms and fight for the nation against the white minority rule is evidence that the guerrillas had the aspirations of the people. The hyperbolic expressions captured by the last two lyrical lines position the guerrillas as the political saviours who should be venerated for their courage to deliver the nation from the shackles of colonialism.

The obsession with the role of the freedom fighters is not only observable in the prologue of the song but it permeates the entirety of the lyrical infrastructure of this song. It is even amplified in the framing of the title. Kwaramba (1997: 39) asserts:

The selection of lexical items in titles is particularly significant in any analysis of texts. They are miniature summaries of the general subject of the text and they hint on the musician’s attitude to the subject matter. Like headlines in printed [electronic] texts, song titles guide the interpretation for the rest of the text.

This proffers that the nomenclatural engineering of the title *Varwi veZimbabwe* (Zimbabwe’s fighters) provides an imaginative hint on the lyrical ideology of the song. The title consists of two words the noun ‘*varwi*’ (fighters) and a possessive ‘*veZimbabwe*’ (Zimbabwe’s). This title already gives a hint that the lyrical composition of the song is about the fighters who belong to Zimbabwe. The title guides the interpretation of the rest of the lyrical infrastructure as a song that centred on paying homage to the guerrillas particularly for their sacrifice to participate in the armed struggle

against the Rhodesian Front. With this, the artist establishes a patriotic consciousness that the independence of Zimbabwe is unthinkable outside the purview of the role of guerrillas.

Mapfumo projects a symbiotic relationship between the guerrillas and the masses. Freire (1978: 98) buttresses that “dialogue with people [was] radically necessary to every authentic revolution. This is what [made] it a revolution.” It becomes imperative to note that the relationship between them is traceable to the liberation struggle. The masses were part of the war and are beneficiaries of gains of the same struggle:

Tinokutambirai norufaro (We welcome you with happiness)
Varwi vedu veZimbabwe (Our combatants of Zimbabwe)
Zvido zvenyu ndezvedu (Your interests are our interest)
Kukunda kwenyu ndokwedu (Your victory is our victory)
Musatsutsumwe tinokudai (Do not grumble we love you)
Imi varwi veZimbabwe (You the combatants of Zimbabwe)
(Mapfumo, 1980, *Varwi veZimbabwe*)

With these lyrical lines, the musician in collective first person plural voice receives the guerrillas with gladness. The voice of the persona is celebratory and speaks on behalf of the country’s citizens. The voice of the masses claims a similitude of interests and victory between themselves and the guerrillas. The partaken celebrations trumpet a sense of shared jubilation in a manner that makes the citizens gladly receive the guerrillas informing the latter that the citizens are to support every idea of the ex-combatants.

The musician electrified with the independence celebrations unleashes an abrupt syntactic shift in the metre to capture his euphoric tone. He sings:

Pemberai mose mose (Rejoice all of you)
Vana venyu vaye vauya (Those children of yours have come)
Pemberai mose mose (Rejoice all of you)
Hama dzenyu dziye dzauya (Those relatives of yours have come)
Pemberai mose mose (Rejoice all of you)
Vamaichemera vauya (Those whom you mourned for have come)
(Mapfumo, 1980, *Varwi veZimbabwe*)

The above syntactic shift in the metre which is rendered effective by the parallelism and length of the lyrical lines captures the euphoric tone and mood of the artist and people at large. The diction ‘*pemberai*’ (celebrate) which is syntactically accompanied by the superlative ‘*mose mose*’ (all of you) is instructively urging every citizen to celebrate the attainment of independence. To the artist, the jubilation is collective. He deploys the family motif to affirm the need for celebrations. He specifically uses the various familial identities which include ‘*vana*’ (children) and ‘*hama*’ (relatives). The relational dimension which is raised by these terms makes the general populace to be closer to the guerillas. The conception of the freedom fighters and the masses is that of children-parent relationship. At some level, the freedom fighters are also relatives to the masses. The relational dimension is culturally conscious of the fact the guerrillas did not fight in the liberation struggle for themselves but for the whole nation neither did they fight on their own. The diction ‘*vamaichemera*’ (those you mourned for) further reinforces the symbiotic relationship which existed between the masses and the guerrillas. The term suggests separation which happened between the masses and the guerillas during the struggle particularly the ideation of missing each other or isolation due to emigration associated with war circumstances. Thus, this song vocalises the political discourse which explains the *raison d’être* for celebrating the attainment. To the artist, this meant the return of numerous guerillas to their relatives, families, parents and the nation at large.

Interestingly, Mapfumo also shifts his voice to capture the sober side of independence celebrations.

In fact, the shift in metre corresponds to the shift in tone:

Tichagara nayo Zimbabwe yedu (We will stay with our Zimbabwe)
Kuipa vamwe kwete taramba (We have refused to give it to others)
Nokuti ino inyika yedu (Because this country is ours)
Ropa zhinji rakaparara (A lot of blood was shed)
Pamusana pako (Because of you)
Iwe Zimbabwe (You Zimbabwe)
Tinokuchemai mose mose (We mourn for you all)
Muri muZimbabwe (Who are here in Zimbabwe)
 (Mapfumo, 1980, *Varwi veZimbabwe*)

The excerpt above is articulated with the first person plural collective voice which is couched with collective ownership possessive indicative of the nationalistic discourse. The affirmation

'Tichagara nayo' (We will stay with it) in the first lyrical line shows the citizens' love of the country. The inverted syntax in the second line in which the syntactic structure is verb subject object (VSO) instead of the conventional syntactic order subject verb object (SVO) emphasise the action word that shows the collective agency of the masses in safeguarding their sovereignty as a country. The diction *'taramba'* (we have refused) captures the collective refusal of the citizens to any form of imperialism. This communitarian resistance of the people confirms that Mapfumo is vocalising a nationalist discourse that advances a patriotic consciousness of the collective love of the country. The enumerative *'vamwe'* (others) in the second lyrical line engenders an out-group and an in-group. In other words, it creates outsiders as opposed to implicit insiders. For this reason, the enumerative pulsates with a political discourse of the exclusion of foreigners. It becomes imperative to note that overall, the song is written in free verse with occasional rhyme.

The song positions the discourse of ownership of the country. Its conception of the ownership of the country is the collective black ownership. The hyperbolic expression in line four exaggerates death through the use of the symbolism of blood. Blood in the nationalist historiography vocalises the selfless sacrifice of the guerillas in the armed struggle and is indicative of the pantomimic base that informs the gruesome realisation of independence. To Zimbabweans, blood speaks of the catalyst to the attainment of liberation for them. Interestingly, the establishment of a country called Zimbabwe is traced to the blood. The persona through personification gives the country animate qualities to explicate the reason why the freedom fighters went to war. The guerillas died because of the pursuit to establish a liberated country which is owned by the black. The emphasis on a melanated ownership of the country is potentially spurred by the negritude and Gaveryist sensibilities in a context ideologically fashioned by the Pan African ideational positions. The act of mourning those who perished during the armed struggle for the liberation of the country is coterminous with crediting the freedom fighters as the founding architects of the country. Thus, the citizens' conception of patriotic consciousness in this case centres on an unconditional love of Zimbabwe and the object of allegiance, therefore, becomes that of the country.

In *Zimbabwe* (1980), Mtukudzi pays homage to the liberation heroes and heroines by confirming the selflessness of guerillas for sacrificing to leave their homes in pursuit to liberate the country. He recounts the manner in which the imperialists had spread their hegemony:

Zimbabwe-e

Nyika yedu yeZimbabwe (Our country, Zimbabwe)

{*Mhandu yakange yatambarara* (The enemy had spread)

Ikaisa musve nekokoko (And had stretched its tail that side)

Ndokukanganwa kwayakabva (And forgot where it came from)

Ikafumura zvinoera (And it desecrated the sacred)

Munyika yedu yeZimbabwe (In our country, Zimbabwe)

Nyika yedu yeZimbabwe} *2 (Our country, Zimbabwe)

(Mtukudzi, 1980, *Zimbabwe*)

The gambit of the above excerpt commences with the diction *Zimbabwe-e* which is morphologically lengthened with the final vowel ‘-e-e’ as an emphasis of the centrality of the country in his ideation and conceptualisation of the role which was played by the guerillas in the liberation of Zimbabwe. The second lyrical line is couched with a possessive of the collective ownership of the country. The artist implicitly claims that he is part of that ownership matrix. The above lyrical lines are framed in visual imagery that makes one visualise the manner in which the white settler minority regime had spread its hegemonic tentacles everywhere such that Southern Rhodesia (now Zimbabwe) was now a permanent home for them. To lampoon this magnitude of hegemonic white control, Mtukudzi deploys potentially derogative labels that spell the imperialist with her proper name (Achebe, 2009). The musician vocalises “art that exposes the enemy, praise the people and [celebrates] the revolution” (Karenga, 1971:32). He uses the term ‘*mhandu*’ (enemy) to inform the masses that the whites were an enemy of the black people. The enormity stems from the realisation that their control of the place called Zimbabwe today was through an illegal means called colonisation. The diction ‘*kutambarara*’, might not have an adequate linguistic equivalence in English but there are close alternatives such as relaxing by spreading of tentacles or the spread on a wider area or surface. The term is emblematic of relaxation or resting indicative of the domineering tendencies of the white minority settler regime in the colony. This reveals that the enemy had spread to wider geographical space pointing to the land invasion by the imperialist. In other words, they had domineered the space of the indigenes.

Interestingly, the colonialist took it for granted that the black cannot resist colonialism. This is clearly captured by the hyperbole “*Ikaisa muswe nekokoko*” (stretch the tail that way) akin to “*kurasa muswe*” (to throw its tail) which epitomises the complete failure to remember that their colony has the indigenes who can arise and overthrow them. The use of the wild animal imagery, in this case, can also be read as a zoological conception of the behavioural hegemonic tendencies of the colonialists which revolve around their operationalisation of the inhuman and cruel rule which is coterminous to conceptualising the colonialist as a beast. This pejorative conception of the identity of the imperialist stems from the anger accrued by the black majority in their political encounter with the white minority regime which would enact draconian legislation in a country that was not originally their own. This anger pulsates with a combative mood that seeks to expose the evils of colonialism. The hyperbole of forgetting where they (colonialist) come from desensitises the oppressor by implicitly labelling them as subhuman. It also attests of the total relaxation associated with complete control of the colony. The idiomatic expression of desecrating the sacred is emblematic of the colonialists’ acts of psycho-spiritually discombobulating the sacred places and items of the country. This imperialistic behaviour desensitises the white minority settler regime as subhuman for removing the spirituality of sacrosanct cultural landscape of the indigenes. This spiritual spoliation bespeaks the colonialists’ break of taboos, violation of religion, rituals and sacred places of the indigenes. The chorus “*nyika yedu yeZimbabwe*” (Our country Zimbabwe) which is the epilogue of the above excerpt emphasises the collective ownership of the country by the black majority.

Mtukudzi advances a lyrical agenda that vocalises the citizens’ collective memory of the guerillas who perished during the armed struggle to realise the attainment of independence:

Hatikanganwe varere mumasango (We do not forget those who are sleeping in the wilderness)
Musina makuva (Without graves)
Vakafira nyika yavo iyi (Who died for their country)
Vakafira nyika yedu iyi (Who died for our country)
Nyika yedu yeZimbabwe X2 (Our country, Zimbabwe)
Vakafira nhaka yavo iyi (Who died for their inheritance)
(Mtukudzi, 1980, *Zimbabwe*)

The above excerpt confirms the altruism of the freedom fighters. The euphemism ‘*varere mumasango*’ (those who are sleeping in the forests) is consistent with Shona people’s ontological

premise that the death of a person is sacred, thus, one has to use an indirect expression that is considered inoffensive. Mtukudzi is conscious of this existential epistemological canon which explains why he referred to the deceased guerrillas who perished in the jungle as those who are asleep in the forest. It becomes imperative to note that the wilderness (*masango*) where the battlefield in which many would die emerges from both angles. It is disturbing to note that the artist recognises that there is a category of guerillas who died in the battlefield but do not have graves. The fact that they do not have graves act as an ideological reminder for the black government to deal with this considering that this is a cultural taboo. The remissness to take action in this matter is tantamount to attracting *Ngozi* (avenging spirit) at a national level. The psychospiritual dynamics of this affirm the viciousness of the war which claimed many deaths. This line of lyrical intellection is synonymous with Chimbetu's song *Pane Asipo* (Someone is absent). The lyrical lines three and four are framed with parallelism couched with the juxtaposition of the possessive 'yavo' (their) and 'yedu' (our) which vocalises a contract that orbits around the dualism of the primary exclusion and the secondary inclusion in the independent country.

In light of the above, the masses have secondary ownership of the country and those with the primary owners are the ones who fought in the battlefield and died for it. This establishes that the liberation narrative in the early years of the attainment of independence engendered out-groups and in-groups in the context of the ownership of the country. It created the 'us and them' dichotomies which have an otherising tendency. This has become the genesis of gerontocratic ruling mythology which put a value on war veterans and disvalues the ordinary citizens. The mythology as shall be explicated in the proceeding sections of this chapter accentuates the absolutist assertion that the war veterans constitute the alpha and omega of people who will occupy the presidium and senior political leadership. It is responsible for the proliferation of a constellation of political discourses that sustain the political longevity of Mugabe and the ZANU-PF party as shall be demonstrated in the proceeding segments of this chapter, particularly in the post-2000 electioneering landscape. The ramifications of the operationalisation of this ruling mythology particularly in post-2000 phase have resulted in the mystification and grandification of the ZANU-PF political leadership discourses as pontificated by Ranger (2004; 2005a; 2005a; 2009); Thram (2006); Ndlovu-Gatsheni (2009; 2015) and Tendi (2008 & 2010).

In the epilogue of this song, Mtukudzi operationalises lyrical lines which express a melancholic sense inspired by the ghastliness of the preceding lyrical lines in the above excerpts:

Ho-o ye hoyere
Nyika yedu yeZimbabwe (Our country, Zimbabwe)
Hinde-e hoyere

The above lyrical lines vocalise remembrance of the selflessness of the guerillas in the liberation war. The vocables place the imperative that the guerrillas are the architects of the country. Similar to the songs *Varwi veZimbabwe* (Zimbabwe's fighters) (1980) by Mapfumo, *Zimbabwe* (1980) by Mtukudzi are Ndebele songs such as *Igazi lachitheka* (Blood was split) (1980) by ZIPRA choir whose focus is paying homage to the liberation heroes and heroines. In the same vein, *Sasuka lemakhaya* (We left our homes) (1980) by People's Music Choir which confirms the selflessness of freedom fighters for sacrificing to leave their homes in pursuit to liberate the country.

In *Igazi lachitheka* (Blood was split) (1980), ZIPRA choir pays homage to the liberation heroes. The choral group releases lyrics which express profound gratitude to the heroes of the struggle. These include the guerillas and nationalists. In doing this, they deploy the blood motif to underscore the altruism of the guerillas who sacrificed their lives for the sake of the liberation of the country:

Awu thina sikhumbula awu amaqhawe (Oh, we think about the heroes)
Awu asitshiya ngendaba zelizwe (Who left us because of the affairs of the country)
Awu thina sikhumbula awu igazi (Oh, we think about the blood)
Leli elachitheka ngendaba zelizwe ma (which was split because of the affairs of the country)

The above excerpt remembers the selfless sacrifice of the combatants who left the masses in pursuit of a national affair. The affair of the country here is emblematic of the motivation which spurred the guerrillas to go to war in the quest for independence. The emphasis on country shows the persona's ideological object of allegiance to the country. To the persona's psyche, the love for the country is coterminous with sacrificing one's life for it. This explains why the persona uses the 'igazi' (blood) to reflect on the unfortunate eventualities which characterised the war. The mere mention of the blood motif conjures the ideation of the guerillas who perished in the armed struggle for their country. The consistent ideational position in the above lyrical lines is the affirmation that

the altruism of the combatants is another version of patriotic consciousness which is celebrated at independence jubilatons.

The persona deploys the family motif in appreciating the role which was played by the nationalist in the liberation struggle. The nationalists are recognised as fathers:

Mina ngikhumbula ubaba (I am thinking of our father)
UTakawira owasitshiya (Takawira who left us)
Ngendaba zelizwe (Because of the affairs of the country)
Lalelani lonke Zimbabwe (Listen all Zimbabweans)
Mina ngikhumbula ubaba uTongogara (I am thinking of father Tongogara)
Owasitshiya ngendaba zelizwe (Who left us because of the affairs of the country)
Lalelani lonke maZimbabwe (Listen all Zimbabweans)
Mina ngikhumbula ubaba uSilundika (I am thinking of father Silundika)
Owasitshiya ngendaba zelizwe (Who left us because of the affairs of the country)
Mina ngikhumbula ubaba uChitepo (I am thinking of father Chitepo)
Owasitshiya ngendaba zelizwe (Who left us because of the affairs of the country)
Lalelani lonke maZimbabwe (Listen all Zimbabweans)
Lani lina bafowethu silitshela (All you brothers we are telling you)
Thina ngegazi elalahlekayo (About the blood which was lost)
Yen' ubaba Tongogara (Father Tongogara)
Wasitshiya ngendaba zelizwe ma (Left us because of the affairs of the country)
Yen' ubaba Silundika (Father Silundika)
Wasitshiya thina ngendaba zelizwe ma (Left us because of the affairs of the country)
(ZIPRA Choir, 1980, *Igazi lachitheka*)

The above lyrical lines recognise Leopold Takawira, Josiah Tongogara, George Silundika, and Herbert Chitepo as fathers. This conception of nationalists through the fatherhood concept is ideologically loaded as it rides on cultural ethos. It taps from Shona people's epistemological premise that *Baba ndiwo musoro wemba* (Father is the head of the family) which positions fatherhood as a familial status endowed with the leadership responsibilities of directing the children on the path to follow in the struggle for a meaningful existence. As such, the nationalist as the fathers of the guerillas in the Zimbabwean liberation war family are expected to have specific normative qualities. The nationalists define and name themselves by being nation-centred as role models for the combatants who are committed to the struggle by embracing the authentic liberation ethos that makes them strong and whole in the midst of the armed struggle's adversities. They are obliged to be supportive of the combatants by protecting them through love and upholding a moral

discourse in the ambition to attain independence. This would obvious made the nationalists to be flexible role players who are guerilla compatible and worth to be respected by all the freedom fighters in the liberation struggle. This cultural conception of nationalist informed the manner in which they provided leadership for the combatants. Painstaking scrutiny of the above lyrics also reveals that the persona has a phallocentric conception of nationalists as he merely makes reference to heroes only and not heroines. This might be justifiable considering that women were not put in front of the battlefield. Interestingly, whilst ZIPRA choir acknowledged ZANLA heroes like Chitepo and Tongogara, the conspicuous missing of ZIPRA ones in ZANLA choir suggests a narrow self-centred interpretation by ZANLA.

The song also juxtaposes heroes of different historical backgrounds and times. This can be read as a deliberate strategic lyrical agenda that seeks to educate both the guerillas, the masses and the nationalist leaders to appropriate a more collective way of thinking about liberation war history than before:

O Lobengula bonke (And Lobengula too)
O Silundika bonke (And Silundika too)
Lay' ubaba Chitepo yena (And father Chitepo)
Wasitshiya thina (Left us)
ULobengula wafela ilizwe leZimbabwe (Lobengula died for the country Zimbabwe)
Ngamaqhawe wonke (They are all heroes)
Ngicabanga igazi leli (I think of this blood)
(ZIPRA Choir, 1980, *Igazi lachitheka*)

The above juxtaposition equalises the contribution of both the heroes of the first and the second *Umvukela/Chimurenga*. The excerpt vocalises the political discourse that both of them died because of the quest to liberate the country. This confirms their love for the country which they illustrated by sacrificing their lives for the sake of the future generations. This altruism on the part of these two categories of heroes qualifies them to be true patriots who rendered an unconditional love for the country. The juxtaposition is ethnic neutral in the sense that it makes reference to heroes with Ndebele and Shona backgrounds. It even acknowledges the critical king of the Ndebele kingdom who is a role model for the second *Chimurenga* because he fought various battles in the Anglo-Ndebele war in which he defeated people like Allan Wilson at the Shangani battle.

However, the persona's silence on the heroes with Shona background of the first *Chimurenga* can potentially be read as a gateway to the ZIPRA choir's ideological persuasion. He is potentially inclined to the ZAPU/ZIPRA conception of the contribution of the heroes of the first and second *Umvukela/Chimurenga*.

In *Sasuka lemakhaya* (We left our homes) (1980), the tone of the song is celebratory in which the choral group, ZANLA choir chronicles the difficult times which confronted the guerillas during the armed struggle. The song vocalises the altruism of the freedom fighters for their sacrifice to leave their homes to emancipate the nation from the shackles of colonial oppression:

Sasuka le emakhaya le sasuka le emakhaya (We left our home, we left our homes)
Saqonda eChina eChina (We went towards China, China)
Safika eChina sathol' izikhali izikhali bo (We reached China, we got weapons)
Sabuya eZimbabwe sawatshay' amabhunu (We returned to Zimbabwe we beat the Boers)
Kusukela namhlanje sesijabula (From today we are happy)

The opening and proceeding lyrical lines of the above excerpt are framed in the first person plural collective voice which is rendered possible by the use of the pluralised collective morpheme /*Sa-*/ couched with an emphasis on how isolated the guerrillas were to their respective homes. The distance is underscored by the use the far demonstrative '*le*' which vocalises the manner in which the masses and the guerillas were isolated from each other due to the circumstantial realities of the liberation struggle. The participation in the armed struggle for the guerrillas meant a huge sacrifice which among other leaving home and relatives. In light of this, Pongweni (1982: 154) articulates that "the long and uncertain journey to a strange but friendly country is now being enjoyed with hindsight." This confirms that the attainment of independence was not an easy task; it called for an enormous sacrifice. It is within this context of a retro-cast of the past that the persona finds the impetus to celebrate the attainment of independence affirming the architects of the country called Zimbabwe today. The persona deploys a historical allusion to the relation between Zimbabwe and China which are traceable to the times of liberation struggle. The song recounts the training the guerrillas received from China. The third lyrical line vocalises the ammunition assistance, the ZANLA army received from China. This establishes that the history of liberation struggle affirms the close relationship which existed between ZANU and the Chinese communist party. These weapons were a catalyst to the realisation of independence for Zimbabwe. This establishes that the

attainment of independence by the nation is unthinkable without considering the training and ammunition assistance the ZANLA army received. These historical reminders can be forgotten in the context of the euphoric mood to which this song is responding to. Pongweni (1982: 154) buttresses that now that victory has become a reality, the carrying of weapons and the bitter fighting with the opposition can be forgotten and only happiness in liberated Zimbabwe is what matters now. This reveals that the memories of the events of the armed are referred to like the sources of remembrance to celebrate with the victorious consciousness of how independence was realised.

While the above excerpt acknowledges the imperativeness of the help they received from China, the choral group which composed this song is silent about the other countries which helped the nation. It underscores the country which helped ZANLA and is silent on the country which helped ZIPRA. This emphasis on ZANLA potentially shows the choral group's ideological inclination on ZANU and not ZAPU. This positions the affirmation that the choral groups which composed musical compositions in the armed struggle had specific ideological persuasions which were in tandem with the ZANLA army grouping's ideological thrust. It is important to take cognizant of the fact these ideological confinements were seeds to divisions in the country just in the aftermath of independence and the subsequent historical epochs. The fact that ZANU and ZAPU had unique operating areas and sources of assistance regionally and internationally were the avatar for ethnic political divisions. ZANU received international assistance from China as mentioned earlier and ZAPU also from Russia (Kriger, 2003). These international forms of assistance ideologically influenced the manner in which each army grouping approached the war.

The song vocalises the magnitude of the jubilation which the parents have in a context of independence celebrations. To many parents, the attainment of independence meant their reconciliation with their children who went to the war. It becomes imperative to note that the ideological relation between the guerillas and the masses was mainly that of children and parents relationship. As such, the return of guerrillas from the war which was rendered possible by the end of the war meant the reunion of children and parents:

Awu bajabula abazali (Ah, our parents are happy)

Bayajabula bonke abazala thina yeyi (They are all happy those who gave birth to us)
Jabulani bazali abazala thina (Be happy parents)
Awu yibolabo nje (Ah it's them)
Jabulani bazali (Be happy parents)
Abazala thina (Be happy parents)
Awu yibolabo ma (Ah it's them mm)
Jabulani bazali abazala thina (You who gave birth to us)
(ZIPRA Choir, 1980, *Igazi lachitheka*)

The voice of the persona, in the above lyrical lines, is that of guerillas who are expressing the happiness of their parents. They are in some way expressing their profound appreciation to their mothers and fathers for taking care of them until they were mature enough to fight for Zimbabwe. The fact that the guerrillas have brought happiness to the masses through the attainment of independence is coterminous with bringing happiness to their parents and in turn, the parents are joyful and satisfied that their offspring have made them proud by a job well done. This deployment of the family motif helps the persona to accentuate the relational position between the masses and guerillas confirming and affirming the long-standing nexus that has existed and that still continue to exist in the independence celebrations. The ideation that the parents are joyful about the accomplishment of their children here establishes the guerillas' conception of independence. They had a communitarian conceptualisation of the ownership of independence celebrations and the country itself. This stems from the freedom fighters' existential consciousness of the help that they received from the parents during the liberation struggle and also the verity that they were born by the same masses. Hence, they feel obliged to report back to their parents about their successes. Reporting back to parents and celebrating with them, on the part of the guerillas constitute another version of patriotic consciousness that vocalises the imperativeness of the parentage in the realisation of total emancipation which is represented in this case by the attainment of independence.

5.3.1.3 Reclaiming black ownership of the country

The song *Zimbabwe yevatema* (Zimbabwe for the blacks) (1980) by Mapfumo states emphatically and authoritatively that the black majority have assumed the ownership of the country. Through an assertive tone, the artist advances a political discourse that unequivocally declares that the nation is now under the black rule:

Nharo hapana (There is no debate)
Nyika ndeyedu (The country is ours)
Tose vatema (All the blacks)
Tiri kutonga (We are ruling)
Takazviudzwa izvi (We were told this)
NavaMugabe (By Mr. Mugabe)
Zimbabwe ndeyevatema (Zimbabwe belongs to blacks)
Nharo hapana (There is no debate)
Nharo hapana iwe (There is no debate you)

The gambit of the above lyrics starts with a hyperbolic expression which states the absence of conflict in as far as the attainment of independence is concerned. The tone of the persona is assertive in its claim that the country is now owned by black people. The voice of the artist has confidence and is also declarative in accentuating the racial exclusivity discourse that position that the country belongs to all blacks. The collective plural voice which is rendered by the repetitive use of the consonantal affix /T-/ positions collectivism as the philosophy guiding the ownership and leadership of the country and the nation-state respectively. This racial exclusive version of patriotic consciousness creates the in-group and the out-group especially between the blacks and the whites. The above excerpt trumpets the political ideology that the state is under the black rule which is a marker that the nation-state is genuinely owned by the black majority. The key politician informing this political discourse is the incoming Prime Minister, Robert Mugabe. The voice of the musician in making reference to Mugabe is confident about the leadership to be offered by the black regime under the guidance of a black Prime Minister. The inclination on the black pigment can be read as the artist's conceptual allegiance to both Garveyism and negritude consciousness in which blackness is visualised as the *modus operandi* governing the socialist/communal approach to African politics in the post-colony. While Garveyism insists on "Africa for Africans" (1986:34), (which can be particularised as Zimbabwe for Zimbabwe) the negritude accentuates that black is beautiful. A combination of these conceptual standpoints produced a Black-African centred conception of the ownership and leadership of the country and nation-state respectively. Thus, Mapfumo through this advances a racial version of patriotic consciousness that trumpets the view that Zimbabwe is for the black Zimbabweans.

The artist proceeds to articulate the discourse of black ownership of the country. To him, this ownership should be the basis for experiencing happiness on the side of the black people:

{TinoFarira kupi? (Where do we enjoy from?)
TinoFarira muno (We enjoy in here)
Muno muZimbabwe (Here in Zimbabwe)
Nyika yaaniko? (Whose country is it?)
Ndeyevatema} (It is for blacks)
TinoFarira kupi vana veZimbabwe (Where do we enjoy from the children of Zimbabwe?)
Isu hona hona (See, see us)
(Mapfumo, 1980, *Zimbabwe yevatema*)

The above lyrical lines are couched in a first-person plural collective voice hinged on the independence euphoria ideologically signaling the collectivism philosophy in celebrating the attainment of independence. The rhetorical question in the first lyrical line stirs the thought of the electorate who have just voted in Prime Minister Robert Mugabe. This rhetorical question is followed by an answer that responds to the question creating an enjambment which is couched with the initial linkage that is rendered by the sentence starting with a consonantal affix /Ti-/. The answer responds in a manner that reinforces the black ownership of the country and nation-state. It gives confidence to the black majority that they have the right to freely express themselves because the country and nation-state is now owned by them. Mapfumo deploys another rhetorical question which is more specific in as far as asserting the black ownership of the country and nation-state is concerned. The rhetorical question is followed by an answer that affirmatively claims that the country and nation belongs to black people. The voice of the persona is declarative. The musician uses the family motif to ideologically shape the parameters of the rightful ownership of Zimbabwe. He uses the childhood concept to position the politics of belonging and ownership of the country. The blacks are categorically confirmed as the rightful owners of the country. The colloquialism which is apostrophised in the last lyrical line of the above quotation affirms the collective voice of a jubilating people.

The colloquialism which is apostrophised in the following lyrical lines confirms the people's collective celebration of the attainment of independence: {"*Hona Serenia Zimbabwe yanaka*" (Look, Serena, Zimbabwe is now good), "*Maihwe-e Mazviyanga Zimbabwe tatonga*"} x2 (Oh Mazviyanga Zimbabwe we have ruled). The feminine name Serena and the feminine totemic name

attest of the magnitude of jubilation which has reached the highest level. These names advance the affirmation that the women are the vital cog of any meaningful celebration in African societies. In the context of Zimbabwe's independence celebration, they mark the tangible jubilations from colonialism to a free Zimbabwe. The above lyrical lines which are framed as colloquial expressions show a conversation between the persona and women. The colloquialism is pitched in a manner that direct the women to visualise that real change has come in Zimbabwe. The adjectival vocabulary which marks the end of the initial line in the above excerpt 'yanaka' (is now good) affirms and guarantees the women that the nation is now in good shape. The goodness of the country, in this case, should be read in the context of the realisation that independence marked the demise of white minority colonial settler rule. This to the ordinary Zimbabwean meant the removal of all colonial repressive legislation which acted as an impediment for the black majority to enjoy freedom. It is this kind of realisation that is informing the above celebratory mood. The last phrase "Zimbabwe tatonga" (We have ruled Zimbabwe) is framed in a first-person plural collective voice to advance an affirmation of collective black rule.

The celebrations are punctuated with spreading of the incoming political party's ideological orientation: *ZANU nevanhu*, *ZANU chiiko?* (ZANU and people, ZANU is what?), *ZANU vanhu*, *vanhu iZANU* *2 (ZANU is people, people are ZANU). These lyrical lines are syntactically framed with parallelism couched with the wordplay that is characterised with illogical jumps that provide a strategic equivalence or similitude between the ruling party and the electorate. This equivalence is propagandistic as it is characterised by a subtle exclusion of ZAPU. The exclusion creates a ZANU hegemony that claims to be the sole liberator of the nation and the only capable party to lead the country. This propagandistic message is not only exclusionary of ZAPU but also the Whites. The propaganda can be read as a proliferation of ethnic and racial politics that exclude the Ndebele led political party in favour of the Shona led ZANU. This proliferation taps from history.

5.3.1.4 The valorisation of Zimbabwe

In *Mwari Wakada Zimbabwe* (God Loved Zimbabwe) (1980), Matavire laudably conceives Zimbabwe in its charmingly simple and serene terms evoking that God had preferred the country, fascinatingly projecting the country's popular tourist resorts. He professes that he had no option

but to lionise Zimbabwe because it was natural for any person to be proud of his/her identity. The narrating time of this song is in the early 1980s in which the fervour associated with independence saw numerous musicians celebrating the country. It is this context that Matavire is extolling the country by using profoundly captivating lyrical infrastructure. In the opening gambit of his lyrics, the artist deploys personification/anthropomorphism to give it human qualities to a breathless entity:

Mwari wakada nyika yeZimbabwe (God loved the country, Zimbabwe)
Akaipa nzvimbo zhinji dzinoyevedza (He gave it many places which are attractive)

Fascinatingly, the song treats Zimbabwe as a human by giving it animate qualities such as the ability to receive gifts from God. The biblical allusion in the above verse spiritualises the whole art of valorising Zimbabwe. The allusion is a subversion of the opening phrase in the biblical scripture, John chapter 3 verse 16: “*Mwari wakada nyika...*” (God loved the world...). The subversion is realisable in the above excerpt’s act of treating places as an equivalent of the biblical character Jesus. The rendering of gifts to the country such as places (tourist resorts) and minerals is projected in the biblical sense of Christ. The fact that Christ is associated with Christian theological ethos of redemption and salvation suggests that the tourist sites and minerals are redemptive to the nation’s economy in the early years of the attainment of independence. This line of lyrical intellection is also adopted by musicians who came after Paul Matavire such as Dereck Mpfu in the songs *Chisikana changu Zimbabwe* (My little girl Zimbabwe), *Denga rinonzi Zimbabwe* (The heaven called Zimbabwe) and Charles Charamba in song *Nyika yeZimbabwe* (The country, Zimbabwe). These songs shall be exposed to thoroughgoing exegesis in the proceeding segments of this chapter. The diction ‘*dzinoyevedza*’ (which are pleasant) is an adjective of praise adopted to extol the beauty of the country. In other words, Zimbabwe is characterised with geographical beauty.

Matavire adopts a first-person collective voice to be part of the narrated ideology and marshal a tourism discourse that presents the country as a safe tourist destination. This is enhanced by the use of images that express a political discourse of the existence of sufficient resources in the nation to provide social comfort and meet economic obligations:

Washanyi wedu hatinyari navo (We are not ashamed to our visitors)
Nekuti tine nzvimbo zhinji dzekuvaratidza (Because we have many places to show them)
Hapana chatinoshayiwa muZimbabwe (There is nothing that we lack in Zimbabwe)
Zvicherwa nezvirimwa zvimwe tinotengesha (Minerals and other mined resources we sell them)

The above allusion to ‘*washanyi*’ (visitors) is an implicit implicative of *musha* (home). The allusion is syntactically accompanied by a grammatical possessive ‘*wedu*’ (our) which summons for the need for close relations between the host and the hosted visitor. Among the Shona cultural milieu, the semantic value of the concept ‘*musha*’ goes beyond the literal translation as home. It is imperative to note that ‘*vashanyi*’ (visitor) key stakeholders One of the in the socio-economic fabric of a home. Goodness of a home is measured by how gracious the members of that home are to the potential visitors. This Shona epistemological positioned on hospitality is succinctly captured by the proverbial lore ‘*Muyenzi haapedzi dura*’ (A stranger/visitor does not finish the granary) which encourages a mode of action that treats visitors, who can be either, guests and strangers with cordiality and generosity. This explains why Adeyemi and Salawaudeen (2014: 44) affirms that “in many African languages, proverbs act as a catalyst of knowledge, wisdom, philosophy, ethics and moral which provoke further reflections and call for deeper thinking and consideration of issues.” This reveals that proverbs are not only an embodiment of the Shona people’s culture but also an avatar of cherished philosophy of hospitality of the Shona people. The visitors in the context of the song under exegesis are the tourists. This epistemology is culturally informed by a consciousness that conceptualises a genial host of tourists as catalysts for boosting the hospitality sector. The context of a home which is framed in a family collective voice shows the much-needed reputation and integrity for the nation as a family. This family motif is a discursive infrastructure that is deployed by musicians across the music divide in various historical dispensations. Thus, the song pulsates with a lyrical ideology that invests into the tourism and hospitality industry in the early years of the attainment of Zimbabwean independence.

Drawing attention from the above excerpt, the diction ‘*dzekuvaratidza*’ (to show them) profusely exposes that Matavire’s imaginative intention revolves around the quest for a flourishing tourism and hospitality sector in the nation. The word generatively captures the main essence of tourism

which is to exhibit the various tourist attraction features which are resident in diverse tourist resort areas. The musician on his behalf expresses the utopian panoramic view of Zimbabwe. He makes use of the hyperbole coached with negation /*Ha-*/ in “*Hapana chatinoshayiwa muZimbabwe*” (There is nothing that we lack in Zimbabwe) which attests to the artist’s quest for a society that enjoys an unceasingly copious availability of resources. Through this hyperbolic expression, the musician romanticises the perennial provision. This glorifying tone responds to the ‘political correctness’ of both the narrating and narrated time since the period is characterised by the mushrooming of art that celebrates the potentialities of the new order to economically deliver.

In adopting the romanticising tone, the musician proceeds to deploy a lyrical infrastructure that is modelled around the key economic pillars which are agriculture, mining and tourism. The reference to these pillars is developmentally spurred by the realisation that these industrial segments are the hub for economic transformation of the nation. This lyrical ideology is illustratively captured in “*Zvicherwa nezvirimwa zvimwe tinotengesa*” (Minerals and other crops we sell). The diction of “*zvicherwa*” (minerals) and “*zvirimwa*” (crops) presented in a plural morphological construction suffixed with the plural collective voice captured by /*ti-*/ in “*tinotengesa*” (we sell) shows the abundance of tradable minerals and crops in the country. This abundance ideationally suggests surplus for export. This economic scenario satisfies trade balance since it is usually marked by a beneficiating difference in economic value over a period of time of a country's imports and exports of merchandise. Notable from this song, therefore is the affirmation that apart from the earlier identified tourism and hospitality economic hub; mining and agriculture are a significant catalyst in the equation of transformation agenda of the nation.

Of interest in the song is the manner in which the artist deploys an exclusionary narrative on the ownership of the country. To achieve this, Matavire adopts the family motif:

Vanhu vatema vana veZimbabwe (The black people are the children of Zimbabwe)
Ngativimbei nokudada nenyika yokwedu (Let us have confidence and be proud with our country)

What is evident from the above lyrical lines is the fact that the artist is exclusionary treating blacks as the only children of Zimbabwe. The use of the word ‘*vana*’ (children) positions the politics of

belonging. Zimbabwe is symbolically conceived as a family with children. What is shocking is that the identity of the children is black and not white. This symbolic irony creates an in-group and out-group which are the blacks and the whites respectively. Such an exclusion invests into the racial politics in the early days of independence. It is probably inspired by the nationalist struggle which received theoretical motivation from the negritude movement whose definitive thesis was that black is beautiful. The movement was a counter-discursive paradigm intended to challenge white chauvinism. The use of the plural collective voice couched in an instructive tone interweaved with possessive of ownership summons all the black people to have national pride whose principal tenets are self-confidence and self-pride with their nation. The instructive tone captured by the prefixal formative /*Ngati-*/ evokes prescriptive measures to nationhood.

Notable from this song is the affirmation that the artist adopts a dual approach to his object of allegiance. His initial object of allegiance is the country which then shifts to the nation. There is no logical jump from allegiance to country to allegiance to nation. It is commendable that Matavire managed to use the biblical allusion to ignite lyrical reflection on geographical aesthetic of the country which serves well to encourage tourism. He also adopts hyperbolism to elicit a discussion of economic issues in a way promoting mining and agriculture. To reflect on the politics of belonging, he adopts the family motif which becomes the gateway for conceptualising nationhood.

5.4 The political history of early disgruntlement

The period which has come to be known as the phase of early disillusionment/disgruntlement provides a diachronic anchor in grasping patriotic renditions in this period. The independence jubilations of ZANU's election victory were short-lived. The euphoria which had been reflected in music lasted only scantily for less than a decade. "To the majority of [Zimbabwean] people in the new [nation], independence [had] not brought about fundamental [socio-economic] changes.... It was independence with a question mark" (wa Thiong'o, 1993:65). Kwaramba (1997: 107) observes "the first five years of independence increasingly revealed contradictions and weaknesses in the policies adopted by the new government as well as unclear paths as to the future development of the nation." This situation triggered "internal pressure ... from the people who soon saw that independence had brought no alleviation to their poverty" (wa Thiong'o, 1993:65).

The new regime was operating within the constraints of the Lancaster Agreement, especially on two key issues, the land distribution and economic equity that had been the pivotal points of conflicts and tensions during colonisation (Kwaramba, 1997). Herold-Barry (2004) submits that at the Lancaster House Conference of 1979, the land was agreed to be distributed on the basis of a willing buyer willing seller system and only three million hectares of the fifteen million hectares was transferred for resettlement. To aggravate the state of affairs, Wink (1998) points out that at the Conference they agreed that the whites and blacks should forgive each other and work together for a common future. In the same vein, Kaulemu (2008) articulates that in the name and spirit of reconciliation, all the grievances of the past were supposed to be forgotten and the majority remained poor and landless. Thus, the Lancaster Agreement had safeguarded the interests of the white farmers at the expense of black majority. The ahistorical approach coercively silenced the expectations of the black majority of getting land as a means to alleviate poverty through farming.

Realising that the struggle for political independence had been fuelled by a desire to improve the lives of the black majority since the masses had experienced oppression, abuse and exploitation. The masses' anticipations of a transformed nation translated into despair and frustration. They felt betrayed by their fellow black nationalists and ex-combatants who had assumed power, as their leaders who had promised a better Zimbabwe had turned into "Black skins concealing colonial settlers' hearts?" (wa Thiong'o, 1993:65). The masses observed that the new regime's dependence on foreigners [and] grand mismanagement (*ibid*). The implementation of the socialist economic policy had faced obstacles because the constraints of the Lancaster Agreement coupled with the inconsistent behavioural tendencies of the ruling elites in the new black people's regime. Their political behaviour was in the words of Fanon (1967: 172) characterised by "scandals [were] numerous, ministers [grew] rich, their wives doll themselves up, the members of Parliament feather their nests and there is not a soul down to the simple policeman or the customs officer who does not join in the great procession of corruption" such as the Willow-gate scandal. This implies that the corruption became the order of the day intertwined with a heavy repressive measures by the new regime. Akin to the colonial coercive tactics of abusing workers, the 1985 Labour Relations Act ensured that the state's control of the labour force particularly the public service which was not permitted to strike. This implies that the labour demonstrations were obliterated on 'an essential service'. Thus, independence did not bring the desired labour relations for blacks.

The new leaders had taken the neo-colonial path in which a capitalist economic structure remained intact in the aftermath of the attainment of independence, divergent to the regime's "proclamations of an egalitarian social order and economic equity" (Kwaramba, 1997: 109). This created economic inequalities and constricted the ordinary people's possibilities of moving from one level to another of the socio-economic ladder.

5.4.1 Patriotic renditions in the period of early disgruntlement

What is intriguing in this period of early disillusionment is that the preceded historical background which is assorted with ideational and conceptual contestations gets reproduced in the musical compositions of Thomas Mapfumo released in this period. These songs include *Zimbabwe-Mozambique* (1987/8), *Corruption* (1988) and *Varombo kuvarombo* (1989) (The poor to poor). These songs provide the musical voices that trumpet the realities of the dispensation which have come to be known as the period of early disillusionment.

5.4.1.1 Revisiting the relationship between Zimbabwe and Mozambique

In *Zimbabwe-Mozambique* (1988), Mapfumo reanimates the relations between Zimbabwe and Mozambique about seven after the earlier attained independence. The song provides a pensive reflection of the dynamics which have characterised this relationship:

Kubatana kwemasoja eMozambique neZimbabwe *2 (The unity of the soldiers of Mozambique and Zimbabwe)

Kubatana kwevanhu veMozambique neZimbabwe *2 (The unity of people of Mozambique and Zimbabwe)

Kubatana kwenyika yeMozambique neZimbabwe (The unity of people of Mozambique and Zimbabwe)

Kubatana kwavaMugabe naivo vaMachero (The unity of Mr Mugabe and Mr Machel)

Kubatana kwavaMugabe naivo vaChisano (The unity of Mr. Mugabe and also Mr. Chisano)

The above lyrical lines are framed with the parallelism couched with the initial linkage *Kubatana* (unity) which gives them euphonic attractiveness that accentuates their ideological thrust. The diction *Kubatana* (unity) verbalises the African unity discourse which is consistent with the Pan

African definitive thesis on successful African countries. The persona rides on the historical allusion to the relations which existed between the soldiers of the two countries which the FRELIMO soldiers and the ZANLA cadres. The unity even translated into the unity of the people of the two countries as well as that of the Presidents of these nations. The reference to Mugabe engaging in friendship with the two successive Presidents of Mozambique speaks to the strong sustained relations between Zimbabwe and Mozambique. The vocalisation of this relational discourse between the two countries can potentially be read as an ideological invigoration of the imperativeness of the need to continue with this relationship. It can, therefore, be established that the artist has an ideological persuasion on the imperativeness the need to harness the relational unity between Zimbabwe and Mozambique which has a military, leaders and citizens' experiential endorsement.

Titular scrutiny concretely articulates Mapfumo's ideological inclination. The nomenclatural engineering of the title suggests a relational unity between Mozambique and Zimbabwe. The choice to focus on this relationship can be read as something that is not politically neutral. In fact, choices are never politically neutral. This relationship is founded on the unity which existed between ZANLA/ZANU and FRELIMO during the liberation struggle. Thus, the relationship political elevates ZANU and its leader Mugabe to be the main architects behind the success of the Zimbabwean liberation struggle. The symbolic omission of ZIPRA and ZAPU relations with Zambia creates exclusionary narratives which build an impression that the only fundamental relationship was that of Mozambique and Zimbabwe and not of Zambia and Zimbabwe. The place of Nkomo and Kaunda in the nationalist historiography is subtly silenced by the accentuation and the proliferation of the place Machel/Chissano and Mugabe relational canon. It, therefore, is argued that the artist potentially has a political allegiance to ZANU justifiable by his symbolic omission of ZAPU from the matrix of the liberation struggle.

Mapfumo does not end at focusing on the unity between Mozambique and Zimbabwe but he goes to include the whole continent into this Pan African discourse. Dangini (2008: 198) articulates that "pan Africanism is a political doctrine as well as a movement, with the aim of unifying and uplifting African nations." His definitive thesis for African countries to realise their desired transformation is unity. In other words, the thematic perspective that traverses the lyrical passage

of his song is an accentuation of unity. The song has the same lyrical intellection with Chimbetu's song *One way* which also underscores the same ideological vision of a united Africa. Mapfumo has this to sing about the African vision of a unified continent:

Kubatana kwenyika dzedu dzemuno muAfrica X2 (The unity of our nations in Africa)
Dai tanga takabatana muno muAfrica (If we were united here in Africa)
VaMachero vangadai vasinawo kufa X2 (Mr Machel would not have died)
Kubatana kwenyika dzedu dzemuno muAfrica (The unity of our nations here in Africa)
Kubatana kwenyika dzedu dzemuno muAfrica vakomana (The unity of our nations here in Africa, boys)
Chisungo chinosunga nesu tose (It is a pact that binds us all)
(Mapfumo, 1988, *Zimbabwe-Mozambique*)

In the above first excerpt, Mapfumo underscores the pitfalls of disunity among African countries. He is convinced that if African countries were united the Pan African leaders like Samora Machel would not die. This implies that the artist blames disunity as the trouble causer in the context of the death of the President of Mozambique. The blaming ideation here can be read as an ideological chastisement for African countries to embrace unity. The artist is convinced that disunity is an impediment to the realisation of Africa fighting as a unified force. He vocalises the need to actualise unity as an African covenantal political discourse that embraced all the nations of the continent. It can be established that the artist has an ideological inclination to the victory of Africa as a continent which to him is realisable through unity.

The artist foregrounds the common experiential background that emphasise the common threads between the nationalisms of African countries. This stems from the consciousness that “nationalism is a form of unity which grows out of historical experience. It is a sense of oneness which emerges from social groups trying to control their environment and defend their gains against other competing groups” (Rodney, 1972: 243). Thus, the accentuation of these points of harmonious interactions between the nations of Africa consolidate the various revolutionary success stories:

Kana torangarira (If we remember)
Hondo huru yatakarwa tose (The Great War that we fought together)
Kana torangarira (If we remember)

Nhamo huru yatakaona tose (The extreme suffering we faced together)
Kana torangarira (If we remember)
Kupera kwatakaita muhondo (How we perished in the war)
Rangarirai mose (Remember all of you)
Hondo huru yatinayo vakomana (The Great War we have boys)
Tarisai muone (Look and see)
VaMachero vakavauraya (Mr Machel was killed)
Hona vakatifira (Look, he died for us)
Vakafira nyaya yerunyararo (He died for peace)
 (Mapfumo, 1988, *Zimbabwe-Mozambique*)

The above excerpt shows how the liberation struggle unites African people. The above lyrical lines are framed with a first person plural collective voice enabled by the use of the morpheme */-ta-/*, */-ti-/* and */-to-/* couched with qualifiers of the collective ownership such as the quantitative ‘*tose*’ (everyone) and ‘*mose*’ (all). This purveys ideational positions of collective memory which profoundly embedded in their experiential common base of fighting in the liberation struggle. Auret (1992: iii) buttresses that “a history of the people who suffered and died, and of those who survived to witness the birth of new Zimbabwe. It is a history of all the people of Zimbabwe, the big and small, the rich and the poor-with no particular concern with those who were and are in leadership positions.” This deconstructs and debunks the falsehoods in the ruling mythology advanced by those in the ruling party who monopolise the ownership of the liberation war. The mythology is a “word off to the side” (Asante, 1998) because it contradicts with the facts on the ground. It parades mere fabrications about the ownership of the victory of the armed struggle. This power of this ruling mythology is that it misleads the naïve. It also unethically manipulates facts and serves of the propagators of that exclusivity ownership of the liberation struggle and not the general populace. The mythology is destructive and democratically regressive because it has adverse effects on people as it befuddles them about their nationalistic historiography. In the same line of intellection scholars such as Ranger (2004), Thram (2006), Ndlovu-Gatsheni (2008; 2009) and Manyawu (2014) have been critical of deployment of the liberation war monopolistic grand narrative to sustain its political longevity.

The musician employs the hyperbole “*Kupera kwatakaita muhondo*” (How we were depleted in the war) which is couched with the first person plural collective voice that makes the persona part and parcel of the high death toll of the people during the armed struggle. The artist’s conception

of the various points of interaction between African countries as imaginatively vivified by the above quotation orbit around the ideation of fighting together, confronted with the same suffering and experiencing the common high death rates of people during their diverse liberation struggles. These common threads bind Africans as one people with a common experiential backdrop that continue to inspire them to be together. It becomes imperative to note that the above excerpt is framed in such a way that it has a structural shift which vocalises two phases of the liberation struggle of Africa. The first category is the various wars which have been fought by African countries and then the second is the present struggle, “*Hondo huru yatinayo vakomana*” (The big war we have boys), which reminds Africans about the need to continue to fight against neocolonialists into order to realise authentic freedom which is the epiphanic call of Afrocentricity (Asante, 2007). This might allude to the apartheid South African struggle for independence because by this time South African had not attained independence is concerned. Reading from this angle, Mapfumo is ideologically conscious of the state of the African continent in as far as knowing the countries which have attained and not attained independence. His quest is to see a free African continent free from the shackles of colonialism. This potentially points to the wars against neo-colonialism which to the above lyrical lines is characterised with poverty and the assassination of authentic African nationalists such as Samora Machel. The lyrical position that Machel died because of his desire for peace explains the ruthlessness of the neo-colonial and apartheid system. It can be established that Mapfumo trumpets a Pan African conception of patriotic consciousness in which the love of the country is synonymous to the love of the continent.

The song makes a repetitive ideational trope about the need to ‘remember’ ‘*Torangirira*’ (Let’s remember) and ‘*Rangarirai*’ (Remember) as lyricised in the above excerpt. The discourse of remembrance is ideological deployed by the artist to instructively accentuate the imperativeness of revisiting the experiences of the struggle. This call for retrospection is imaginatively vocalised by Mapfumo to revisit and prioritise experiential legacy of the African liberation wars in the quest to shape Africa’s present and future ‘liberating consciousness’ (Asante, 2007). The call ideological underscores the necessity for Africans to grasp the distinctive particularity of their liberation struggles as a people of equal ontological standing to the rest of the world. This song, thus, speaks to the need for Africa to reconstitute itself as a legitimate centre of highly consecrated liberating consciousness that entails not only revisiting and re-inscribing the African legacy of the liberation

struggles in the present but also envisioning a redefined and reconfigured liberating consciousness. It also entails dismantling the mythic basis which has and continues to discombobulate African liberation consciousness chartered by imperialists' attempts to divide African nation-states. Mapfumo's conception on the past, therefore, is that rather than being taken as a misplaced desire to march forward to; the past should be taken as an avatar for reconciling Africans into the legacy of the liberation struggle. His tone pulsates with the intellection that past should be a source for conceptual re-accrediting and re-acustoming of African liberating conscious. In simple terms, the African experiences should be the source for interpreting its people's liberation initiatives. This imperative is essential in re-igniting, in African people, the power to believe in the unique legacy of their diverse liberation struggles.

Mapfumo articulates a lyrical ideology that trumpets the need for African countries to continue to assist each other in their various liberation struggles. To actualise this, the artist deploys the vocables that are a melancholic which spurred encouragement:

Ha-a iye here iye iye
Ho-o yere-e iye iye iyaho
Vatumirei, vatumirei vatumireiwo zvombo (Send to them, send to them send to them
weapons)
Vatumirei kuAzania (Sent to them in Azania)
Vatumirei kuNamibia (Sent them Namibia)
(Mapfumo, 1988, *Zimbabwe-Mozambique*)

The above excerpt is framed in an instructive tone that appeals to the various African countries, potentially the independent ones, to stand in militarily solidarity with their fellow African sister-nations in assisting them with weapons. The reference to *Azania* (South Africa) and Namibia suggests that during the narrating time probably these nation-states had not yet attained independence or this can a generalisation of the African countries which had not yet attained independence. Namibia got independence in 1990 and South Africa in 1994. The trans-national voice of the persona has a pleading tone captured by the complement /-wo/ imploring the independent Africans to assist fellow African countries. The beneficiaries would be ANC and PAC liberation movements of South Africa as well as SWAPO in Namibia. It can be established that the artist's conception of Africa/an African continental to enable him to speak of a unified

Africa/Africans. He trumpets a lyrical Pan African ideology which is conscious that an accentuation on differences of Africans serves imperialist's objective of splitting Africans to dominate and control them whereas the emphasis on common threads, unifying principles and identity of people African descent serves African objective of discovering harmonious point of interaction between people of African descent (Ani, 1980).

5.4.1.2 Lamprooning neocolonialism

It is imperative to note that Mapfumo's music emblematises the various stages that nationalism in Zimbabwe and on the African continent has undergone. His music has creatively diagnosed the various expressions and implications characterised with nationalism in Zimbabwe at various time intervals. This is spurred by the verity that Mapfumo's songs intervenes in, transact and exerts influence on the societal proceedings. In *Varombo kuvarombo* (1989) (The poor to the poor), Mapfumo generates a narrative that provides substitute imagery of what life can be for the black majority if the economy was well managed. Notable in the song is a veiled interrogation of the post-independence state-leaders "to rise to the responsibility, to the challenge of personal example which are the hallmarks of true leadership" (Achebe, 1983: 1). The voice of the song is that of insisting on the need to uphold accountability and transparency as the fundamental linchpins in crafting a just and free post-independence nation-state. This song is within the same ideological ambit with another musical composition entitled *Corruption* (1988) by Mapfumo. While *Corruption* (1988) lampoons the pervasiveness of corruption which has clouded every sphere of the nation; *Varombo kuvarombo* (1989) (The poor to poor) is piercingly concerned with the absence of a shared economy as underscored by lyrical lines below:

Varombo kuvarombo (The poor to the poor)
Vapfumi kuvapfumi (The rich to the rich)
Ndiwo magariro atisingade (That is the style of living we do not want)

Unmistakable in these lyrical lines are revelations of a stratified caste nation whose dogma is that of separating the poor and rich people in the country. The artist visualises a scenario in which Zimbabwe has become a class-conscious nation which is characterised by the discrimination of

the poor people. The internal rhyme in the first two lyrical lines of the above excerpt generates a euphonic effect on the listeners such that attention is given on the emphasis of the need to resist classism. The response in the last line of the above lyrical lines is ideologically cast in an apostrophised plural collective voice couched with an instructive or reproaching tone to capture the dissenting voice of the nation. The diction '*atisingade*' (which we do not want) is syntactically posed with a declarative tone to overtly register protestations against the economic stratification of the nation. It is evident therefore that this song is a critique of the ruling elite's system of governance which is marked by a deliberate relegation of the masses in pursuit of invidious and nefarious elitism.

In light of the above, the location of the voice reveals a lyrical conversation between the rulers and the ruled. It displays the attitude of the masses towards their government suggesting democracy. The artist subscribes to the politics of below in which the ordinary people have a stake in the democratisation agenda of their nation. He exhibits a profound inclination to the nation rather than the state. In other words, Mapfumo operationalises art that exposes the grievances of the voiceless thereby being critical to the ruling regime. He is against spurious patriotism on the part of the state-leadership because this kind of patriotism is characterised the pretence to be for the people but not for them.

Mapfumo expresses his wish for the happiness of all in the country. He is against an economy that benefits only a few. His wish is ideologically veiled with an indirect request for a complete change of the system of governance, that is, from a classist society to a classless society. The artist expresses his concern for the ordinary populace in the following excerpt:

Dai ndine mari (If I had money)

Hama dzangu dzaidada (My relatives would be proud)

Dai ndine pfuma (If I had wealth)

Hama dzangu mune rugare (My relatives would have happiness)

The parallelism in the above lyrical lines generates a euphonic effect that draw the listener or reader closer to the communicative potency of the song. The desiring language of the artist indirect

request for wake-up call on state-leadership to prioritise the welfare of the general Zimbabwean populace. The thought provoking wishful language of the musician marshals a political discourse that the sole objective of good governance is the satisfaction of the people's needs. A closer look at the above excerpt is an affirmation that the satisfaction of the masses' needs guarantees the citizens' happiness. The diction '*mari*' (money) which is preceded by its metonymy '*pfuma*' (wealth) is given lyrical tempo by the use of the commencing condition '*Dai*' (if) to imply the absence of money or wealth. Interestingly, the money or wealth is pictorially absent to the relatives of the persona. The use of this family motif is in a relational cast to frame a kinship relational scheme. The syntactic insertion of the possessive of ownership which is framed in a plural morphological construction '*dzangu*' (mine) cast in the repetitive substantive phrase '*Hama dzangu*' displays how close the persona is to the relatives. These relative are profoundly dear to the persona. Emblematically, the persona's relatives are the ordinary Zimbabwean populace. The fact that ordinary people do not have money or wealth thematises the prevalence of poverty in the nation. Thus, the musician visualises life through the lyrical lenses of stratified society in which the masses are veritably poor and a few individuals are rich. Mapfumo has a communitarian view of the economic affairs of the nation. He adopts a 'human factor approach to development' (Chivaura, 1998; Mararike, 1998) in which the behaviour of the leaders should be endowed with the behaviour which visualises leadership as a responsibility rather than a profession (Muwati, 2004).

Drawing attention from the above, the artist unleashes veiled vituperation on state-leadership to meet the needs of the masses, as he exposes the popular dissatisfaction with the government's performance. The diction '*rugare*' (happiness) and '*dzaidada*' (would be proud) do not imply the absence of happiness and self-dignity but popular disillusionment in the nation at the macro level. It becomes imperative to note that the decisive moment in which the song is responding to is the period of disillusionment in which the masses felt betrayed by their ruling elite who were pursuing their self-aggrandising agenda when the ordinary people were languishing in abject poverty. This disillusionment is what wa Thiong'o (1993) referred to as the 'flag independence' which was characterised by the 'pitfalls of national consciousness' (Fanon, 1963).

Mapfumo is piercingly disturbed by lack of economic independence. The attainment of political freedom for Zimbabwe in the artist's visualisation has not yielded the desired economic transformation. In other words, there are no fundamental economic changes which have happened which can transform the lives of the ordinary people. The lyrical lines underscore the musician's exasperation:

VaMapfumo vacho (Mr Mapfumo)
Vakanga vasina mari (He did not have money)
Chikonzero chacho (The reason)
Takanga tiri muRhodesia (We were in Rhodesia)
Munoziva mose (You know all of you)
Rhodesian yaidzvinyirira (That Rhodesia was oppressive)
Honaiwo nhasi (See today)
Honaka tiri varombo (Kindly, see that we are poor)
Honaiwo nhasi (Please see today)
Honaka hatina mari (Kindly, see that we do not have money)
(Mapfumo, 1989, *Varombo kuvarombo*)

The lyrical lines above proffer a retrospective reflection of the roots of the current economic situation which characterises the independent black majority. The message in the above excerpt is unambiguous in the manner in which it exposes the neo-colonial tendencies of the postcolonial Zimbabwean society. The historical allusion to the oppression in colonial Rhodesia reveals the extent to which the masses were economically marginalised during the colonial era. This becomes an indirect suggestion by the artist for the need of equitable sharing of resources in the independent nation which is characterised by black empowerment. The plural collective voice of the persona shows that the artist was also similarly affected by the oppressive colonial regime. The juxtaposition of the past and the present in which the present epoch is framed with the initial linkage enabled by the affix */Hona-/* affirms that the transition from Rhodesia to Zimbabwe has not brought any fundamental changes.

In the eyes of the artist, it is shockingly sad that the anticipated economic freedom has not been realised in the post-independence phase. He sings:

Nhasi yave Zimbabwe (Today it is now Zimbabwe)
Chokwadi tasununguka (Truly we are now free)
Zvino chasara chii? (What is now lacking?)
Imari yatiri kushaya (Is the money we care lacking)
Vatongi veRhodesia (The rulers of Rhodesia)
Ndivoka vachine mari (Those are the one who still hold the money)
Nevamwe vatema (And some blacks)
Honaka vanoba mari (Kindly, see they steal the money)
(Mapfumo, 1989, *Varombo kuvarombo*)

With these lyrical lines, Mapfumo ironically satirises the failure of the post-independence state to deliver the desired economic transformation. The diction ‘*chokwadi*’ (truly) legitimises the independence of the nation-state. However, the preceding rhetorical question “*Zvino chasara chii?*” (What is now lacking?) imaginatively reconsiders the kind of independence that the nation has attained. The plural collective response of the nation of the lack of money ideologically signals the attainment of only political independence and not economic independence. The historical allusion that the rulers of Rhodesia are the ones who still hold the money suggests the neo-colonial tendencies of the colonial white minority in the post-colonial nation-state. Shockingly, few black elites have joined the bandwagon of the white rich minority by amassing wealth through corruption. The manner in which the black elites are stealing the wealth of the country is captured in apostrophised present tense “*Honaka vanoba mari*” (Kindly, see they steal the money) to call for state-leadership’s attention of theft and embezzlement. Thus, the artist operationalises art that exposes the state of the neo-colonial state which is fearing kleptocracy.

Mapfumo advocates for collectivism philosophy as a catalyst for economic transformation. He is convinced that a government which does not embrace cooperation and unity as the vital codes for successfully building a shared and sustainable economy is economically doomed. He underscored this political discourse in the following lyrical lines:

Hurumende yedu (Our government)
Inoda mushandira pamwe (It needs cooperation)
Kana iri nzara (If it is starvation)
Yototiuraya tose (It will kill us all)
Kana tichiguta (If we are to be satisfied)

Totoguta tose vatema (We all have to be satisfied black people)
Saka vatema vose (So all the black)
Ngatibatsirane tose (Let us help each other)
(Mapfumo, 1989, *Varombo kuvarombo*)

From the above, the artist advances a Marxist socialist ideology to governance. The diction ‘*nzara*’ (starvation) is syntactically framed preceded with the condition ‘*kana*’ imaginatively revealing the need for collective suffering. This implies that the artist is embracing a communist philosophy and praxis. In the last two lyrical lines of the above excerpt, Mapfumo encourages the black people to help each. This lyrical ideology advances exclusionary politics which engenders a racist class-conscious society. The obsession with blackness can be read as the influence of the negritude sensibility on the psyche of the artist.

5.5 The political history of the economic adjustment: An overview

The economic adjustment era has been punctuated by a series of ideational and conceptual disputations which provide the historical anchor in the exegesis of patriotic renditions. The 1990s marked the erosion of the social services triggered by economic duress due to the natural disasters and largely the implementation of the IMF/World Bank ESAP in 1991. The economic threat was in the form of a series of droughts from 1992 to 1995 resulting in declining agricultural productivity causing a drastic fall in exports which gave rise to unsuitable fiscal deficits due to falling tax revenues. All these realities resulted in high employment rates and increased informal employment. Hawkins in Kanyeze (2009) statistically confirms that from 10 percent in 1980, unemployment surged to 40 percentage in 1990. This reveals that enormous numbers of people were retrenched due to the closure of numerous industries because public spending was cut in consonant with the structural adjustment policies. Raftopoulos and Mlambo (2009:91) attest that “by 1994, government statistics revealed that 20, 710 workers had lost their jobs since the beginning of ESAP; the ZCTU estimated the figure to be over 30, 000.” In other words, unemployment rose from 32.2 percent in 1990 to 44 percent in 1993 (*ibid*). Economically, the average growth deteriorated from 4 percent to 0.9 percent in 1991 and recovering to only 2.9 percent in 1998 (Kanyeze, 2009).

While the 1991 implementation of ESAP in Zimbabwe was meant to deal with the downward spiral of the economy, its liberalisation aim did not manifest. The programme was meant to advance economic development by cutting budget deficit simultaneously encouraging the private sector as well as foreign direct investment enhancing trade liberalisation. Shockingly, the crisis which was intended to be solved by the structural adjustment policies was not abated rather it was exacerbated by wage cuts, reduced subsidies and curbed social spending (Chattopadhyay, 2000). The effects had grievous ramifications on the health and education sector since they became casualties of the afore-discussed retrenchments. This resulted in government instituting cutbacks in health subsidies making health services inaccessible for the generality of the people. In the education sector, fees were enacted and reduced the enrolment levels. These changes had devastating ramifications on standards of both the health and educational spheres. The quest to align with the principles of the structural adjustment policies resulted in the deregulation of prices and the removal of subsidies on basic consumer goods causing severe hardships for the generality of the citizens since the prices of commodities rose to unprecedented levels while the wages of workers declined. The crisis triggered popular dissatisfaction with the black government's performance resulting in war veterans demanding massive pension rewards and huge payouts were rewarded to them which were not in the first place budget for in the national budgetary fiscal resources. This fiscal anomaly had far-reaching ramifications on the macroeconomic standing of the country. Thus, the implementation of ESAP became an uncongenial public policy with devastating ramifications on the human condition.

5.5.1 Patriotic renditions of the economic adjustment period

Having established the historical anchorage of the economic adjust dispensation, this segment analyses Chimbetu's songs *Pane asipo* (1997) (Somebody is absent) and *Zimbabwe* (1998). His songs are examined as a mode of art that constitute a critical engagement with the ideational and conceptual contestations of the economic adjustment period which broach diverse versions of patriotic consciousness.

5.5.1.1 Remembering the liberation war fighters

In *Pane asipo* (1997) (Somebody is absent), Chimbetu bemoans the absence of his fellow comrades at the celebrations of the attainment of independence and yet these are the guerrillas who made that independence possible. This is underscored in the following lyrical lines:

{Gungano ramaita iri, (The gathering which you have done)
Pane vamwe vasipo (They are others who are absent)
Mabiko ataita aya (The feast which we have done)
Pane vamwe vasipo (The gathering which you have done)
Kuguta kwataita uku (The satisfaction that we have had)
Pane vamwe vasina} X2 (There are others who are not)
{Tatadza kukanganwa isu (We have failed to forget ourselves)
Kukanganwa takoniwa} X2 (Forgetting have we been unable)

This excerpt is apostrophised to directly address the contemporary leaders in a veiled protestation of their failure to honour the guerillas who died during the armed struggle. The song trumpets the ideation that the “past should not be used as a means of escaping the present but as a way of facing it. [In fact] a look at yesterday is only meaningful if it is meant to illuminate today and tomorrow” (wa Thiong’o, 1972: 41). For this reason, the passive voice which is framed in present tense highlights the immediacy of the event that has happened in which only the living combatants have been appreciated. The passivisation ironically removed the people who made the party possible. The people who made the party possible who are absent is emblematic of the guerrillas who died during the liberation struggle. The nominalisation of *Gungano* (gathering) is a nominal creative equation derived from the verb *kuungana* (to gather) innovatively engineered to mainstream the absenteeism through the juxtaposition of the present and the unavailable. The nominalisation of *Mabiko* (The feast) that is couched with a passive voice also focalises unavailability. This makes absenteeism a lyrical architecture deployed by the artist to recognise the martyrs of the liberation struggle. It becomes imperative to note that the macro-setting to which the song responds to is the issuing of \$50 000 gratuities. In this respect, the artist is creating space for the departed by raising the consciousness through their fellow living compatriots. Thus, the song vocalises a political discourse that orbit around the spiritual and physical welfare of the departed guerillas and their families respectively. The diction *kuguta*, *mabiko* and *gungano* capture celebration, satisfaction, fulfillment, euphoria, contentment financially realised through receiving the \$50 000 for the living

combatants. The end rhyme *vasipo/vasipo/vasina* which is couched with a near demonstrative *iri, uku, aya, isu* shows the immediacy of the need for the remembrance or recognition of the cadres who died in the armed struggle.

The generative power of the phraseology *Pane vamwe vasina* (There are others who are not) is ambiguous. Besides the departed guerrillas, the phrase captures the marginalisation of some war veterans. This becomes a subtle protestation interrogating the credibility of the criteria which was used in selecting the heroes and heroines who fit to be given the war gratuities. The repetition of *kukanganwa* (to forget) which is preceded by a first person plural collective voice of nation or war veterans. The plural morpheme */ta-/* makes the persona and Simon Chimbetu part of the freedom fighters. This interlocks with the already existing facts which confirm that he is one of the war veterans.

To accentuate the imperativeness that the conception of independence jubilation cannot be complete without the recognition of the departed combatants, Chimbetu deploys pseudonyms as lyrically underscored below:

Jojo akasarako kusango (Jojo was left in the forest)
Connie akasara ikoko (Connie was left there)
Lovu akasarako kuhondo (Love was left in the war)
Jona akasara ikoko (John was left there)

The above excerpt is characterised with a shift of voice. The first stanza has passivisation and nominalisation whereas the second stanza has an active voice. The pseudonyms are gendered because the above lyrical lines are assorted with both commonly known feminine *Connie* and *Love* and masculine epithets *Jojo* and *Jona*. This presents a state of equilibrium in the male and female combatants who participated in the liberation struggle. This version of patriotic rendition is inclusive in its departure from the monolithic conception of freedom fighters. The song presents a subaltern voice that protests for space of recognition for the marginalised war veterans whether dead or alive; male or female who received gratuity or not. The end rhyme *ikoko* (there)/*kusango* (to the forest)/*kuhondo* (to the war) which are framed with parallelism shows the location of the

place of death for the departed combatants. The reduplication of the far demonstrative *ikoko* (there) juxtaposes farness of the graves and the nearness of the living combatants emblematic of the recognition they have received. The euphemism 'akasara' (s/he remained behind) is consistent with the Shona epistemological and ontological assumptions on death. The euphemism captures what Mbiti (1990) conceptualisation of the deceased as the 'living-dead'. This shows that the departed combatants within the Shona organic cosmology are alive watching over the living combatants hence the need for the living war veterans not to forget their departed counterparts. Their recognition of discarded graves calls for reburial and cleansing ceremonies for cadres scattered in the wilderness.

The repetitive reference to the wandering spirit of the departed heroes and heroines is a metaphysical allusion charged with ideational consciousness of the Shona/African cosmology. The Shona people's cosmological premise rests on the belief that the black people do not die but they live forever those who have departed from the space of the living have gone to the place of the living-dead or living-departed:

{Mweya wadzungaira mweya (The spirit is wandering spirit)
Mweya wadzungaira} X2 (The spirit is wandering)
{Mavaudza mai vake here (Did you tell her mother?)
Kuti mwana wenyu akashaikaka (That your children died)
Akafira kusango kure (Died in a distanced forest)
Nyika dzisina naniwo} X2 (In the land without anyone)
{Makumbira kudzinza rake here (Did you request to his ancestral lineage)
Kuti tambirai mwana uyu kani (That kindly receive your child please)
Mupei pekugara azorore (Give him somewhere to rest)
Igamba rehondo} X2 (He/she is a hero/heroine of the war)
(Chimbetu, 1997, *Pane asipo*)

The restless spirit is a Shona/African ontological conception that if the spirit of the living-departed is not afforded a decent burial it remains wandering until it's granted. The remissness to afford deceased decent burial attracts grievous ramifications on the living. For the nation, it attracts national *Ngozi* (avenging spirit) characterised with droughts and other misfortunes. Thus, the song by alluding to this metaphysical reference, the song subtly chastises the living combatants from which the leaders of the post-independence Zimbabwe are part of. The artist deploys the family

motif to vocalise the imperativeness of affording the deceased combatants decent burial. The rhetorical questions in the above excerpt are premised on the need to consult and inform the mother and ancestral spirits of the departed combatants. Taping from the zeitgeist, this is potentially directed to the Mugabe government and the Ministry responsible for the war veterans. This might explain the establishment of this ministry by the Mugabe regime. The rhetorical questions can be read as interrogative of the state leadership on what they have done about the deceased freedom fighters. This explains why in the latter years of Zimbabwe, the nation witnessed the *Chibondo* and *Changara* excavations of reburial of war veterans who died in the Mashonaland Central.

The repletion of '*sango*' (wilderness) is ideologically value-laden. *Sango* (wilderness) as a musical oeuvre or motif permeates numerous musical compositions under exegesis. The Shona epistemological and ontological position on the significance of the wilderness asseverates that *Sango rinopa waneta* (The wilderness rewards when you are exhausted). This position accentuates the imperativeness of perseverance when embarking on any life-enriching enterprise. Interesting is the realisation that in musical compositions under exegesis, the wilderness emblematises diverse ideational and conceptual emplacements. In the context of the liberation war, it purveys the discourses of concealment of allies and foes particularly the binary function of these entities. For the ally it is good as it is characterised by survival, victory and outwitting the enemy whereas the foe's peculiarities are negatives which encompass deception, promotes stalking, defeat or death of comrades. The *sango* (wilderness) can also be conceptualised as battlefield which is punctuated with death, injury, loss, victory, celebration and praxis. Geographically, *Sango* represents the flora and fauna. However, the dominant ideation in most of the song under analysis is the diachronic context which emblematises *Sango* as a battlefield in the liberation struggles especially the first and second *Chimurenga*. Thus, it is largely vocalised as a physical and psychological field of combat assorted with uncertainty, danger and restlessness. In others words, it is the venue of the battlefield affirming that there are heroes and heroines who died in the battle in the case of the song *Pane asipo* (Somebody is absent). The fact that the musician asks questions eighteen years later after the attainment of independence potentially shows the neglect by the leaders. This remissness is symbolic of betrayal and disillusionment.

The musician's tone is both concerned and confrontation to sympathise with the deceased families and interrogate the leaders. The diction '*akashaika*' (he passed away) captures the ideation of missing, disappearance and also euphemistic of death. This is emblematic of psychological trauma considering that the disappearance is contextualized within the context of the need to inform the family about the death of their child. The song vocalises the mother missing the child and the mother is representative of the family. The mother in Shona cosmology is the womb of life. The ancestors of the deceased are the owner of the departed combatant. As such, they ought to be informed about what happened to their child. Failure does to that attracts spiritual punitive ramifications. What can be established from this song is an affirmation that Chimbetu's object of allegiance here are freedom fighters and their families. His conception of patriotic consciousness orbit around being the voice conscience for the departed guerillas and the marginalised few who did not benefit from the war veteran gratuities. His conception of a good state-leadership is that which recognise both the departed and the living guerillas in which it must be mandatory that the deceased be rendered decent burial and assist be given to their families.

5.5.1.2 Revisiting the liberation war experiences

In *Zimbabwe* (1998), Chimbetu reconceives the liberation war experiences. He formulates the imaginative images which capture the experiential situations which the participants of the liberation struggle had to go through in the course of the war. His lyrical re-conception of the history of the armed struggle is inspired by a veritable personal background in which he is one of the contributors to black emancipation. Muwati, Gambahaya and Mutasa (2013: 109) confirm that "Chimbetu is a former combatant of Zimbabwe's liberation war who fought in the 1970s." This positions him as an eye witness with firsthand information of events which happened in Zimbabwe's liberation war history. In the opening gambit of the lyrics of his song, Chimbetu frames a syntactic pattern which evokes a lyrical ideology that makes one rethink about the liberation struggle. This syntactic pattern is rendered possible by the use of the past perfect tense enacted through apostrophe. This is underscored in the following prologue of the song:

Zimbabwe iyoyi (This Zimbabwe)
Yanga yanditora moyo (It had taken up my heart)
Taida kusvika Gairezi (We wanted to go to Gairezi)

Tobvunza masvikiro (And ask the spirit medium or we ask how to get there)

The power of the apostrophe '*iyoyi*' (this) as a rhetorical construction is that it brings the listener's attention closer to the word Zimbabwe. The immediate question is that which Zimbabwe the musician is making reference to. This question makes the audience to contemplate on the possible events to follow in the lyrical thought provoking infrastructure of the song. The syntactic pattern framed in the past perfect tense, in the second line in the above excerpt, positions twofold synthetic thinking which is '*yanga yandi-*' (It had) or (about to but not). A combination of these possible deductive reasoning presents an existential scenario in which the persona is regretting about participating in the liberation struggle due to the failure of the post-independence dispensations to yield the anticipated outcome. Another line of intellection is that the artist might be actually remembering the time in which his life in the armed struggle was at risk. These synthetic lines of intellection can possibly be answered adequately by avoiding a fractional interpretation of the lyrics. It becomes imperative to analyse the musical passage of this song as a whole. The idiomatic expression '*ku-tora moyo*' (Taking up the heart) in line three captures the undeviating interest or love for Zimbabwe which when couched with the earlier mentioned past perfect tense creates reasoning that the interest and love had been interrupted by something or the interest and love stopped when something unforeseen happened. The immediate question that comes to the listener's mind is that what had happened that is creating a regretting attitude in the artist about the country or nation-state he used to love or which he was about to die for. He releases this song in the late 1990s that is characterised by the genesis of a deepening economic crisis. This state of affairs might have made Chimbetu to be disgruntled about the meaning of having attained independence. Affected by this development 'he sings against an 'exhausted nationalism' that fails to offer any hope to a besieged citizenry (Muwati, Gambahaya and Mutasa, 2013: 109).

The song is syntactically framed in a plural collective voice rendered possible by the initial linkage starting with the letter /T-/. This type of voice makes the artist an active player in the process of chronicling the country's liberation history. The hydrological allusion to *Gairezi* imaginatively constructs the pictorial images of the paths used by the guerillas in their expedition during the liberation struggle. The allusion to this river *Gairezi* which is couched in a manner that transposes the past and future tense furnishes the artist with the musical/poetic licence to break grammatical

and syntactic rules of tenses. The transposition is a phono-syntactic tactic using sound (Shona being a tonal language) and tenses to present a veiled protest of the meaning of having attained independence after a protracted liberation struggle. The syntactic disjuncture in “*Taida kusvika...*” (We wanted to arrive...) is that we wanted/ but we did not which has a web effect of capturing the plight of the freedom fighters. To the musician, African spirituality played an essential role in the liberation struggle as the guerrillas sought guidance from their ancestors as underscored by the line “*Tobvunza masvikiro*” (And ask the spirit medium) also doubling as (we ask how to get there) as ‘svikiro’ pan for both ‘spirit medium’ and imagining on “how to get there”. The musician also affirms that the war was given ‘direction and impetus by African’ (Viriri and Tembo, 2010) spirituality. This is consistent with what Chavunduka (2001:4) submits: “when problems arise in social life [Africans] appeal to the ancestors for assistance.” This makes abundantly clear that ancestors who are the living-dead “are always involved in the affairs of their families on earth, assisting them in their struggles and warning them of any impending danger” (Ikechukwu, 2017: 37). From another perspective, the cadre was asking directions from the masses.

In first person collective voice, Chimbetu demonstrates the symbiotic relationship that exists between the guerrillas and the masses during the struggle. The operationalisation of the mass guerrilla tactic which was theoretically inspired by Mao’s guerilla tactics provided crucial information to successfully dislodge the minority settler regime. He sings:

:

Tobvunza vabereki (Then we ask the parents)
Zvikanzi fambai so (And they said walk like this)
Famba so (walk like this)
Ukwire gomo (Ascend the mountain)
Muyambuke (Crossing over)
Rambai muchifamba (Continue to walk)
 (Chimbetu, 1998, *Zimbabwe*)

From the above lines, the parents are giving directions and support to the guerrillas. It is imperative to note that the term “*vabereki*” (parents) accrued another meaning of the masses due to semantic broadening, particularly in the Second *Chimurenga*. The adoption of such a semantic modification by the guerrillas ensured the kinship-inspired relationship between the liberation war fighters and the masses in the sense that the guerrillas treated the ordinary people with respect and vice versa.

The singer captures the dialogue between the masses and the guerrillas in a reported speech. The dialogue has a web effect of creating visual imagery framed with colloquialism and a syntactic disjuncture. The diction in the visual imagery *Mukwire gomo* (Ascend the mountain), *Muyambuke* (Crossing over) and *Rambai muchifamba* (Continue to walk) reconceives painstaking experiences of the war. The discursive infrastructure of these words provided the guerrillas with psychological resources such as perseverance and resilience which were necessary ingredients for transcending tribulations of the struggle. It intensifies the severity of walking which is guerrilla modus operandi of a military operation. This shows that the traving of the combatants in the thick battle of the struggle.

The biblical allusion to Nicodemus provides the singer with the lyrical infrastructure to appreciate the vital role played by the secret and cautious collaborators of the struggle. This biblical character is symbolically characterised by privacy, secrecy and caution. For this reason, the use of the phrase “*Vana vaNicodemus*” (Children of Nicodemus) captures that the secret and cautious collaborators of the war were a clan of spies who operated in privacy with caution on the ways of avoiding to be caught by the Rhodesian Front. This potentially points to the *Mujibhas* (young men) and *Chimbwidos* (young women) who were the “eyes and ears of the guerrillas” (Martin and Johnson, 2012: 73). The two were crucial in the art of not only gathering information about the enemy but also of delivering food and clothing to the guerrillas. Chimbetu underscores this in the lines below:

Pakakomo ako (At that small hill)
Kamunoona ako (That you are seeing)
Ndipo pane (That’s where they are)
Vana vaNicodemus (The children of Nicodemus)
Famba zvakana (Travel safely)
Vanangu (My children)
Ndimi munawoka masango (You are the one with the jungle)
(Chimbetu, 1998, *Zimbabwe*)

Evident from the above excerpt is a conversation between the masses and guerrillas in which the masses responding to an underlying suggested question that was focusing on the request for directions. The phrase “*Ndipo pane vana vaNicodemus*” (That’s where the children of Nicodemus are) reveals that the persona is answering a suggested question. This establishes that the masses

played an important role in the struggle particularly in providing the necessary information which was crucial for the success of the struggle against the white minority rule. Referring to guerrillas as children bring to the spotlight the family motif. As children, the liberation war fighters were supposed to be respectful to their parents who were the masses and on the reverse, the parents were expected to cater for their children in a manner that exhibit clearly their genuine parenthood. Such a code of conduct between the masses and the guerrillas is lyrically buttressed by the song “*Nzira dzaMasoja dzekuzvibata nadzo*” (The code of conduct of the soldiers). The song provided the moral axiological vantage point particularly in reminding the moral ethos learned by the guerrillas at the time of training. Among them, the fundamental ethos inculcated into the liberation war fighters were that “do not exploit the masses among whom you operate, explain the party line unambiguously to the masses: That way they will become your allies rather than your betrayers” (Pongweni, 1982: 11). This reveals that through the lyrical infrastructure of this song, the war was morally guided. The idiomatic expression “*Ndimi munawoka masango*” (You are the one with the jungle) captures the guerrilla terrain. Notable in all this, is the affirmation that the dialogue between the masses and the guerrillas is happening during the execution of the war.

5.6 The political history of the decade of crisis: An overview

This segment locates the discussion of the versions of patriotic consciousness within the context of the dispensation that has come to be known as the ‘decade of crisis’ or ‘Zimbabwean crisis’ or what Bond and Manyanya (2002) call ‘Zimbabwe’s plunge’ whose dates controversially orbit around 1998 to 2008 (Raftopoulos and Mlambo, 2009; Cortart, 2008) or 2000 to 2010 (Muwati, Gambahaya and Mutasa, 2013 and Chinouriri, 2014). The aphorisms of ‘crises in the nation’ and ‘a nation in crises’ have become descriptors of the reality on the ground. The period is characterised by unprecedented socio-economic crises. Raftopoulos and Mlambo (2009:203) confirms that “as the economic crisis deepened in January 1998 food riots in response to the steep rise of in the cost of mealie meal, erupted in the capital city and small towns” punctuated by “a steep decline in industrial and agricultural productivity, the historic level of hyperinflation, the informalisation of labour, the dollarization of the economic transactions, displacement and a critical erosion of livelihoods” as well as the near collapse of the banking sector, acute levels of unemployment, shortage of water and electricity in the cities, non-collection of refuse that triggered the outbreak of diseases like cholera in 2008 and an increase in HIV AIDS related

diseases (Coltart, 2008). The nation's woes were triggered by diverse political and economic forces, which include among others, the vestiges of ESAP, "the unbudgeted for war veterans gratuities in 1997, the financially costly involvement in the Democratic Republic of Congo war, the land reform" (Masaka, 2011:1) coupled with political violence during the 2000 parliamentary elections, "operation *Murambatsvina* (Restore Order) and the infamous price controls that gained control in 2007" (*ibid*: 11). Tendi (2016:7) contends that "the crisis in Zimbabwe cannot be attributed to one single cause but to a trajectory of events, dating from the attainment of independence in 1980." In the same context, Muwati, Gambahaya and Mutasa (2013:117) observe that "from the 1990s and beyond, the economy takes a debilitating downturn. What eventually comes to be known as the 'decade of crisis,' that is 2000–2010, has its genesis in the 1990s." Despite the convergence of opinions that Zimbabwe was facing a crisis, there is no consensus either on the causes or the genesis of the crisis.

The socio-economic upheaval resulted in the formation of a political party known as MDC led by Morgan Tsvangirai which gave alternative political voice to the deepening crisis. The fact that MDC was receiving financial aid from Britain created an entry point for the ruling ZANU-PF party to criticise it as a Western inclined political party. Tendi (2016: 9) confirms that "the MDC was accused of being a Western-sponsored party, bent on reinstating white colonial rule in Zimbabwe." Raftopoulos's (2005:163) shares similar sentiments that "for the Mugabe regime, the emergence of the opposition MDC in 1999 was a manifestation of foreign British and white influence in Zimbabwean politics." This mantra "resonated with poor war veterans who then descended on white farms, assaulting, evicting and even killing farmers and their black farm workers" (*ibid*). This shows that criticism levelled against MDC was largely endorsed by the war veterans, as they regarded it as fostering an imperialist agenda to dismantle their revolutionary establishment.

The opposition faced a plethora of impeding difficulties particularly the politically motivated harassment of their supporters by "ZANU-PF supporters [who] carried out widespread state-sponsored violence and terror. Human rights violations, including rape, beatings, torture and mutilation were perpetrated against leaders and supporters of the opposition" (Clemens and Moss 2005: 21). Raftopoulos and Mlambo (2009:229) confirm:

It was a violence that preceded the presidential runoff at the end of June that plunged the country into further political uncertainty. The violence inflicted by the ruling party on the electorate, as a punishment for its loss in the March election and as a warning against the repeat of such a vote. Faced with this widespread violence, MDC candidate Morgan Tsvangirai withdrew from the runoff, signaling a universal lack of recognition for Mugabe's resulting solo victory.

The above quotation confirms the political violence which took centre stage in the Zimbabwean electioneering terrain triggered mainly by the ZANU-PF party in order to discipline the voters who had voted for MDC. In fact, faced with the humiliating defeat by MDC, ZANU-PF mounted Operation *Mavhotera papi?* (How did you vote?), in which those who voted for MDC were arrested, tortured and killed (Solidarity Peace Trust, 2008). This prompted MDC to withdraw from the 27 June 2008 elections, with Robert Mugabe reinstating himself as a winning President.

The period is also characterised by controversial state policies. One of these policies is what has come to known as the land reform programme on the ZANU-PF side but among the critics, it's labelled as land seizure. This derogative labelling is spurred by the realisation that the implementation of this policy has had devastating ramifications on the productivity of the agricultural sector (Raftopoulos and Mlambo, 2009). This haphazard implementation of the land redistribution exercise had grievous costs on the state of the agricultural sector which is the hub of the Zimbabwean economy. However, Tendi (2016:8) confirms the reasons which motivated the ZANU-PF regime to abruptly implement "FTLRP, initiated by government from 2000, was meant to correct land ownership imbalances that the 'willing seller, willing buyer' 1979 Lancaster House Agreement had failed to do." This reveals that in the context of the Mugabe regime the policy was intended for redressing the racial disparity in terms of land ownership which was continuously hindered by the dictates of the Lancaster agreement. In this context the "government systematically evicted [white] farmers throughout the country [ordering] the police to arrest white farmers who ... occupied ... land and allocated the most productive farms in the country to [ZANU-PF political elites], judges [and] army commanders" (Coltart, 2008:15). This land occupation policy received detrimental criticism, especially from the European nations because the policy targeted mainly the removal of their citizens, the white commercial farmers. Raftopoulos and Mlambo (2009:218)

affirm that the “response of Western governments to human rights abuses accompanying the land occupations was to impose a series of what were called targeted sanctions against selected individuals in the Mugabe regime.” This reveals that the land occupation spurred the imposition of the sanctions on Zimbabwe in which in “US government passed the ZIDERA, while ... EU and Australia imposed travel and asset sanctions on ...key individuals either evolved in human rights abuses or profiteering under the Mugabe regime” (Raftopoulos and Mlambo, 2009:218). These embargoes created hindrances for Zimbabwe to access “finance and credit facilities from the US and multilateral institutions. Zimbabwe’s relations with agencies such as IMF, World Bank and the African development bank was affected” (*ibid*).

5.6.1 Patriotic renditions of the decade of crisis

The preceding historical infrastructure, which is contextured with ideological contestations provides an interpretive context for grasping patriotic renditions as evoked by *Zimbabwe-centred musical texts*. In order to achieve the goal of this segment this section analyses musical texts from diverse artists. From Mapfumo the focus is *Ndiyani waparadza musha?* (Who has destroyed the home?), *Mamvemve* (tatters) (2000), *Disaster* (2000), *Zimbabwe* (2001), *Masoja nemapurisa* (The soldiers and the police), *Pasi inhaka* (The earth is an inheritance) and *Musatambe nenyika* (Do not play with the nation). As for Chipanga, this segment engages his songs *Zvaita Nyika* (What the nation has become) (2009) and *Sahwira wenyika* (A friend of the nation). It also brings into view the songs by Madzora, Chingaira and Mbare Chimurenga choir which are *Famba Tsvangirai* (Walk Tsvangirai), *Hondo yeminda* (The war for land) and *Muri Musoja* (You are a soldier) respectively.

5.6.1.1 Interrogating economic imbroglio

The crisis which Zimbabwe went through in what has come to be known as the decade of crisis or the Zimbabwean crisis on the scholarly fraternity has received a profound lyrical deliberation on the musical landscape. Musicians such as Thomas Mapfumo and Hosiah Chipanga, have unleashed both overt and subtle protestations against the state. Their songs which include *Ndiyani waparadza musha?* (Who has destroyed the home?), *Mamvemve* (tatters), *Disaster* and *Zvaita Nyika* (What

the nation has become) are a pictorial episteme that “intervenes and exerts influence on discussions taking place in” (Thorsen, 2004: 9) the nation on the economic state of affairs in the decade of crisis. These musical compositions trumpet the exigencies that “is it possible to hear when a [nation-state] is changing? Yes, in fact, sound-in the form we call music-plays an important role in the life and development of [nation-states]... [Because] music has social [, economic] and political features” (Thorsen, 2004: 9). For this reason, against a crisis that was marked by drastic, deplorable socio-economic troubles which triggered misery in many Zimbabwean citizens, it is interesting to reflect on these musicians’ satiric interrogation of the nature and magnitude of the economic turmoil interlaced with political convulsions in the nation.

A titular juxtaposition of the songs released in the decade of crisis and at independence exhibits the extent to which nationalism has transmogrified over the years. Divergent from the titles such as *Chitima cherusununguko* (The freedom train) (1980), *Tiri kupemberera Zimbabwe* (We are celebrating the birth of Zimbabwe) (1980), *Varwi veZimbabwe* (Zimbabwe’s freedom fighters) (1980), *Zimbabwe yevatema* (Zimbabwe for the Blacks) (1980), *Rakarira jongwe* (The rooster prevailed) (1980) and *Farirai Zimbabwe* (Be happy for Zimbabwe) (1982), which celebrate the collapse of Rhodesia and glorify the incoming black Mugabe regime, the ex-combatants and the nation-building stance couched with the socialistic ideological thrust; in the decade of crisis and through his titles, Mapfumo mirror dysphoric tempestuous economic paroxysms. In songs *Ndiyani waparadza musha?* (Who has destroyed the home?), *Mamvemve* (tatters) and *Disaster*, Mapfumo reflects on the socio-economic fluctuations which characterised the period 2000 to 2010; the deplorable living conditions which made life excruciating particularly for the ordinary people. This horrendous state of affairs permeates his musical compositions in a manner that ridicules the state leadership with satire and sarcasm. To Mapfumo, this agonising unendurable situation besmirches the attainment of independence. This transmogrification of nationalism makes Mapfumo asserts in an interview with the researcher that his music “seeks to give voice to the voiceless [by] focusing on the grievances of the people who are oppressed or exploited.” In other words, Mapfumo redefines and reshapes his conception of nationalism in the decade of crisis as he unleashes a cantankerous criticism that exposes the spurious nationalistic expression of the Mugabe regime during the decade of crisis. The spuriousness is ideologically hinged on the egoistic use of

liberation war credentials by the nationalistic state leadership for their self-perpetuation as an enterprise to remain in power.

In the above respect, the title of the album '*Chimurenga Explosion*' on which the songs *Mamvemve* (tatters) and *Disaster* appear reflects disillusionment in which the fruits of the liberation struggle are far from being realised. The album's nomenclature symbolically signifies a sudden rupture of people's emotions about the liberation war promises which have not been fulfilled. In the same line of intellection, Mazuruse (2010:7) articulates that the "failure by most of Africans governments to fulfil pre-independence promises in the post-colonial era led to a lot of disgruntlement among the masses." The title of the album can be read as a sudden explosion of the hidden crisis in the nation which is characterised by strong emotions of aggrieved people. In *Disaster* (2000) and *Mamvemve* (Tatters) (2000), Mapfumo criticises the black leadership for running down the nation. His version of patriotic consciousness derives its moral authority from his reference to local endeavors to find solutions to the problems besieging the troubled postcolonial Zimbabwe nation. Mapfumo is convinced that the new Zimbabwean state commands vast material and cultural forces that have the capacity to promote as well as repress the formation of new cultural values. In *Disaster* (2000), Mapfumo laments the state of disarray which now exists in the metaphorical house which is the nation. The house is experiencing economic, social and political upheavals due to poor leadership, poor policies and self-aggrandisement by the top echelons in government. In other words, he bemoans the chaos and rape of the nation-state by self-serving leadership which is running out of ideas. Corruption is yet again a remaining theme highlighting the concern by the public about the ruling party's 'tolerance' of corruption. Patronage, cronyism and kleptocracy seemed to be fashionable 'traits' amongst the regime and this song is a bold challenge to a government and leadership which is proving to be self-serving.

The title *Disaster* is ideologically constructed to advance political discourses which expose the collapse of the economy in Zimbabwe. Vambe (2004:93) affirms that "Thomas Mapfumo's response to this national disaster in the fledgling democracy was not only contradictory but ironically disastrous, as the title of one of his songs, *Disaster*, implies". The word captures something that happens suddenly which causes much suffering or loss to many people. The

suddenness of a disaster suggests an unprecedented chaotic state of affairs. The suffering effect of a disaster evokes ideas of abject poverty, pain, wretchedness, misery and deplorability. The ideation of something that happens captures the occurrence of certain actions or events which trigger specific upshots. The combining communicative essence of these discursive features of disaster positions that disaster as a sudden, unplanned, unprecedented and unpredicted calamitous event or action that brings enormous damage, loss or destruction. The question that immediately comes to the listener's mind is what is this calamitous event or action in the context of decade of crisis which is the decisive period to which the song *Disaster* is responding to. It might point to the purported radical land revolution which is characterised by an unplanned land seizure or grab of previously white-owned commercial farmers as penned by critics of land distribution. It can also be unpredicted poor governance which the state-leadership is vehemently accused of. It can also be an unpredicted corrupt tendency of the leaders. It could be the unprecedented failure of the state to meet the needs of the electorate. The consistent underlying ideational message is that of the terrible failure of the leadership and in particular the ruling political leadership which was led by former President Robert Mugabe at the singing time. The incrimination posture of this song and its lyrical infrastructure is strikingly akin to Mapfumo's song *Ndiyani waparadza musha?* (Who has destroyed the home?).

Mapfumo vocalises a scenario in which the voice of the persona in the song is addressing his wife about the deplorable state of affairs in the house. The persona is a father of the house who exposes his docility by merely telling the mother of the house about the problem without doing anything to remedy the situation: "*Mai vemwana muno mune disaster*" (Mother of my child, there is disaster in here), "*Mumba menyu muno mune disaster*" (In your house there is a disaster). Couched in an apostrophe these lines expose the irresponsibility of the father. In Shona and Africa cultures to be a father entails a huge responsibility particularly in the sustenance of the family. However, this does not mean that the mother does not have a role to play as the Shona has it that *musha mukadzi* (home is a mother) but the mother plays a coordination role in ensuring that the family moves in the right path. What is disturbing in this scenario, sung by Mapfumo, is that the father has lost all hope to the extent of surrendering everything to the mother. Furthermore, the voice of the persona who happens to be a father of the family is detached. This is reinforced by persona's use of the possessive '*menyu*' (your) which distances the father from the family that shows that the father is

somehow disinterested in coming up with solutions which remedy the deplorable situation. This is paradoxical considering that in Shona and other African cultures, a father does not abandon his duties and leadership because of the vicissitudes of life. Such a mentality exhibited by the father is tantamount to succumbing to victimhood in which life has “become an overwhelmingly colossal force that threatens” (Muwati, 2005: 3) the father and subsequently the family. Such a passive acceptance of the state of affairs in the house on the part of the father is “acquiescence into the logic of defeat” (*ibid*). It is disturbing to note that the father as the role model and the protector of the family lacks the mechanics to circumnavigate the pressing challenges of life. On that basis, his leadership of the family becomes questionable considering that instead of him acting on life as a subject he is now an object that is acted upon by life problems. The negation of action by the father is not consistent with Shona people’s epistemological assumption of the role of fatherhood in the meaningful existence of the family.

What is astonishing about the above submission by the musician is the realisation that the house that Mapfumo is referring to is the nation-state called Zimbabwe. “Anyone familiar with Thomas Mapfumo’s musical oeuvre should by now be aware that [*mumba*] is a dominant trope signifying [a nation-state]” (Vambe, 2004: 95). The attestation that there is a disaster in the family/house is emblematic of the trouble in the nation in which the economy is failing to service its people. The interesting dimension is that the artist vocalises a scenario that incriminates the former President of the nation who is symbolically projected as failing a father who is characterised by a behavioral leadership tendency that pulsate with the negation of action and creativity to remedy the situation facing the nation. This satiric incrimination of the former President is consciously informed by the realisation that when a leader does not address the problem in the nation, the problem of the nation becomes the leader and the leader becomes the problem for the nation. This establishes a symbiotic nexus between the troubles confronting the people in the nation and the failure the leader to deliver because governance aims at meeting the populace’s needs. Interestingly, the socio-economic crisis is blamed on the President who is projected as a failing father in the matrix of the family-nation emblematic parallels.

The question that emerges is what the problem is and what is triggering the troubles in the nation. Detached preaching of the existence of the trouble in the nation, in the song, goes beyond the

conversation between the mother and the father. The artist also informs the generality of the citizens in the nation through his popular musical oeuvre *vakomana* (boys) which is a dominant trope signifying a plurality of constructs in his creative vocabulary: the populace, the leaders and the men. Mapfumo identifies corruption and theft as the factors which trigger the socio-economic crisis in the nation:

Vakomana muno maita corruption (Boys in here corruption has erupted)

Vakomana muno mune corruption (Boys in here there is corruption)

(Helele mama, helele mama (Oh mom, oh mom)

Tapera nematsotsi (We have been finished by the thieves)

The shift of address from wife to ‘*vakomana*’ (boys) suggests that the artist is addressing the leaders as peers. The shift of voice creates a peer group that makes it possible for the artist to dialogue with the leaders. The borrowing of the English word ‘corruption’ helps the musician to explicitly capture the main problem of the nation-state. To him, corruption and kleptocracy are injurious tendencies which destroy the economy of the nation. Through this, Mapfumo vocalises the discourse that it is unthinkable to talk of economic transformation in a context that proliferates corruption. The vocables ‘*Helele*’ demonstrate the misery confronting the ordinary people in the nation. The metaphoric expression “*Tapera nematsotsi*” (We have been finished by the thieves) is ideologically loaded. While it is couched in first person plural collective voice it has two vocabularies with the semantic value that advances particular ideation about the blame politics in the nation. The overall thesis of this metaphorical expression is the vocalisation of political discourse that the nation has been destroyed by people who are ‘*matsotsi*’ (crooks). While the verb ‘*Tapera*’ is emblematic of death or depletion; the term ‘*matsotsi*’ is a hyponym signifying thieves, fraudsters, criminals and dishonest people. Thus, a syntactic combination of these two words semantically suggests the death or depletion of people at a large scale people by thieves, fraudsters, criminals and dishonest. What immediately comes to mind is how this happens in the sight of the leadership. The destruction of the people is emblematic of the poor human condition orchestrated by the thieves who remain untouchable by the ruling regime. This leaves room for one to speculate that these thieves can be read as the leaders themselves who are advancing their self-aggrandising agendas when the ordinary people are languishing in misery. Mapfumo has an ideological inclination on the ordinary people which explains why he is vocalising a cantankerous vituperation

that blames the leaders and Mugabe in particular. He is “on the side of the majority whose sudden clamour for change is now rocking” (wa Thiong’o, 1981: 14) in the nation-state. This lyrical agenda which contours the family motif as the lyrical infrastructure is characterised by the pairing similitudes between ‘*mumba*’ (in the house) and ‘*munyika*’ (in the nation) as well as ‘disaster’ and ‘corruption’.

In *Mamvemve* (rags/ruins/shreds/pieces/tatters), Mapfumo laments the manner in which the economy has degenerated into what Bond and Manyanya (2002) have called ‘Zimbabwe’s plunge’ because of greed and corruption by those in power, thus, impoverishing the nation. The musician is historically conscious of experiences of the Zimbabwean liberation period and its aftermath. He “occupies the chair of history” (Niane, 1965: 1) as he revisits the liberation war history to identify “where the rain began to beat” (Achebe, 1989: 34) the ordinary Zimbabweans. In this period, the masses participated in the struggle to dislodge white hegemonic system. It is also in this phase when the nationalists promised the masses pleasant possibilities in a liberated Zimbabwe. It is against this background that the singer realises that the dream turned into a nightmare. The singer observes betrayal from the leaders: “*Musha wenyu wamaichemera*” (The country you once cried for)/“*Hona waita mamvemve*” (See, it’s now in tatters). The promise of a better Zimbabwe has twisted into a nightmare since the nation is in a deplorable state, particularly in the decade of crisis. The song title *Mamvemve* (Tatters), symbolically reflects the unendurable socio-economic state of affairs after independence. The choice of this particular title reveals that the musician is conscious of Shona epistemological underpinnings. In the Shona social milieu, when one wears ‘*mamvemve*’ (rags), he or she is in a state of dire poverty interlinked with madness because normal beings do not wear rugged clothes. Thus, the term creatively pictures the deplorable situation in the nation which has ceased to be normal because people are living in abject poverty. Hence, Mapfumo’s lyrics incite a dialogue which centres on the question that says: where are the leaders? Have they left their entrusted positions? The response is that they have failed to satisfy the needs of the people as promised during the liberation struggle.

Mapfumo’s response, as a solution to the deplorable state of affairs facing the masses is, besides that it can in one way or another, culturally enervating and moral unconvincing; also exposes the

kakistocracy of the Mugabe regime characterised with deplorable socio-economic and political failure. Thus, the verity that the musician is championing running away is ideologically varied. The Shona ontology position has it that the context dictates strategy. For this reason, in the classical past when a leader was unpopular people would simply migrate to another place. It becomes important to mention that running away is also a survival strategy rather than mere cowardice. This is concretised by the Shona philosophical expression *Chitsva chiri murutsoka magaro haana chawo* (New things come through moving feet, sitting buttocks bring no reward) which positions emigration as a viable alternative mechanism for “transcendence which diversifies human possibilities. And the consequent diversification of human possibilities is in itself an act of humanisation” (Muhwati and Mheta, 2009: 221). To Mapfumo, running away is, thus, “not flight or escape from active engagement, but an attempt to derive from the power of mobility life-furthering possibilities” (*ibid*). Thus, Zimbabweans in many instances have utilised emigration as a panacea accessible to them to overstep crises as well as pursue “higher resolves in their search for total liberation [and meaningful existence]” (wa Thiong’o and Mugo, 1983: iv). Commitment in emigration as a survival means is championed by Mapfumo, because Zimbabweans’ “fears are not of motion. We are not a people of dead, stagnant waters; hence reasons and promptings of our own have urged much movement on us - expected, peaceful, repeated motion” (Armah, 1973: 5). To Mapfumo, to opt for running away is a survival strategy couched with courage and astute discernment of the existential challenges in the nation-state which are characterised by life-threatening pauperising social-economic convulsions.

Mapfumo’s solution of running away also presents another rendition in one way or another. It can be read as culturally enervating and morally unconvincing. He advises the masses to run away from this agonising state of affairs. The act of running away is associated with cowardice and defeatism. African people do not uphold cowardice, they are intolerant of it. For instance, the Acholi of Uganda renounce cowardice: “O coward, return to your mother’s womb” (p’Bitek, 1986:26). This is because “African tradition, lived and lives in the thick of the battle of life, here and now” (p’Bitek, 1986:21). This reveals that African wisdom nullifies capitulation when confronted with life-threatening challenges. It insists that:

Faced with a confusing welter of problems all clamouring for solution at once, man's most rational strategy is to stay as cool as possible in the face of the confusion and attack the problems singly or in small manageable groups, one at a time. Of course the choice of what he must assault first or what he must reserve for last is of the utmost importance and can determine his success or failure (Achebe, 1989: 155).

This reveals that running away; if not carefully considered, can be lack of courage to face predicaments of life. In fact, "problems, crisis, challenges are, have always been and will continue to be, a necessary ingredient of living. And it is precisely the facing and talking and resolving of them, that life is all about (p'Bitek, 1986: 25). This philosophical consciousness is amply expressed in Shona cultural ethos which attests that *kufa kwemurume hubuda ura* (Even gorging out a man's intestines would not destroy him). This maxim succinctly "serves to buttress the position that defeatism and surrender are not the immediate option" (Muwati, 2005: 3) to the adversities of life. Viewing from this manner, Mapfumo's remedy to the decade's difficulties does not illuminate a constructive moral consciousness.

The above escapist approach to the harsh economic convulsions may bring to light why the musician ran away to America. He sings:

Janhi, Janhi iwe, bereka mwana tiende [John, John, take your child and we will flee]

Chipo iwe, bereka mwana tiende [Chipo, Chipo, take your child and we flee]

Laiza iwe, bereka mwana tiende [Laiza, Laiza, take your child and we flee]

In the above excerpt, Mapfumo is gender balanced in his political mobilisation about the need to escape from the unendurable situation prevailing in the nation-state as he uses both commonly known male and female names 'Janhi' 'Chipo' and 'Laiza' respectively. However, Mapfumo's escapist approach to the crisis can be read as a caricature which centres on the need for the masses to run away from the ruling regime responsible for the deplorable socio-economic situation. For this reason, the phrase '*bereka mwana tiende*' (take the child and we will flee) becomes an ideological hyperbole which deliberately exaggerates that the difficulties in the decade are beyond resolution. This mobilises the masses to visualise the political leadership's apathy to transform the existing deplorable state of affairs at the same time serving as a corrective strategy for the ruling

elites to be aware of their lethargy to change the misery in ordinary people's lives. Corroboratively, the term '*mwana*' (child) like Chipanga's song *Zvaita nyika* (What the nation has become) can be read in diverse ways standing on childhood as a trope. Symbolically, the child can relate to the powerless citizens of the country who are suffering from a convulsive economic state of affairs. In such a context of the unprecedented socio-economic crisis, the child's innocence corresponds to the nation which is innocent but the leadership is reprehensible. The consistent ideational position of reading this song through the trope of a child is the affirmation that there is a leadership crisis in the nation. This vocalises the exigency that Zimbabweans "are what they are only because their leaders are not what they should be ... they have a tendency of pious materialistic woolliness and self-centred pedestrianism" (Achebe, 1983: 10). Thus, the child in this song signifies a deprived person who is vulnerable to the agonising situation. This is a position occupied by the ordinary Zimbabweans. Thus, the singer locates his object of allegiance as the nation because his voice laments about the crisis on behalf of the masses and is critical of the self-centred ruling elites.

In *Zvaita nyika* (What the nation has become) (2009), Chipanga satirically castigates autocracy as the root cause of the malaise and the ubiquitous socio-economic misery in the nation. While the song was released in 2009, it is responding to the outcome of the 2008 harmonised elections which have been marked by controversy particularly due to political violence which saw the death of a large number of people in the country. Of interest in the song lyrics is the manner in which the musician raises matters of spirituality in relation to the nation's politics. The political elites are presented as being impervious to spirituality, yet spirituality is at the centre of African existential dynamics. Their imperviousness is captured through the diction '*makaramba*' (you refused) in second line below. While this word has a prefixal formative /*ma-*/ of respect for the father, it effectuates the despotic tendencies of the same father. The act of refusing to listen to advice can be read as a pathologically debilitating leadership tendency as it is inhuman and unexpected. It has devastating effects on the state of affairs especially if executed by leadership. This comes out in the following lyrical lines:

Mhosva ndeyenyu vanababa (The blame is yours you fathers)

Ndimi makaramba kuteerera mashoko (It's you who refused to listen to advice)
Zvinodiwa naMusiki (What the Creator wants)
Chionaika zvaita nyika! (See now what the nation has become!)

With these lyrical lines, the persona satirises the political arrogance of the ruling elite displayed by their lack of humility in their political endeavours when he says that they “must be humble enough to seek help and salvage the nation” (Magosvongwe, 2008: 90) which they adamantly refused. The musician creates song lyrics which “embody a structure of values dialectically opposed to those of the ruling class” (wa Thiong’o, 1981: 27). To blame the political leaders for the crisis in the nation, Chipanga deploys an inverted syntax from the canonical subject verb object structure (SVO structure) to object verb subject structure (OVS structure) in the first line. This is done to draw attention to the first two incriminating words “*Mhosva ndeyenyu ...*” (The blame is yours) which characterise the blame on the ‘fathers’ through the use of the possessive of ownership. Realising that the term ‘*vanababa*’ (fathers) signifies the state leadership, the first line in the above excerpt emblematically accuses the state leadership as the instigators of the crisis in the nation.

It is imperative to note that the imaginative construction of the fatherhood concept by the singer is based on relational grounds particularly within the family leadership framework in which the father is culturally conceived as head of the family. As such, the musician is conscious of the Shona people’s philosophy which recognises that fatherhood is symbolic of leadership. It becomes necessary to mention that among the Shona fatherhood is not confined to maleness. Illustratively, both the sisters and brothers of one’s biological father are fathers with the responsibility of providing the required leadership of parentage. Fatherhood is charged with a bundle of duties and obligations. As the head of the family, the father is expected to institute durable family stability, provide a vision for the family members, be a source of love, the family’s trailblazer and provides for it. Conceptually, Chipanga deploys the fatherhood concept premised on the family motif to reflect on the broader political context which emblematically accredits the family as the microcosmic social structure of the nation. In the same line of intellection, Muwati (2005: 13) asserts that the “family is the nucleus of the nation.” This reveals that the family provides the relational framework for nurturing and sustaining the nation guided by a familial emblematic and phallogocentric leadership. Thus, in Shona cultural milieu, when one occupies the position of

authority, he/she is called upon to behave like a father figure to all his/her subjects. As a father figure, the leader is expected to consider advice he gets from his people and family members. Within the framework of the familial conception of a leader, the father is emblematically a king and at the level of nationhood is the state-leadership. As the Shona proverbial lore makes clear, *ushe makurukota* (a king is his council) in other words *munhu kubata ushe makurukota* (leadership depends on councilors), thus in the case that if the leader refuses to take advice, he becomes an authoritarian who is pernicious to the health of the chiefdom, clan or family. If the state leadership refuses to consider advice from the people, that will be detrimental to the state of affairs in the nation. Chipanga rhetorically admonishes the political elites through the dramatic punctuation “*Chionaka zvaita nyika!*” (Kindly, see what the nation have become) shockingly picturing the leadership’s autocratic position in refusing to accept advice and that adversely impacted the state of affairs in the nation. The apostrophe ‘*chionaika*’ (kindly, see) shows the visibility of the crisis in the nation or the state fragility. Thus, the use of the family motif allegorically is intended to confront lack of democracy in Zimbabwe.

The voice of the persona in the lyrics is that of a child with innocence who might be placing his/her blame on generational grounds. The child is critical to the leader of the family since he/she takes confrontational tone in addressing the father. Obviously, the father shows the unwillingness to harken to the advice of the child. The basis for refusal might point to the gerontocratic advantage of the father. For this reason, the use of the family motif stationed on the child’s voice suggests the state leadership’s resistance to democracy from below which is symptomatic of an authoritarian father who refuses to listen to the junior family members. It is disturbing to note that the child breaks the cultural ethos of respect to interrogate the abuse of power by the father. In Shona epistemology, the grievances of a child are not directly addressed to a father as it is regarded as a taboo. The extremism in the disrespect of the child in his/her approach shows the extraordinary crisis of both leadership and the state of affairs in the family that is adversely affecting the child.

Allegorically, the child can be equated to the powerless citizens of the country who are suffering from a convulsive economic state of affairs triggered by the despotic leadership tendencies. The child’s voice has the advantage of innocence equated to the prevailing scenario in the decade of

crisis in which the nation is innocent but the leadership is guilty. The consistent ideational position of reading this song through the voice of a child is the affirmation that there is a leadership crisis in the nation-state. Achebe (1983:1) shares similar sentiments that the “trouble with [Zimbabwe] is simply and squarely that of leadership.” The critical voice of the child is consistent with Shona people’s emphasis on the need to resist the politics of silencing the aggrieved voices. For instance, the proverbial lore, *mwana asingachemi anofira mumbereko* (a baby who does not cry is suffocated in the mother’s shawl). The generative power of the words in this proverb stems from the realisation of the importance of proverbs in all cultures of the world. As Bertoncini (1994:2) observes that in Siera Lienne, ‘Proverbs are the daughters of experience’, in Igbo ‘proverbs are the palm oil with which words are eaten’, in Yoruba ‘Proverbs are the horses of discourse, in the absence of communication; they run to retrieve it’. This reveals that proverbs are loaded with vast philosophical ideas derived from experience and they reflect on how a people view reality. In this regard, the persona is conscious of the disadvantage of succumbing to the politics of silencing the aggrieved citizenry, no wonder why the musician unleashes an accusatory discourse on the guilty leaders. The use of diction “*kuteerera mashoko*” (to listen to the advice) shows that the persona is aware of the Shona axiom *shoko harivhikwi* (A word cannot be blocked) which suggests that despite the imperviousness of father to listen to the criticism, the criticism has reached him because words cannot be blocked. The underlying philosophy in reading the critical voice of the child with a cultural understanding that African societies and the Shona community, in particular, is based on democratic discourses. Chipanga is reprimanding the political elites and remobilising the nation to challenge the abuse of power by state leadership.

The voice of the persona can also be read as the voice of the whole family which is aggrieved by the autocratic tendencies of the father. Conceptually speaking, the family is microcosmic of the nation. Chiwome (2002: 136) shares similar sentiments that “the family is the microcosm of Shona society.” “The idea of ‘family’ retains an almost unparalleled ability to move people, both emotionally and politically” (Roseneil and Budgeon, 2004: 135). As such, the family’s distress is indicative of poor governance particularly the failure to meet the family needs equated to the political leaders’ failure to satisfy the nation’s needs which is the hallmark of good governance. The voice of the singer here is chastising the ruling elite that decision making is not a one-man

procedure. Thus, to Chipanga consultation should be a virtue of good governance and artillery against authoritarianism.

Notably, as expatiated in the above segment Chipanga's song '*Zvaita nyika*' (What the nation has become) is entrenched in the African philosophy of one for all and all for one which a collective communitarian discourse. This is consistent with the most proverbial countenances across Africa, for example, Achebe (1975) tapping from the Igbo culture articulates that the individual is not a hero but the community. The collective communitarian discourse echoed by the singer resonates well with the emphasis of the Shona people's existential, collective epistemology that does not celebrate authoritarianism or individualism. For instance, the Shona proverbs, *Chara chimwe hachitswanyi inda* (A single thumb cannot squash a louse) and *Zano ndega akasiya jira mumasese* (The self-opinionated person is not reminded by peers when he forgets his blanket on waste malt at a beer party), bring out that success and progress in governance is not achievable through individualism and authoritarianism. Authoritarianism lionises exclusion rather than inclusion, isolation rather than interaction, disconnection rather than connection, disharmony rather than harmony which is not consistent with the African/Shona collectivism philosophy. The detrimental pitfalls of embracing authoritarian leadership style summons the need to rethink the leadership styles that create havoc to the state of affairs in the nation.

The political elites are presented as being impervious to spirituality. This emanates from the musician's lyrical submission that refusing to take advice is tantamount to breaking the ethical code of the Creator who anticipates that leadership is centred on consulting the people one is leading. The diction '*zvinodiwa namusiki*' (what the creator wants) open the invitation for all religions who venerate a creator. The dictum is ambiguous as it spiritualises the nommoic voices from below. Democracy becomes sacrosanct. This spiritualisation of the democracy can be read as the reconfiguration of democracy along spiritual lines. This suggests that the creator values democracy rather than autocracy. For this reason, anyone who is against democracy becomes the antagonist of both the people and the Creator. This is operationalised in a veiled manner that demonises authoritarianism as a form of governance that does not adhere to the religious ethos of a creator. In other words, a despotic leadership style lacks the moral inspiration of the Creator. As such, it has the tendencies of oppressing its own people in the quest for self-aggrandisement.

The phrase ‘*zvaita nyika*’ (what the nation has become) which is not only repetitively used in the lyrics but is also a title of the song that reflects on the state of the nation. In the Shona cultural ethos, the term ‘*nyika*’ appears in a three-fold form- that is, as a geographical spatial zone, as a reference to people and as an allusion to authorities. Chipanga seems to be zeroing in on *nyika* as a referent to people (nation) and as a signification of the authorities (state) including the allusion to geo-spatial location. He derives this viewpoint from the metaphorical philosophies ‘*unosekwa nenyika*’ (the nation will mock you), ‘*nyika yaramba*’ (those in authorities (state) have refused) and ‘*nyika ivhu*’ (The country is land). *Nyika* in this case trichotomously denotes people (nation), authorities (state) and land (country). As such, when Chipanga sings that, ‘*chionaika zvaita nyika*’ (see what the nation has become), he is three-forkedly suggesting those who occupy the top echelons in the structures of state (that is the judiciary, the legislature and the executive) to see the extent to which Zimbabweans have been adversely impoverished by the existence of the socio-economic crisis and he also directs the state to picture the actual state of affairs in the nation and the state of the country’s reputation on the global scene.

Chipanga goes at length in disclosing the ramifications of autocratic rule and, in particular the manner in which it has plunged the economy into an enervating hyperinflation era. Hyperinflation is considered as “inflation out of control, a condition in which prices increases rapidly as local currency loses its value” (Makochekeka, 2009: 5). In a hyperinflation context, prices of commodities just spiral out of reach of the majority as manifestly demonstrated in the lyrics below:

Mutengo wehuku (The price of a chicken)
Wava kutenga zai (Now buys an egg)
Mutengo weimba (The price of a house)
Ndoyave rendi (Now only pays rent)

Through juxtaposing the bigger and small commodities, in the above lyrical lines, Chipanga captures the skyrocketing prices. He operationalises the domestic lyrical infrastructure to exhibit the unimaginable price ramble. This facilitates the artist’s quest to expose how the economy has taken a damaging plunge. While the lyrics juxtapose two different economic dispensations, punctuated with domestic imagery which is derived from the everyday needs of the people. Such imagery has the power to communicate efficaciously since it is readily accessible to the people. In

the period of the decade of crisis, the currency lost its value, triggering a lot of suffering in the nation. As mentioned in the song, the money that used to buy chicken has depreciated to the extent that it can now only purchase an egg. In the same vein, money which used to buy a house is now only enough for paying rentals. It is noteworthy that the song was released in 2009 because “Zimbabwe’s severe and chaotic hyperinflation trend in the new millennium, especially from the year 2000 to the end of January 2009, led the country to abandon one of its sovereign symbols ...[the Zimbabwean dollar]” (Machokekanwa, 2009: 3). Therefore, Chipanga’s song mirrors the drastic shift in prices.

Chipanga proceeds to show the devastating nature of autocratic rule through lamenting about the deplorable state of the infrastructure, especially the poor state of the main roads, “*migwagwa yave magorongwa*” (the roads are now trenches). This hyperbole creatively pictures the potholes that now characterise the nation’s main roads. He echoes these sentiments against the realisation that state leaders have refused to take advice as what the Shona people expect and direct them to do using the proverb, *Mazano marairanwa* (Ideas should be shared). In other words, the proverb suggests that in order to live honourably in a society, one needs to borrow ideas from others. Chipanga’s message satirically implies that the political elite has embraced the antithesis of life enshrined in the Shona proverbial lore: *Ndambakuudzwa akaonekwa ane mbonje pahuma* (one who despises advice suffers the consequences of injury on the forehead). That proverb suggests that in Shona society individualism is not celebrated as it leads one to a perilous end. Therefore, it is tragic to observe that by rejecting advice, those who occupy the top echelons in government structures have adamantly advanced autocratic rule. As a result of the authoritarianism, numerous socio-economic problems have been generated and they impoverish the ordinary Zimbabweans.

Chipanga carries on with the stance of unveiling the debilitating character of despotism which had severed the distinction between life in the rural set-up and that in the urban set-up. In other words, the despotic rule triggered the ruralisation of the urban through the collapse of the urban amenities. This is underscored in the following lyrical lines:

Huni kumusha, huni mudhorobha (Firewood in the countryside, firewood in town)
Tsime kumusha, tsime mudhorobha (Wells in the countryside, wells in town)
Chionaka zvaita nyika! (See now the state of the nation)

The diction *huni* (firewood) and *tsime* (well) which is couched in a juxtaposed similitude of the rural and urban areas emblematically suggests the urban dwellers' search for alternative sources of the cooking energy and water respectively. It is concretely indicative of electricity power cuts or outages as well as water and reticulation crisis in the urban environment. Thus, in order to indicate that there is no longer a distinction between rural and urban survival strategies on the socio-economic front, Chipanga vocalises that, as is with the rural dwellers, inhabitants of the urban areas have also resorted to the use of the firewood because of severe electricity outages.

Chipanga pictures the emergence of a multicurrency environment as a result of the dysfunctional state leadership. As such, 'in an attempt to restore credibility in the monetary system and also to arrest the hyperinflation trend, the government introduced the multicurrency on 20 January 2009' (Makochekanwa, 2009: 5). The use of the multiple currencies was instituted as a strategy to combat the harsh socio-economic conditions which were triggered by hyperinflation. Chipanga sings:

Mari yeZimbabwe nhasi yave Rand (Today Zimbabwe's currency is the Rand)
Mari yeZimbabwe nhasi yave Yusa (Zimbabwe's currency today is the United States dollar)
Mari yeZimbabwe nhasi yave Pula (Zimbabwe's currency today is the Pula)

The above creative rondo is framed in a satiric tone that underpins the lamentation of people experiencing the erosion of the purchasing power of their sovereign currency. A nation's currency is its source of pride and identity. Thus, the narration of monetary episodic disappearance of the Zimbabwean dollar on the purchasing platform starts with the acclivity of inflation which had an overactive effect on the pricing chain resulting in hyperinflation leading to the total devaluation of the local dollar. This devaluation marked the simultaneous disappearance and introduction of the local currency and the multicurrency monetary system respectively. The use of the South African Rand, the Botswana Pula (and notwithstanding the power of the US dollar) establishes an economic analogue that the SADC countries with the earlier mentioned currencies, their economies are performing largely well as shown by their currency which is usable beyond their borders. A nation's currency is part of its sovereignty and identity. It is a symbol of pride and uniqueness. Out of failure to run the economy, Zimbabwe lost its status symbol, and the artist satirises the rather facetious ZANU-PF claim that 'Zimbabwe will never be a colony again'. When

out of mismanagement of the economy, a nation loses its currency and adopts another's without even seeking permission, then that nation has lost its sovereignty. It has lost its independence as it depends on the currencies of other nations. The song, therefore, does not only lambast ZANU-PF for bringing suffering into the nation but also mocks the political elite for their endless claims of being sovereign and liberated yet they depend on currencies of other nations. This positions Chipanga as a political maverick singer who uses sarcasm and satire to ridicule the leadership crisis in the nation.

In *Ndiyani waparadza musha?* (Who has destroyed the home?) (1998), Mapfumo poses a series of rhetorical questions to establish the trouble-causer triggering the socio-economic crisis in the nation. In the gambit of the song, the artist starts with the vocables: *Wo-o oo-o oo-o X4*. These vocables capture the crying or weeping of the general populace. The vocables trumpet the exigencies of citizens in distress, misery, wretchedness and suffering. In sequential recurring rhetorical question poses a series of questions which seeks to establish the destroyer of the nation's economy. Through symbolic configurations modelled around *musha* (homestead), Mapfumo purveys a critical discursive discourse that unleashes a veiled protestation against the state, accused of destroying the nation's economy. The lyrical infrastructure of the song is patterned around the presumption about the existence of a destroyer but the identity of the destroyer is questioned:

Ndiyani waparadza musha? (Who has destroyed the homestead?)
Ndiani waparadza nyika yedu? (Who has destroyed our country?)
Ndiani waparadza hupfumi hwedu? (Who has destroyed our wealth?)
Ndiani waparadza rudzi rwedu? (Who has destroyed our race?)

The above lyrical lines purvey a political discourse that draws symbolic parallels between the dynamics of the family structure versus the governmental structures. This parallelisation calls into question critical discursive tropes that function as a veiled protestation against the state-leadership. The homestead, in Shona social milieu, inter alia consists mainly of fundamental resources such as *dura* (storeroom of granary), *mhuri* (family) and *zvipfuyo* (livestock). As such, the destruction of *musha* (the homestead) is coterminous with demolishing these cardinal resources.

What is astonishing is the realisation that the hyperbolic expression “*waparadza musha*” (you destroyed the homestead) is emblematically used to capture the severity of the socio-economic and political crisis. The fact that the home gets destroyed in the presence of parents raise doubts about the competences of its leadership. The parents are emblematically parallel to the state leadership in the nation. This reveals that the artist is of the view that the nation is crisis orchestrated by the failure of the political elites to administer the nation. The use of diction *waparadza* (has destroyed) in framed in past perfect tense to signal that the destruction has occurred in the recent past. This reveals that the musician is historical conscious of the genesis of the unprecedented socio-economic crisis which confronted the nation. This genesis is traceable to the enactment of the pauperising state policies in the 1990s which eventually resulted in an explosion of severe political protestations in 1997 that intensified at the turn of the century, clearly marking ‘a paradigmatic rupture’ and solidifying the separation of the state from the citizens (Ndlovu-Gatsheni, 2009). The voice of the persona in the song presents a disturbing scenario of concerned citizens who are asking fundamental questions about the state of affairs in the nation. In a subtle way, the song unleashes a veiled protestation against the troublemaker masterminding the Zimbabwean crisis. To Mapfumo, patriotic consciousness is “part of an unwritten political contract between a citizen and the state and cannot exist where the state reneges on the agreement” (Achebe, 1983: 15) by advancing its nefarious and invidious egoistic ambitions. It is imperative to take cognisant of the fact that the term *musha* (homestead) is used as an extended metaphor. Through it, Mapfumo is able to interrogate the failure of the state leadership to deliver informed by the assumption that governance aims as satisfying people’s hopes and aspirations.

5.6.1.2 Eulogising Mugabe

Mugabe has been at the centre stage of receiving diverse forms of musical praise in the Zimbabwean polity. While this is traceable right from the liberation war era in songs such *Chitima Cherusununguko* (The freedom train) and *Tiri Kupemberera Zimbabwe* (We are celebrating Zimbabwe) by Mapfumo, in the period of the decade of crisis it is marked by an intensification in expressive politics that pay homage more like an act of venerating him, as a sacred political leader who is endowed with the capacity to rule the nation-state everlastingly. A plethora of individual and group musicians have mushroomed advancing this cause and romanticising the personhood of

Mugabe which inter alia include, *Makorokoto* (Congratulations), *Makorokoto Gushungo* (Congratulations *Gushungo*), *Muri Musoja* (You are a soldier), *Changamuka* (Wake up mentally), *MuZimbabwe (In Zimbabwe)*, *Nyika yedu* (Our country) and *Muri Nhume* (You are a messenger) released by Mbare Chimurenga choir as well as *Toita sei nenyika yeRhodesia* (What shall we do with the Rhodesian nation), *Get connected* by Born free crew as well as *Agrimende* (Agreement) and *Rambai Makashinga* (Remain resolute) sung by Chiyangwa aka Tambaoga. These musical compositions eloquently praise the personhood and leadership of former President. The songs have been a useful political stratagems in sustaining his political longevity. This strategy has caused a number of scholars to be widely obfuscated with the politics of frustration and bitterness permeating from years of crises which were chartered by opposing forces such as opposition political parties, western-biased civic society and grand scale neoliberalism.

In *Muri Musoja* (You are a soldier), Mbare Chimurenga choir hagiologically praises Mugabe as the only one who has supported the land issue and offers definitive patronage to him for giving people the land that had cost a lot of lives during the liberation war. They sing:

Payinorira panorira pano X3 (When it cracks, it echoes here)
VaMugabe musoja maiwe X4 (Mr. Mugabe you are a soldier, yes mother)
VeZimbabwe vakatakura dombo X4 (People of Zimbabwe are carried a rock)
VeZimbabwe takatora mukombe X3 (People of Zimbabwe took a trophy)
Mukombe wacho wekutora ivhu X4 (The trophy of taking the land)

The above excerpt operationalises electioneering art that canvasses for the former President through a series of ideologically emblematic diction. As the title captures, he is conceived as a soldier. As soldier is ascribed a variety of normative qualities which inter alia include being physical, emotionally and psychological strong, resilient, persist on something despite adversity or difficulty as well as committed to defending and protecting his nation. These qualities glorify Mugabe's personhood and leadership. Treatment of Mugabe as a soldier is akin to his portrayal as a messenger in the song *Muri Nhume* (You are a messenger) also released by Mbare Chimurenga choir. The allusion to the citizens carrying the rock and the gourd is symbolic. The rock can be read as emblematic of Mugabe. The symbolism pulsates with similitude qualities of the personhood and leadership of Mugabe. The rock is strong, hard, stable and dependable. All these

attributes are ascribed to the former President in a manner that deify his personhood and leadership. The weapon which ‘-rira’ (cracks) in ‘*pano*’ (here) portrays the sound of gunfire in the veld during military engagement with RF in the liberation struggle. Mugabe is thus ascribed with the role of a guerrilla to legitimise his suitability to rule in postcolonial Zimbabwe. The deification has led to the formation of what Ndlovu-Gatsheni (2009: 1139) calls and defines as:

. . . Mugabeism is a summation of a constellation of political controversies, political behaviour, political ideas, utterances, rhetoric and actions that have crystallised around Mugabe’s political life. It is a contested phenomenon with the nationalist aligned scholars understanding it as a pan-African redemptive ideology opposed to all forms of imperialism and colonialism and dedicated to a radical redistributive project predicated on redress of colonial injustices. A neoliberal-inspired perspective sees Mugabeism as a form of racial chauvinism and authoritarianism marked by antipathy towards norms of liberal governance.

This conception of the personhood and leadership of Mugabe is marked by an intensification of hagiographic brand of politics that pays homage to him, as a sacred political leader who is endowed with the capacity to rule the nation-state everlastingly.

The persona in the song *Muri Musoja* (You are a soldier) claims that the people of Zimbabwe are carrying the rock which captures the ideation that Mugabe commands support from the electorate. The gourd is emblematic of the land which the persona claims that the citizens have taken from somewhere. While the persona is silent on where or whose land was taken, the silence strategically obliterates the previous owner from the equation. The gourd is a bottle made from the dried shell which in the Zimbabwean communal milieu is used for drinking water and beer. As such, the ability to carry these genres of liquid symbolically correspond to taking the land. The use of the diction of taking the land is neutral on the manner in which the land occupations were undertaken. Akin to this song is Chiyangwa aka Tambaoga’s song *Agrimende* (Agreement) which appreciates the former President Robert Mugabe for giving people land, stressing the point that when Zimbabweans voted they made an agreement that the leader of Zimbabwe is Bob and therefore everyone must accept what the citizens voted for. The song can be read as a ‘shut up’ to those who questioned the legitimacy of the 2002 polls which were seen as neither free or fair but shambolic and stolen. Bob is a nickname for the former President whose derivative is a pawn in a game popular known as a draft in Zimbabwe’s linguistic milieu. This pawn is emblematic of strategic

and calculative manoeuvres of the former President. In the same line of intellection, In *Changamukai* (Wake up mentally), *MuZimbabwe* (In Zimbabwe) and *Nyika yedu* (Our country) released by Mbare Chimurenga choir declares solemnly that Mugabe is the one who is ruling the nation-state.

5.6.1.3 Eulogising Tsvangirai

In *Famba Tsvangirai* (Walk Tsvangirai) (2008), Madzore praises Tsvangirai as an MDC Presidential candidate running for the nation's Presidency. The title has an encouraging tone as it urges Morgan Tsvangirai to move on. The ideation of walking is symbolic of his political progress in the Zimbabwean polity. It speaks to the necessity for the MDC Presidential candidate to surmount politically-stultifying challenges in the nation's political terrain. The song invests into the electioneering activity as it canvasses for Morgan Tsvangirai to the electorate by heaping diverse forms of praises on him. This is akin to the praises rendered to Mugabe in the song *Muri Musoja* (You are a soldier). The gambit of the song opens with the totemic allusion:

Save musacheuke muridzo (Save do not turn to listen to the whistling)
Ngwarirai mabasa eZanu (Beware of the acts of ZANU)
Fambai baba vedu tiende (Walk our father for us to go)
Dzamara tatora nyika yedu X2 (Until we take our country)

The above totemic praise taps from the classical panegyric poetry that is the Shona clan praise poetry which usually starts with the reference to the totem as an ideological signal of respect for a specific person. The totem among the Shona is a significant cultural way of showing honour to a particular individual. In this case, the respect is rendered to the leader of the MDC political party. It taps into the psycho-spiritual integrity and determination of Tsvangirai which is profoundly embedded in his totem. The totem provides a nexus between the living and living departed by stressing the metaphysical discourse that the ancestors influence the accomplishments of a person. They are deeply involved in shaping the dignity of their living descendants.

The song proceeds to encourage Tsvangirai not listen to the yammering which might potentially disturb and scuffle his focus and vision. This is captured by the use of the idiomatic expression

“*musacheuke muridzo*” (do not turn to listen to the whistling) which urges not to pay attention to disrupting political discourses because they are disastrous to the party. The diction “*muridzo*” (whistling) metaphorically captures the potentially disruptive discourse which might emerge with the intention to divert the focus of the MDC Presidential candidate. The artist instructively warns Tsvangirai to be careful by paying attention to the potential political shenanigans which can be deployed by the ruling party; who are the main MDC opponents. The implications are that the operation of the ruling party are bad and distractive to the opposition political rivals. The musician is conscious of how injurious the ZANU-PF’s political chicaneries can be to their political party. The artist is an MDC member who was once selected as an opposition member of Parliament. Thus, he is deeply entrenched in the MDC political ideology. His version of patriotic consciousness for Tsvangirai and the potential voters for their party is voting for MDC, its President and discrediting the ruling party.

Madzore raises a partisan patriotic consciousness that unmask the need to eventually take control of the nation. The ideation of taking the country rhetorically speaks to the need for another form of emancipation. This taps into the ideological position of the MDC party in which they see the ruling party as a post-colonial oppressor whom they must dislodge for the citizens to realise total liberation. This song becomes an emancipating art that operationalises an anti-authoritarian ‘liberating consciousness’ (Asante, 2007) in the Zimbabwean polity. In that quest, the song demobilises the potential voters for the ruling party and remobilises the citizens to vote for the opposition political brand:

Simuka Afurika simuka (Arise Africa arise)

Simukai Zimbabwe simuka (Arise Zimbabwe arise)

Famba Tsvangirai tiende (Walk Tsvangirai for us to go)

Dzamarara tatora nyika yedu X2 (Until we take our country)

The above lyrical lines campaign for the MDC Presidential candidate. The term Africa and Zimbabwe are emblematically conceptualised as the nations of Africa and the nation called Zimbabwe respectively. The duo is encouraged to be relevant by supporting the opposition. For this reason, the moment the two pay allegiance to MDC and its leader is the realisation of a total liberation achieved by voting the opposition into power. Thus, the song can be read as a political

advertisement which is canvassing for the MDC political brand. This political electioneering discourse is characterised by history moving from being national to global, realised by using the allusion to Africa as the vantage point followed by Zimbabwe. Such an ideational position shows that Madzore as an embedded artist for the MDC party is contextually aware of the impact of ‘Mugabeism’ (Ndlovu-Gatsheni, 2009 & 2015) in the global African community. For this reason, the political competition between Tsvangirai and Mugabe was not only local but even international. Hence, the need to raise the African consciousness about the need to subvert an authoritarian regime parading as an African centred political brand in the African globalism:

Tsvangirai mhondoro yenyika (Tsvangirai is the national spirit)
Kwatakabva naye kurefu (Where we come with him is far)
Isu samachinja takatevera (We the advocates-of-change we followed)
Ncube naSibanda vakasara (Ncube and Sibanda remained behind)
Takasiya zvichingokakavadzana (We left them arguing)
Nenyaya yekurwira kutonga (Because of the desire to rule)
Tsvangirai gamba renyika ino (Tsvangirai is the hero of this country)
(Madzore, 2008, *Famba Tsvangirai*)

The use of the diction “*mhondoro yenyika*” (the national spirit) conceptually engenders a deification discourse that exonerates exalts Morgan Tsvangirai with metaphysical qualities. This exaltation positions him on the same level as the legendary historical national spirits such as Chaminuka, Nehanda, and Kaguvi among others. For this reason, it can be argued that the song invests into cultic politics which is characterised by the personalisation of politics under a Presidential candidate. This brand of politics permeates the Zimbabwean polity as it is also noticeable in the jingles released as electioneering art for the ZANU-PF party. The portrayal is very captivatingly assorted with pleasant political credentials. For instance, Tsvangirai is presented as a leader who has managed to stand with the party for a long time and is followed by the advocates of change. His long history with the party is traceable back to the period of a trade union which is the root behind the formulation of the MDC party. These credentials invest in the politics of legitimising him as the sacrosanct leader especially in the context of intra-party politics. It also inducts and sustains his political longevity as a party’s Presidential candidate.

It is in the above context that the rise of Professor Welshman Ncube and Gibson Sibanda is discredited. The rise of these two leaders with the ambition to succeed Tsvangirai makes the two to become political persona non grata in the fabric of the MDC political culture. They are labelled as power hungry subordinate leader to Tsvangirai. Thus, the song is historically conscious of the internal political turbulences which happened in the opposition party which marked the fragmentation of the MDC into the two MDC, the one which was led by Ncube and the other by Tsvangirai. The one led by Ncube was initially called MDC-M and M standing for Mutambara but was latter referred to as MDC-N with N standing for Ncube. The one led by Tsvangirai was now called MDC-T and T standing for Tsvangirai. These party divisions according to Madzore occupy subliminal space in terms of impacting the force of the now MDC-T political brand basing on the credentials of the party President. This ideological slant by the musician can be read as political gimmick by the MDC-T party crafted with the intention to subvert all potential criticism and pressures levelled against Tsvangirai in the intra party succession battles.

The collective pronoun '*isu*' (we) which is qualifying the identity of the MDC supporters as '*samachinja*' (the advocates of change) is couched with the politics of following the leaders as in '*takatevera*' (we followed). The singer speaks on behalf of the fellow supporters which makes him part and parcel of the disciples of the opposition party. The followers of the opposition are given an identity which interlocks with the scope of their party. The party's quest centres on change in its multifaceted ways which to them must be realised through democratic means. The art of politically branding the party and its supporters as advocates of change is commensurate with their quest for regime change agenda.

The musician deploys the historical allusion to critique not only the land issue which was implemented by the ZANU-PF government but also the purported election rigging by the ruling party. This is underscored in the following lyrical lines:

Vagoni zvenyu makangwara (cleverer ones who are wile)
Ivhu munopana pamadiro (The land you relationally give each other at your will)
Mavhoti motenga kwaMudedede (The votes you buy from Mudedede)
Makwikwi mopinda makakunda (You enter the competition having already won)
Kukama mukaka wakakora kare (To milk milk that has already coagulated)
Inyaya inodzimba vakuruwe X2 (It's a painful matter, dear elders)

(Madzore, 2008, *Famba Tsvangirai*)

The use of the diction “*vagoni*” (the cleverer) is sarcastic as it is a pseudo-praise offered to ZANU-PF by an MDC aligned artist. Ironically, Madzore pseudo-congratulates the ruling party implying the opposite as it is a witty language used to convey insults on the ruling party. The insult is clearly captured by the witty in the word “*makangwara*” (you are wile) which sarcastically show their ineptness in handling the land issue. The fact that the land is shared on relational grounds as captured by the axiom “*munopana mapadiro*” (sharing on relational grounds) raises problematic issues about the manner in which the land was distributed. It raises issues of unfairness, nepotism and corruption in the distribution of the land. The musician feels obliged to “cast light upon all that is happening; revealing all that lies hidden and concealed” (wa Thiong’o, 1982: 78) about the ruling party’s manner of governance. This invests into the discourse that the land was haphazardly distributed without following an all-inclusive procedure for sharing the land among the citizens. In other words, the distribution was done on partisan and nepotistic basis.

The reference to ‘vote rigging’ is another problematic issue raised by the musician as affecting the Zimbabwean elections. He accuses the ruling party of using the General Registrar’s office to manipulate the voter’s roll. This is creatively evoked by the mere mention of the surname of the former General Registrar which is Tobaiwa Mudede. It is disturbing to note that Madzore visualises this manipulation of the voter’s roll as an electioneering gimmick invoked to position the ruling party on the advantageous side before the Election Day. The artist uses the sporting-game imagery in which the ZANU-PF party goes into the competition already won through rigging. By critiquing these purported electioneering malpractices of the ruling party, the song invests into the art that operationalises the politics of discrediting the incumbent. It delegitimises the elections which are held under the tutelage of the ZANU-PF government. The musician expresses the degree of how injurious vote rigging is for the opposition party and the generality of the electorate through an emotionally packed proverb and an axiom in the last two lyrical lines of the above excerpt.

Charged with an emotionally packed voice, Madzore promises the ZANU-PF another new fight in the coming elections. He operationalises art that refuses to succumb to victimhood allegedly

orchestrated through the ruling party political shenanigans. This transcendental electioneering mode is underscored in the following lyrical lines:

Gore rino Zanu tichasangana (This year we will meet ZANU)
Tosvikepi tichitya kuurawa (How far can we reach fearing to be killed)
Harare Tandare akafa wani (In Harare Tandare has died)
KuGweru Kombai akapfurwa (In Gweru Kombai was shot)
Hapana matanho akateedzerwa (No procedures were followed)
Asi kutowedzera kuuraya X2 (But the murdering increased)
(Madzore, 2008, *Famba Tsvangirai*)

The above quotation exposes the tyrannical nature of the ruling regime which is allegedly characterised by political assassinations and torturing of the opposition political members. The musician uses the historical allusion on the death of prominent MDC leaders who were murdered through various means. The persona relates that Tandare died in the capital Harare. For Kombai the place of death is Gweru and he was shot to death. The use of a firearm on an opposition political leader shows the cruelty of the perpetrator. The cartographical mapping of violent crimes ideationally positions the psycho-geographical map of perpetrators and victims of political murders. It is astonishing to note that in the artist's visualisation, no single procedure was taken to investigate. Reference to absence of measures taken to address the political violence points to the nonexistence of the political will to take legal remedies on the part of the ruling government. Such political apathy is consistent with a despotic ruling system. The artist deploys a very disturbing hyperbolic expression to ironically present the reality of political violence in Zimbabwe. He presents a scenario in which instead of curbing the scourge of political violence, the perpetration of abuse on opposition members is increasing. This suggests that the ruling party disregards the rule of law which points to the lack of constitutionalism in the nation's electioneering politics. Such a depiction invests in discrediting the elections done under the political tutelage of the ZANU-PF led government. For this reason, this song is art that exposes the evils of the ruling regime whose rule, Madzore perceives as characterised by a lack of free, fair and credible elections.

Madzore proceeds to historicise the events which epitomise the unprecedented socio-economic and political crisis. The historicisation is punctuated in a chronological recognition of the events

and political figures who were at the forefront of orchestrating the crisis in the nation. This is captured in the following lyrical lines:

Kwaauya hondo yeminda (There come war for land)
Ndokuzouyawo Tsunami (Then Tsunami came)
Vana vana Gono vairara (The children of Gono were sleeping)
Kana nechikoro vaidzidza (Even education they were learning)
Isu vedu vana vachitambudzika (As our children were suffering)
Kana pekutsamhira musoro X2 (Even the place where to put the head)

The above historical allusion to suffering in the decade of crisis must be read as an electioneering retro-cast used by the opposition party to garner support from the electorate. It is not politically neutral as it ideologically taps into the collective suffering of the Zimbabweans to advance the need for an alternative government that will obviously be provided by the opposition party. It can also be read as a mere reminder for the citizens to reflect on their previous experiences in the decade of crisis which were characterised by horrendous life-stultifying challenges. The mentioning of Gono as someone who has children who are sleeping and learning is sarcastically contrasted with the suffering children of the ordinary people who are languishing in abject misery characterised by food scarcity and failure to go to school. It is important to note that during the period of the decade of crisis the RBZ governor Gideon Gono was the symbol of economic failure due his implementation of pauperising monetary policies which were characterised by unimaginable levels of hyperinflation and failing banking system (Makochekanwa, 2009). The juxtaposition of the children of the Governor and those of the ordinary people is ideologically crafted by the musician to show the degree of economic disparity between the masses and the top echelons in government.

To the artist, the introduction of the land issue marked the genesis of the crisis which was followed by the implementation of the Operation Restore Order which was popularly known as Operation *Murambatsvina* or *Tsunami*. The geographic naming of the operation is coterminous with the magnitude of the disaster which is naturally characterised by the Tsunami. Synonymous to Tsunami as a natural disaster, Operation *Murambatsvina* resulted in the loss of property, wealth and death of people. This has had far reaching ramifications of the economic status of the ordinary

people as it led to obliteration of the informal sector and the so called illegal housing schemes. The unprecedented implementation of the Operation restore order/*Murambatsvina* can be read as a political gimmick engineered by the ZANU-PF party to punish the urban voters after realising that that they had previously voted for the MDC party.

Through a gossiping imagery couched with a slanderising alliteration and internal rhyme which is rendered effective by the use of the prefixal formative /*tw-*/ directed towards the ZANU-PF party members, defames the ruling regime. The slenderising politics of discrediting the ruling party's political misconceptions is underscored in the excerpt below:

Ndaona twuchembere tweZanu (I saw the little elders of ZANU)
Twange twuchitaridza mufaro (Displaying their happiness)
Twuchiti Madhuku akatsamwa (Saying Madhuku is angry)
Twuchiti Makumbe akanyunyuta (Saying Makumbe is complaining)
Sezvo vaifunga tichaparadzana (As they were thinking that we will part ways)
Nenyaya amendimendi 18 X2 (Because of the issue of amendment 18)
(Madzore, 2008, *Famba Tsvangirai*)

The above visual imagery captures the purported political gossip by the ZANU-PF members about the opposition party. The artist presents a scenario in which the members of the ruling party are joyous about the misconstrued friction in the opposition political; grouping. The members are lyrically framed as the small and little old people who lack the political aptitude to correctly discern the political culture of the opposition party. To the ruling party's misconception, the MDC party is in friction due to the issue of amendment 18. In these political dynamics the public intellectuals which are mentioned in the above lyrical lines Lovemore Madhuku and John Makumbe are purported to be at loggerheads with the MDC party. It is imperative to note that these misconceptions must be read in the context of fact that the above public intellectuals were believed to be political advisors of the opposition party. As such, the break of tiers between them and the opposition was read as a stoppage of their political advisory role.

5.6.1.4 Chastising the tyrannical political leadership

At the height of the Zimbabwean crisis which is characterised by socio-economic and political insecurity, it is interesting to reflect on Mapfumo's interrogation of political violence, as a sign of despotic political leadership tendencies, in the songs *Zimbabwe* and *Masoja nemapurisa* (The soldiers and police). Consistent in these songs is the chastising tone of his lyrical discursive infrastructure directed towards what he subtly conceives as a despotic state-leadership.

In *Zimbabwe* (2002), Mapfumo summons the local authorities to respect and uphold the rule of law. After 2000 Zimbabwe slid into a state where the rule of law was trampled upon, where ZANU-PF youth militia, war veterans and state security were a law unto themselves harassing white commercial farmers, civil society and opposition party members (Raftopolous and Mlambo, 2009). The song is a cautioning call for the ruling authorities to respect the human rights and the freedom of choice, urging them to shun the use of force, other form of manipulation, cohesion, intimidation or violence. He foregrounds the need for the Mugabe regime to listen to alternative views and to be tolerant of those whose ideas differ from that of the ruling party and state. Mapfumo's attention centres on the abuse of power depicting the lawlessness practised by leaders who appear to be unscrupulous. Through a warning tone, the artist marshals hortative warning instructions directed at the State leadership as underscored by the following lyrical lines: "*Vanhu ngavakudzwe*" (Let the people be respected), "*Mitemo ngaityiwe*" (Do fear the law). In an understatement, Mapfumo employs these lyrical lines, indirectly satirise anarchy, which had become the norm during the crisis period, in as far as adhering to the demands of the law was concerned. The diction "*ngavakudzwe*" (Let them be respected) ironically suggests that State leadership is no longer having people at heart since the leaders no longer adhere to the demands of the law as enshrined in the constitution. In other words, they violate people's rights willy-nilly. This explains why the artist adopts an advocating tone, as captured by prefixal formative */nga-*, arguing in favour of the ordinary people. In this regard, Mapfumo's object of allegiance is the nation particularly the ordinary Zimbabwean populace. His discourse which affirms his object of allegiance resonates with the Shona people's axiomatised philosophy: "*nyika vanhu*" (people are the nation). This stern reminder about the responsibilities of the leaders comes against the backdrop of a litany of misdeeds such as unleashing violence on the population during elections, mismanaging the

economy and many others. The song contests ZANU-PF hegemony and openly campaigns for democracy ahead of autocracy and kleptocracy.

The clear-sighted moment that provides the immediate political context against which Mapfumo's song, *Zimbabwe*, is produced and is responding to, is the dramatic years from 1999-2000. This is a historical phase which marked serious political instability coupled with the emergence of a new political trade unionist party, the MDC, which critically rose to eminence with the intention to challenge the ruling ZANU-PF regime. It was a period in which these two political parties were about to engage in the 2000 parliamentary elections. It is this context that Mapfumo observes political violence from the participating political parties and then composes a song. In the song, he mirrors the manner in which ordinary people were being harassed for their political affiliation and that sort of violence was strategically employed by political parties in order to gain political support. Mapfumo sings:

Vanhu havamanikidzwe (People should not be forced)
Musavafose (Do not force them)
Musavafoseredze (Do not force them)
Vanhu havade (Do not forcefully force them)
Zvekumanikidzwa (People do not want to be forced)
(Mapfumo, 2002, *Zimbabwe*)

The above excerpt pictures the tyrannical acts of the leaders, especially the use of coercion and intimidation during election time. The message is unambiguous in the manner it denounces the use of violence and the abuse of political and state power.

Mapfumo becomes one of the few artists who had the audacity to sing against state-sponsored violence. He specifically unleashes a cantankerous interrogation of the political shenanigans which aim to intimidate and harass the electorate. To the artist such a political chicanery does not produce the desired results as intended by the concerned political party perpetrating the political violence and intimidation. This political consciousness is spurred by the awareness that the electorate's decision to vote for a particular political figure is an individual secrecy which must be respected. For this reason, any act of breaching their fundamental right is retrogressive political behaviour to the democracy of the nation. It is in this context that Mapfumo unleashes a political discourse that

warns the state-leadership about the dangers of perpetrating violence against the electorate. He sings:

Musavarove (Do not beat them)
Nekuvatyisidzira (And intimidating them)
Hazvimbobatsira (It does not work)
Kana vasingade (If they do not want)
Ndivo vazhinji (They are the majority)
Motovateerera (You have to listen to them)
(Mapfumo, 2002, *Zimbabwe*)

The above lyrical lines present an understatement that exposes the manner in which ZANU-PF systematically unleashed violence on the helpless electorate as a way of manipulating the electoral playing field. The diction in the above excerpt displays a brand of politics that is littered with political violence and intimidation directed on voters. The artist has become the voice of the helpless electorate affirming that the ordinary Zimbabwean populace are his object of allegiance. Conscious of this enduring history, in particular the bloody 2008 presidential run-off, which attracted the attention of the international community, Mapfumo condemns this strategy which flies in the face of democracy. The artist's predetermined position that many voters cannot support a specific political brand in line four and five of the above lyrical lines shows Mapfumo's ideological slant. The ideological bias largely points to the artist's political allegiance to the opposition political party rather than the ruling party. This stems from the realisation that the voice of the persona is lashing out the existing regime. Thus, Mapfumo is indirectly suggesting the need for an alternative political power to govern the nation-state.

Just like his song *Zimbabwe*, in *Masoja namapurisa* (The army and the police) (2005), Mapfumo criticises the way securocrats are deployed to resolve political differences and civil unrest, particularly in the decade of crisis. Reference to the security service, that is, soldiers and police, also broadly include the intelligence and the larger state bureaucracy. The nomenclatural engineering of the title exhibits that the musician's focal point is the security sector. The locus of the song lyrics is on the repressive state apparatus which are the securocrats. Thus, the title is an *éclaircissement* compendium that gives an illuminating gist of the scope of the song. The

immediate question which comes to the mind of the listener is what about the securocracies? This becomes the line of intellection for the proceeding segments.

The song is imaginatively framed as a mythical and apocalyptic dialogue between the oppressed citizen and the feared dictator. Through his artistic licence, Mapfumo is able to manipulate the dialogue to articulate the subaltern protestations of the aggrieved citizen because a healthy relationship cannot exist where the leader reneges on his mandate. This observation stems from the realisation that it is empirically impossible for a dictator and a frustrated oppressed citizen to engage in such a frank or candid dialogue in an authoritarian state or regime. It's not even possible considering the narrating time which is characterised by enactment of POSA and AIPPA. Notable is the fact that the dialogue is argumentative in nature in which the artist taps into the psyche of a dictator and the aggrieved citizen with the ideological inclination towards the aggrieved citizen. The sincerity to truth, honesty and willingness to speak with the dictator is mythical. It can also be read as an understatement which exposes the dialogue to poly-semantic renditions such as the mythical and apocalyptic dimension.

The gambit of the song lyrics starts with a sequential recurrence of the rhetorical questions that are in parallelism. These rhetorical questions are deliberately designed to ignite a mythical dialogue between the dictator and the frustrated citizen:

Nhai baba muchaita seiko? (Father, what really will you do?)

Nhai baba muchaita seiko pakubva kwenyu? (Father, what really will you do when you leave power?)

Nhai baba muchaenda kupiko? (Father, where really shall you go?)

From the above excerpt, the artist deploys the family motif to creatively project the relationship the dictatorial leader and citizen as the father to child relation. Ironically and shockingly, the child does not like the father which is culturally a taboo. The question that immediately comes to mind is why is Mapfumo riding on a taboo? The response is that this can be read as a means to capture that autocracy has reached unimaginable levels whereby the child turns against the father. The rebellious voice of the child is creatively couched with mockery and sarcasm. Interesting in the

song is the child's presumption that the father must relinquish power. This has political undertones of the political longevity and gerontocracy of the then President Mugabe. Beneath this voice is an underlying 'contextual awareness' (Nketia, 1975) of the politics of bitterness and hatred of Mugabe who is ironically presented as a father. Another political undercurrent is the obsession with the destiny of Mugabe after relinquishing power emphasising that the Zimbabwean polity is contagiously dangerous that retiring is risky. The implication is that Zimbabwe's politics is unsafe to both the former President and the political system. In a way, the song invests into succession battles as well as the democratisation processes of the nation. Notable, in the song is the cultural affirmation that the succession and democratic election of leadership is necessary to mark the progression of democracy in the nation. The artist's ideational submission of leadership renewal is coterminous to Shona people's epistemological position on democracy which insist that *ushe madzoro* (leadership is rotational).

The repetition of the lines which capture the deployment of the securocrats purveys thought-provoking discursive tropes that operate as a veiled political discourse against the Mugabe regime. He sings: "*Ndinotumira masoja ndinotumira masoja*" (I will send the army, I will send the army), "*Masoja namapurisa kuti arove vanhu*" (The army and the police to beat the people). These lyrical lines are an ironic displeasure with the unconstitutional deployment of the security services to brutalise the civilians. The excerpt is sardonic in the sense that it is couched with veiled protestations against the abuse of power by the state through the use of violence and repressive means that advance a 'shut up political discourse' on the side of the citizens. Beneath this satiric interrogation of Mugabe is the artist's contextual awareness of the constitutional functions of the securocrats and the cultural role of a leader.

The constitution has specific provisions which guarantee that the security services do not turn against civilians. The law provides that the fundamental objective of the national security is to guarantee liberty, peace and harmony, free from fear, and in prosperity. It further provides that the securocrats are not allowed to act in a partisan manner or in the interest or cause of a political party. Shockingly, the artist submits that the security services act not in the accordance to constitution and the law as they are abusively deployed by the President, who is symbolically and ironically presented as a father, to violate the fundamental rights and freedoms of the citizens. The

song unleashes a subtle accusation of the former President as it visualises him as the instigator of the violence and repressive politics through an apocalyptic allusion to the President as the one responsible for deploying the securocrats to brutalise the citizens. Beneath this undercurrent is a legal awareness that it is the President who is also Commander-in-Chief of the army who has power to authorise the deployment and determine the operational use of the army. For this reason, the deliberate deployment of the army to maintain and sustain political longevity and liberation war inspired gerontocracy exhibits the dictatorial tendencies of the then President. This legally informed protestation against the Mugabe regime through the innocent voice of a child is commendable as it exposes the ideological inclination of the artist to the citizens. The reference to the simultaneous deployment of the army and police can be read with the context of the manipulation of the provisions of the law in which the army can be deployed to support the police in the maintenance of public order. This kind of deployment at law usually happens in extreme situations and it should be characterised by the failure of the police to maintain public order. As such, the deployment of both security services fabricates the state of affairs of the nation appropriating the political gimmick that seek to sanitise brutalisation of the civilians. Thus, Mapfumo unleashes a veiled sardonic art that operationalises a subaltern protestation against the apocalyptic dictatorial tendencies of Mugabe as a father.

The above legal renditions which expose both the dictatorial tendencies of the former President to his citizens are coterminous to the cultural interpretations of the antonymic behaviour of the father to his children. The imaginative construction of fatherhood in the song is based on relational grounds particularly within the family leadership framework in which the father is culturally conceived as head of the family. As such, the musician is conscious of the Shona people's existential ontology which visualises that fatherhood is symbolic of leadership. While among the Shona fatherhood is not confined to maleness in that both the brothers and sisters of one's biological father are responsible for fathering (Furusa, 2006); fatherhood is charged with a plethora of duties and obligations of providing leadership parentage. As the head of the family, the father must be committed to the struggle for a durable family stability by providing the vision that protects the family members through demonstrating that he is the source of love, the role model, the moral campus, the family's trailblazer and provider. Key to all these leadership parental obligations is the father's role of ensuring that he mentors "*vanababa vemangwana*" (the fathers

of tomorrow) of the family who will continue to advance the cause of the family in the future. In other words, it is a Shona people's existential ontology that the father should envision a scenario where the family would be led by 'the fathers of tomorrow'. For this reason, any behavioural tendencies by the father do that are an antithesis to these parenting leadership expectations makes a father an authoritarian leader.

Conceptually, Mapfumo's deployment of fatherhood is premised on the family motif to reflect on the broader Zimbabwean polity which emblematically accredit the family as the microcosmic social structure of the nation. Muwati (2005: 13) buttresses that the "family is the nucleus of the nation." This reveals that the family provides the relational framework for nurturing and sustaining the nation guided by a familial emblematic and phallogocentric leadership. Thus, in Shona cultural milieu, when one occupies the position of authority, he is called upon to behave like a father figure to all his subordinates. As a father figure, the leader is expected to envision a stage at which he will relinquish power to 'the leaders of tomorrow' emblematically 'the fathers of tomorrow'. Within the framework of the familial conception of a leader, the father is emblematically a President at the level of nation-state and the citizens are the children. wa Thiong'o (1993: 76) contends that "children are the future of any [nation-state]. If you want to know the future of a society look at eyes of the children. If you want to maim the future of any [nation-state], you simply maim the children." This asseverates that any act of refusing to relinquish power to the 'leaders of tomorrow' is symbolically the father's act of blocking the children, to the Presidential position, who are the cog of the family or nation respectively is tantamount to operationalising authoritarian tendencies. Shockingly, Mugabe as the then President of the nation-state is emblematically accused of using the securocracies to maintain and sustain his political longevity and gerontocracy.

Apocalyptically, Mapfumo envisions possibility whereby the securocrats will identify with the cause of the people. The artist predicts a scenario that the security services will one day deny to take orders to brutalise civilians. The apocalyptic and mythic projection of their refusal is underscored in the following lyrical lines:

Vakaramba muchaita seiko? (If they refuse what are you going to do?)

Vazhinji vavo ihama dzavo (Most of them are their relatives)
Ruzhinji rwavo ihama dzavo (Most of them are their relatives)

From the above, the musician employs the kinship motif as the vindictory basis for refusing to brutalise fellow citizens. The framing of an apocalyptic probability of the security services denying to take orders purveys critical ideational discourses that makes one to rethink the nexus between the securocrats and the then President in the Zimbabwean polity. This is traceable to the long and strong relations between the state and the security services dating to ZANLA/ZIPRA synergy. Reading these lyrical lines as an apocalyptic political prediction, the song invests into the mystification of the improbable happening. In such a strong nexus of the state and securocracies, the singing time placed it as highly unlikely for the security services to deny orders from the President. This improbability stems from the narrating time's 'contextual awareness' (Nketia, 1975) that what complicated the relationship between the securocrats and the state is the existence of the Joint Operation Committee (JOC) (Cheeseman and Tendi, 2010). This committee was comprised of the top securocrats and the Reserve Bank Governor as well as the Head of the intelligence. The arm was revived in 2000 and it had structures which would penetrate into the provinces reporting directly to the President. This had an effect of tailing the cabinet as JOC acted more like a parallel administration. Reading from this line of thinking, Mapfumo's prediction seems improbable as it took for granted the strong nexus between the former President and the securocracies which was rendered effective by the existence of JOC. The existence of JOC actually made the security services go beyond just taking orders to victimise citizens but have the temerity to initiate violations of human rights. However, the musicians like prophets, have the artistic imagination that can provide a political forecast about what appears unlikely during the narrating time.

Mapfumo foresees the democratic public uprisings which will coerce the then President to seek political asylum from other countries. The undercurrent of his lyrical infrastructure suggests Mugabe as a dictator would rely on fleeing into exile in order to escape the wrath of citizens. This in a way would enable him to dodge political persecution. The option to flee into exile by Mugabe is vivid in the lyrical lines: "*Ndinotizira kure kunyika dzevamwe*" (I will flee to other countries), "*Ndinotizira kure kuti vasandibate*" (I will flee and go away so that they cannot catch me). The voice of the persona is clearly certain that apocalyptically imagining if it happens that he is forced

out of power, he will opt for fleeing into exile. While the persona does not categorically state his place of haven, he clearly states the purpose for fleeing which is to dodge political persecution as captured in the metaphorical expression ‘*vasandibate*’ (so that they cannot catch me).

In a sequential recurrence of rhetorical questions, Mapfumo casts collimations between what befall the former dictators Joseph-Desire Mobutu, popular known as Mabuto Sese Seko, of former Zaire, now DRC, Uganda’s Idi Amin and German’s Hitler:

VaMobutu vakaitwa seiko? (What really happened to Mr. Mobutu?)

Nhai baba vakaitwa seiko? (Really father what happened to him?)

VaAmin vakaitwa seiko? (What really happened to Mr. Amin?)

Nhai baba vakaitwa seiko? (Really father what happened to him?)

Hitler wakaenda kupi? (Where did Hitler go?)

(Mapfumo, 2005, *Masoja namapurisa*)

Unmistakable in this excerpt are revelations of the similitude between popular dictators and Mugabe. To apocalyptically predict the demise of Mugabe, the artist uses the historical allusion of dictators. Interesting is the choice of three dictators who traverses the racial lines. The parallelism of these dictators and Mugabe purveys ideational considering on the similitude between each dictator and Mugabe. The use of the securocrats to shush the civic unrest is noticeable across all these dictators.

For Amin, the two are akin in term of the manner in which they ran their respective governments. They both emphasised the accumulation of a plethora of ‘ruling titles’ in which:

It is common that the head of state is the commander in chief of the country’s defence forces, it is rare to officially affix the title ‘Commander in Chief of the Defence Forces’ to the President official title. As such, the official title of Zimbabwe’s head is ‘His Excellency, The Head of State and Government and Commander in Chief of the Zimbabwe Defence Forces (Benyera, 2015: 267).

In the same line of intellection, Hale (2011: xi) articulates the Amin case which draws parallels between the two:

His Excellency, President for Life, Field Marshal, Al Hadji, Doctor, VC (Victorious Cross), DSO (Distinguished Service Order), MC (Military Cross), Lord of all the Beasts

of the Earth and Fishes of the Sea, Conqueror of the British Empire in Africa in General and Uganda in particular and Professor of Geography.

These titles can be read as ideological signals of onomastic engineering that seeks to authenticate these leaders' stronghold on power and at the same time communicating to their adversaries that their spheres of power are limited. In the context of the Zimbabwean polity, the titles are veiled political discourses that articulate to the opposition politicians that genuine power resides with the former President who is the Head of state, government and all the securocrats. Such embellishment with long title is satirised in the novel '*A Man of the People*' by Achebe (1966) where a dictator uses long, pompous titles to give impression of invincibility.

The use of fellow dictators to predict the demise of the Mugabe purveys crucial parallel political discourses. Mapfumo captures the end of Mugabe dictatorship in the lyrical lines: "*Vakatizira kure kunyika dzevamwe*" (They fled top far away to other countries), "*Vakatizira kure uko kwavakazofira*" (They fled to other countries where they eventually died). These lyrical submissions are conscious of the historical moments in which both Amin and Mobuto died in exile. This presence an apocalyptic scenario in which the musician foresees Mugabe dying in exile just like his fellow authoritarian precursors; Amin died in Saudi Arabia and Mobuto in Morocco. Benyera (2015: 267) buttresses:

Amin died in Jeddah, Saudi Arabia and is buried there. Like Amin, Mobuto also fled to exile. He initially went to Togo, then finally in Morocco in May 1997 where he died of cancer in September of the same year in Rabat. Like Amin, he was also buried in exile where he died.

The casting of former Presidents dying and getting buried in exile can be read as an ideological signal of warning or threatening Mugabe as it potentially reflects the leader's failure to rule and a curse from the supernatural.

5.6.1.5 Mediating between two opposing political parties

Chipanga's song *Sahwira wenyika* (2008) can be loosely translated as friend of the nation although the meaning of the word '*sahwira*' culturally goes beyond this. In this song, Chipanga visualises

himself as a ‘solemnised friend’ of the nation whose kinship mandate is mediating between the two political arch-rivals; ZANU-PF and MDC. The nomenclatural engineering of title reveals that the terms ‘*sahwira*’ and ‘*nyika*’ are central in interpreting the lyrics of this song. While *nyika* can be multifariously conceptualised as a country, nation or state as expatiated in previous segments of this chapter; the term ‘*sahwira*’ is profoundly embedded in kinship dynamics of the Shona people. Right from the title and through the lyrics it is notable that Chipanga uses *Chisahwira*, an intangible cultural institution of mediation, as a conceptual construct for reflecting the political rivalry in the nation. It becomes imperative to understand the cultural conception of this institution.

The ‘*sahwira*’ is expected to have specific normative qualities and responsibilities which are sanctioned by culture. As a “cultural practitioner, *Sahwira* is obliged to be impartial, objective, truthful, balanced, accurate, fair, authentic and free” (Marongedze, 2015: 36). He is “teacher, historian, conciliator, counsellor, mediator, reformer, custodian of culture, and consoler” (*ibid*). His artistic power is in the intense interest in constructive and innovative criticism of life realised by being a proprietor of freedom of speech imbued with freedom from blame. Conscious of these demands of this cultural office, Chipanga imaginatively advances a discourse that addresses the two political parties with the “voice of unity and tolerance between [the two] arch-rivals” (Tembo, Muwati and Chabata, 2018: 59). The artist vocalises kinship identities of seniority and juniority to ZANU-PF and MDC respectively:

ZANU-PF ndibaba vangu MDC ndimukoma wangu x2 (ZANU-PF is my father, MDC is my elder brother)

Baba nemwana hapana mutorwa (Father and son, there is no alien)

Kana pane zvanetsa sahwira ndiri pano (If there are problems, the facilitator of dialogue I am here)

ZANU-PF ndiamai vangu MDC ihanzvadzi yangu x2 (ZANU-PF is my mother, MDC is my sister)

Mai nemwana hapana mutorwa (Mother and daughter, there is no alien)

Kana pane zvanetsa sahwira ndiri pano (If there are problems, the facilitator of dialogue I am here)

The identity of the persona in the above excerpt orbits around being a close relative to the two rivals. Whilst the persona is a son to the father and mother called ZANU-PF, he is also a brother to the sister and brother called MDC. This personification of political parties by giving them human qualities is grounded in the kinship construct in which the persona takes advantage of his closeness to both the ruling party and the opposition. These familial identities are consistent with Shona epistemological and ontological assumptions. They are hinged on the cultural underpinning that *Hukama haugzwi nesipo setsvina* (Kinship cannot be washed away with soup like filth) which positions the family motif as a philosophical foundation of nation-making and making-nation. The common bond between related people is the base upon which a nation is made. In African kinship system, people visualise themselves in relational terms as the collective. The emphasis is on harmonious interaction between related persons. This accentuates of connectedness rather than disconnectedness, involvement rather than detachment. The fact that both Robert Mugabe and Morgan Tsvangirai belong to the Zimbabwean polity creates room for conceptualising their relational identities through kinship terms. Interestingly, the artist being a Zimbabwean citizen also brings himself into the scheme of these familial identities and manipulates those identities to invite the two rivalry parties to unite and cooperate. His version of patriotic consciousness is based on the unification of the rivalry political institutions for the betterment of the nation-state called Zimbabwe.

The version vocalises a pseudo-allegiance to the two political groupings that is the ruling and opposition political parties. While the persona sees the nation-state as a family with two members who have different opinions on the manner of transforming the condition of the family, the persona appears to have a subtle allegiance to ZANU-PF. The ZANU-PF leader is assigned seniority familial identities which are father and mother whereas the MDC leader is ascribed juniority kinship terms which are brother and sister. The partitioning of these familial identities potentially confirms the musician's ideological inclination and respect towards the ruling party. Tembo, Muwati and Chabata (2018: 60) contend:

While in Shona and other African cultures, father, mother, brother and sister are valuable in their unique ways, in this song Chipanga manipulates them to perpetuate ZANU-PF hegemony. In the Shona culture, *baba* (father) and mother (*mai*) are superior in terms of

status and responsibility when compared to children, whether female or male. Parents are expected to nurture children to develop into responsible individuals.

The above realisation raises suspicion about the musician's impartiality, objectivity, truthfulness, balanced, accurateness, fairness and authenticity as a *Sahwira* of the nation. The song has a pseudo political neutrality of vocalising the message of peace and tolerance between the ruling party and opposition party as it commiserate with the earlier by ascribing seniority familial identities to it while the latter is relatively debased in status. The ideational segmentation of these political parties along culturally gradational canons is problematic as ZANU-PF assumes the major segment of parenthood and MDC taking occupying the minor segment of childhood. This gradational juxtaposition establishes a gerontocratic ruling mythology which conceives the opposition party through the infancy mythicisation. The lyrical ideology of this song is that of regarding MDC as a politically immature party and for ZANU-PF the vice versa. In a way, the lyrical emphasis on the childhood of the opposition makes it dependent on the ruling party. This establishes that the song is possibly art which operationalises electioneering discourse to convince the electorate to vote for ZANU-PF and not MDC. This canvassing line of intellection is potentially informed by the existential historical consciousness that "MDC lacks history, is a puppet party and, therefore, easily dispensable" (Tembo, Muwati and Chabata, 2018: 60). The lack of history on the party of MDC finds anchorage in the sense that the opposition party does not have liberation war credentials like the ruling party. The puppet labelling is shaped by the opposition party's lack of a profound depth in the nationalist consciousness which explains why it looks for ideological inspiration from Western nations.

The ideation of bringing the two rivalry parties together shows the musician's "contextual awareness" (Nketia, 1975) about the bitter political contestations between the ruling party and opposition party in which ZANU-PF "wanted MDC formations to recognise it as the legitimate government, based on botched June presidential run-off, and the MDC formation, which throughout their participation in the mediation processinsisted that the negotiations be premised on the results of the March 29 elections, which they considered credible" (Ndlovu-Gatsheni, 2013: 160). Conscious of this disputation, Chipanga as a musician in the Zimbabwean polity takes the responsibility of being a mediator between the two political parties. The persona

vocalises monikers of the two leaders of these two political parties to accentuate his warm friendship with them: “*Roby naMorgy hapana mutorwa*” (Roby and Morgy, there is no alien), “*Kana pane zvanetsa sahwira ndiri pano*” (If there are problems, the facilitator of dialogue I am here). These slinging monikers which are re-morphologised shortcuts of the forenames of Mugabe and Tsvangirai simplifies the relationship of the two to the persona. The simplification becomes the basis for unity inspired by the realisation that the two politicians are Zimbabwean citizens, thereby, they can differ in political opinion but they are not alien to each other. This creates an authentic room for the persona to facilitate dialogue between them since the two have a common goal which is the quest for a better Zimbabwe. Commenting on the manner in which the song responded to the existential challenges in the Zimbabwean political landscape, Tembo, Muwati and Chabata (2018: 59) articulate:

Within the context of political intolerance, violence and the Zimbabwean economy reaching its lowest ebb, the voice in the song is a voice of reason that begins the process of negotiations for the forward flow of Zimbabwean history with the spirit of tolerance and respect. It is a voice that is in search of harmony between ZANU-PF and MDC. Violence is also castigated.

The above excerpt affirms the attestation that this song vocalises the intent of a unified nation-state. Its pursuit is to find a point of harmonious interaction between the two rival parties which is coterminous with negotiating for peace and tolerance between the contesting parties. It is within this context that this song can be conceptualised as a political prognosis of the likelihood of a GNU.

What can be established in this song is the affirmation that the musician, in this song, derives inspiration from *Chisahwira*, an intangible cultural heritage which commands voice in the Shona relational matrix. This use of intangible institution can be read as an ideation that emanates from the artist’s realisation that the best way for the nation to deal with the challenge of national conflict in the Zimbabwean polity involves the need to deploy the intelligence and wisdom of the ancients. Thus, “there exists no contradiction in [contemporary Zimbabweans] looking back and gathering the best from their classical traditions in order to address the needs of both the present and the future” (Stewart, 2004:3). This is in sync with the emphasis that wa Thiong’o (1972: 22) places on the “past as a source of collective inspiration, the present as an arena for perspiration and the

future as the anticipated culmination of collective aspirations.” By looking back to gather the best of what the past has to offer in the struggle to make sense of the present, Chipanga’s song lyrics relocates African cultural heritage at the centre of Zimbabwean politics by according credence and significance to African ancestors as significant players in the production of cultural values that are critical in addressing contemporary politics.

5.6.1.6 Lamprooning mismanagement

The song *Musatambe neNyika* (Do not play with the nation) (2010) by Mapfumo, interrogates the state-leadership’s maladministration of the economy as a derailing factor to socio-economic development. The framing of the title chastises the state-leadership for their lack of seriousness in managing national affairs. The morphological inclusion of the negation */-sa-/* in an instructive verb “*musatambe*” (do not play) insists on the need for the political leadership to avoid poor governance of the economy. The verb radical “*tambe*” (play) metaphorically links this to child play which lampoons the lack of seriousness and the remissness to efficiently manage the economy. This reveals that the artist’s tone is warning the state-leadership to obviate from tendencies of mismanaging the economy. The song was released when the nation-state was now under the leadership of the GNU. The GNU was mooted in 2008 as a means of finding a way out of the political crisis which was at the heart of the decade of crisis. It brought together ZANU-PF, MDC-T and MDC-M, the warring political parties in the nation. The immediate question that comes into the listener’s mind is: ‘Is this mismanagement of the economy practiced by the GNU?’ This suggests that there is contrast between the narrating time and the narrated time. While the narrated time is a response to the realities in the decade of crisis; the narrating time is the end of the decade of crisis which is a phase governed by GNU. Thus, the song is not responding to the GNU period itself but the period prior to it due to the leadership crises it exposes.

In Mapfumo’s view, the setting (Zimbabwe) is not a conducive place to dwell in since life is so tough that people live in wretched conditions. His object of allegiance are the ordinary people because he pictures the manner in which the masses are languishing in abject poverty. He sings: “*Hauswere iwe*” (You won’t spend a day), “*Hauswere muZimbabwe*” (You won’t spend a day in

Zimbabwe). The use of hyperbolic expressions which are morphologically couched with the initial linkage, the negation, /*Ha-*/ captures the critical socio-economic misery facing the nation, making Zimbabweans to survive in life-threatening conditions. This ideation trumpets the exigencies that:

[Zimbabwe] is not a great country. It is one of the most disorderly nations in the world. It is the most corrupt, insensitive, inefficient places under the sun. It is one of the most expensive countries and one of those that give least value for money. It is dirty, callous, noisy, ostentations, dishonest and vulgar. In short, it is among the most unpleasant places on earth! (Achebe, 1983: 9).

Whilst Achebe was describing the Nigerian crises, the immediate question that comes to the mind of the listener is what constitute spending a day in Zimbabwe? The underlying substance is that Zimbabwe has assumed the status of being an unlivable country. Such a condition points to the politics of the belly which reveals the paucity of survival needs that Abraham Herold Maslow explain through what he calls the five hierarchy of needs. The absence of physiological needs (which inter alia include food, water, clothes and shelter), safety needs (that include mainly security), needs for love, affection and belongingness, need of esteem (self-respect and respect for others) and needs for self-actualisation (satisfaction). The dearth of accessibility to satisfaction of these needs has life-threatening impact and pauperising ramifications which explains why the country is now uninhabitable. What is appalling is the use of the apostrophe enhanced by the personal pronoun “*iwe*” (you) to directly address the audience; largely those affected by the prevailing situation. The pronoun unmask the myth of respect and reduces audience to equals. The individual effect of the crisis are captured by the negation centred hyperbolic verb construction “*Hauswere*” (You won’t spend the day) to communicate that the individual is deprived of basic needs which makes him/her not only to be insecure but succumb to socio-economic loneliness and alienation thereby losing self-respect. Such a situation makes the citizens to be restless because they will be hungry, not accepted in the national economic fabric and lacking self-esteem.

As an observation tower, Mapfumo visualises the situation from a distance. In fact, he imagines an unendurable state of affairs which he “observes from the United States of America, where he went into exile” (Timberg, 2004: 3). The musician pictures the agony and trauma of the citizens

during the crisis years. He depicts the national space as uninhabitable. The magnitude of people's misery and pain is underscored in the following lyrical lines:

Vanochema iwe (They mourn)
Vanochema muZimbabwe (They mourn in Zimbabwe)
Zvanetsa iwe (It is difficult)
Zvanetsa muZimbabwe (It is difficult in Zimbabwe)

These lyrical lines show the degree of the socio-economic turmoil confronting the ordinary people in the nation. The initial linkage in the first two lines is syntactically framed in a plural but exclusive of the persona who is not part of the crying people. To him, those who are residing in Zimbabwe are the ones facing the pinch of the misery. This affirms that the musician adopts a diasporic voice. His interrogation of the state of affairs in the nation becomes that of an exilic reflection of the Zimbabwe crisis. He assumed the status of a watch tower whose detachment makes him to be more insightful. The choice of diction such as “*chema*” (cry) and “*zvanetsa*” (it is difficult) unpacks the populace's level of desperation, suffering, failure and resignation. The complementary effect of these two words bespeaks a people who have resigned to fight the challenges of life due to the devastating failure of the economy. While this picturing of the people's condition incite debate that raise people's political consciousness about their deplorable condition, it also has the potential to remove human agency whose “vitality and vision [must be] to transform and direct life both as a process and a project.” (Muwati, 2005: 2). This potentially celebrates victim mentality where citizens are reduced “into a lifeless and amorphous mass that lacks the mechanics and mechanisms to escalate and act with will and intent” (Muwati, 2005: 2) to the challenges of life. This stand contrary to African people's epistemological and ontological assumptions on life challenges, as p'Bitek (1986:25) contends that “problems, crisis, challenges are, have always been and will continue to be, a necessary ingredient of living. And, it is precisely the facing and tackling and solving of them, that life is all about.” This song becomes culpable to art that lionises victimhood whose inevitability of defeat is agitated by “hopelessness, helplessness, meaninglessness, resignation and above all, negation of action and creation” (Muwati, 2005:2). This is injurious as it makes the citizens to be passive recipients of the unalterable life conditions. Such a rendition cloud survival means to such an extent that “life becomes an overwhelmingly

colossal force that threatens humanity” (Muwati, 2005: 2) as human beings are presented as entities who are “acted upon by life rather than them acting on life” (Muwati, 2005:2). This stands contrary to African ethos which insists that music “should not lead the people into resignation instead should contribute to the revolutionary change; if it does, it is invalid” (Karenga1971:36). However, the choice of diction that creatively repackages people’s tormented existence can also be ideationally interpreted as a means that the artist deploys to provoke the citizens’ reflection on their lives. In this context, Mapfumo’s musical composition becomes a political consciousness that incite debate and raise people’s awareness about their wretched condition. This is the hallmark of good art. It should make people realise the “great heights of glory from where they fallen and the depths of penury to which they have been plunged” (Muwati, 2005:2). As it stands, Mapfumo’s concentration on negavity and resignation inculcates the soporific surrender of the ordinary people.

It is important to note that art which only exposes the effects of human orchestrated catastrophe must be discarded into the dust bin. Music must not end at just exposing the effects but should also proceed to establish the culprits responsible for any human induced socio-economic paroxysm. In fact, music like any “art is there to open locked doors” (Fischer, 1972:210) and it must “search for paths in a [nation], which has new paths...” (Chiwome, 1996:160). In a subtle manner, Mapfumo identifies the author of the misery:

Taitadza iwe (We have failed)
Taitadza Zimbabwe (We have failed Zimbabwe)
Imhosva yaani? (Who is to blame?)
Imhosvawo yenyu (You are to blame)

In a somehow veiled manner the above lyrical lines position the fact that the Zimbabwean crisis is a result of poor governance of the economy by the state-leadership. The persona takes a first person plural collective voice that blames all Zimbabweans including himself. Couched with initial linkage rendered capable by “the imaginative leap /*ta-*” (Vambe, 2004: 97) which the song deploys in “pluralised-morphological construction collectively” (*ibid*: 97), which seems to attribute the failure of economy to every Zimbabwean. The use of the rhetorical question “*Imhosva yaani?*” (Who is to blame?) bluntly calls to mind the disposition that makes the listener to rethink

about the question ‘who is really the trouble causer?’ thereby neutralising the inclusion of every citizen into the blame game. It invites critical reflection on who is causing the problem. This rhetorical question makes ineffective the collective blame by counterbalancing the effect of aggregate accusation, thereby shifting charge from the nation but to a specific segment of people. Mwanaka (2013: 1) vindicates the necessity for finding who is to blame for Zimbabwe’s problems by contending that the blame game:

Deals with the why, and whos of Zimbabwe’s problems. I know some people might feel to blame someone for Zimbabwe’s problems won’t get us anywhere anymore. This should be the beginning. We should realise how each of us has been to blame, have caused these problems, and in that way, we could have a good headway in trying to find the solutions.

This shows the criticality of finding who is to blame. In fact, looking at the situation in the nation-state what Zimbabweans need is to “look back and find where [they] went wrong, where the rain began to beat [them]” (Achebe, 1975: 44)). Fascinatingly, the rhetorical question on this blame game in the above excerpt is embellished by a response “*Imhosvawo yenyu*” (It’s your fault) that ambiguously separates an in-group and out-group as the blaming posture of the artist rendered capable by the dual of deployment of the complement /-wo/ and the possessive “*enyu*” (your) which distance the persona and every citizen. This shows the author of the state of affairs is an in-group composed not of everyone but a specific segment of the Zimbabwean society. This instantly targets those responsible for governing the nation. From this, the finger spots the state leadership since “governance aims at satisfying people’s needs” (Kpundeh, 2000: 200, cited by Dube, 2011: 5). In the same vein, Mandova and Chingombe (2013: 104) assert that “good governance is the systematic organisation of government to respond effectively to people’s collective hopes and aspirations.” For this reason, the state leadership’s failure to deliver as expected indicates poor governance.

By pointing out the government’s failure to govern the nation, the lyrics satirically reveal the government’s loss of reputation which grandly impacts on the country’s fame. The following lyrics underscore by starting: “*Vanoseka isu*” (They laugh at us)/“*Venyika dzevamwe*” (Those of other countries). Mapfumo presents a situation which mocks Zimbabwe’s failure to cater for the needs of the populace. The use of the collective plural pronoun “*isu*” (us) makes the persona to speak on

behalf of Zimbabweans and the utilisation of the possessive-enumerative “*dzevamwe*” (other) crafts an out-group that has the privilege to comment on the in-group. The idea that the foreign countries are laughing at the people captures the magnitude of the misery facing the citizens which is now visible even to the outside world. This satirises the ruling system as it also faces the derision from the internal community. Thus, Mapfumo locates the mismanagement of the economy as a predicament that destroys the leadership’s reputable on the global scene.

Mapfumo presents mismanagement as detrimental not only to the Zimbabwean government’s reputation, for it is also damaging to Africa as a continent. This advances the fabricated mythical dictum about African countries: the view that Africa has corrupt leaders no wonder it is stagnant on the development front. Despite the profusion of natural resources in Africa, the continent remains poor. To the singer, the source of to this underdevelopment in the context of Zimbabwe is mismanagement of the economy that is perpetrated by the political elites in the pursuit of their devastating self-aggrandising agendas. In an African anti-corruption conference, Lumumba (2011: 46) articulates that, “The culprit for this state of affairs, as well all know and continue to day after day, is bad leadership and [political] corruption”. Achebe (1983: 2) remarks that “the trouble with [Zimbabwe] is simply and squarely a failure of leadership”. Consequently, the artist positions an interrogative political discourse which marshals the need for dedicated and anti-corrupt leadership in Zimbabwe in a manner that “cast light upon all that is happening; revealing all that lies hidden or concealed” (wa Thiong’o, 1982: 78). The musician becomes an interpreter who explains reality to the public so that they understand it.

In another stanza of the same song, the lyrics presents a drastic shift of tone. Mapfumo is now more confrontational in unmasking the culprits behind the prevailing socio-economic misery in the nation. He uses the word ‘*varume*’ (gentlemen) as a symbol of leadership. Mapfumo sings:

Varume woye varume woye varume (Please gentlemen please gentlemen gentlemen)
Musadaro kutamba nenyika (Do not play with the nation)
Varume woye varume woye varume (Please gentlemen please gentlemen gentlemen)
Musadaro kutamba nenyika (Do not play with the nation)
Varume woye varume woye varume (Please gentlemen please gentlemen gentlemen)
Musadaro kutamba nevanhu (Do not play with the people)

In this case, 'gentlemen' symbolically refers to leaders in the government. The epithet 'gentlemen' is usually given to a man who acts politely regardless of his social position. Thus, the word '*varume*' satirically refers to leaders who have failed to act politely as expected of them by the people. This exposes the leaders' negligence of the people. To Mapfumo, true patriotic consciousness is "possible only when the people who rule and those under their power have a common and genuine goal of maintaining the dispensation under which the nation lives" (Achebe, 1983: 16). The use of '*varume*' (man) generatively captures the patriarchal power of ZANU-PF. This creatively unmasks the phallogocentric dictatorship of Mugabe led ZANU-PF whose autocratic tendencies are displayed in lack of commitment to welfare of the populace and making "the advantage of the few the cornerstone of public policy" (Achebe, 1983: 16).

The use of the vocables '*woye*' (please) generatively pleads with an intransigent system that neglects the masses in pursuit of its egoistic ambitions. The fact that Mapfumo substitutes the word *nyika* (nation) with the word *vanhu* (people) implies that when the leaders misuse the state resources, they are actually disadvantaging Zimbabweans. This vocabulary substitution productively positions the ordinary people as the owners of the nation. For this reason, Mapfumo offers an instructive warning to the leaders to be there to serve the people and not to be served by them. The leaders' negligence of the people is in tandem with what Fanon (1967: 157) articulates:

Before independence, the leader generally embodies the aspirations of the people for independence, political liberty and national dignity. But as soon as independence is declared, far from embodying in concrete form, the needs of the people in what touches bread, land and the restoration of the country to the sacred hands of the people, the leader will reveal his inner purpose, to become the general president of that company of profiteers impatient for their returns, which constitutes the national bourgeoisie.

During the decade of crisis, the leaders were no longer ruling in the interest of the people as they initially claimed to do during the liberation struggle and later when they were canvassing for the posts. Thus, Mapfumo offers an interrogative caution to the leaders to desist from corrupt acts of advancing their egoistic intentions at the expense of the masses. Notable from such a critical reflection on the behaviour of the state-leadership is the fact that the artist's object of allegiance is the nation and not the state. His version of patriotic consciousness is that the mismanagement of

the nation-state is pauperisingly debilitating. He is located on the side of the masses committed to fight against all injustices orchestrated by the state. As such, his conception of an artist is that “he is a human being with heightened sensitivities, who is aware of the faintest nuances of injustice in human relations” (Achebe, 1975: 79). This explains why his music “seeks to give voice to the voiceless [by focusing] on the grievances of the people” (Mapfumo in an interview). While Mapfumo’s love for the masses is unconditional, as he does not set conditions for the ordinary people; his love for the state is conditional as it positions benchmarks which must be met. His conception of the state is that “leadership is a position of responsibility and not a profession. Leadership is not an opportunity for self-aggrandisement and an occasion for plunging oneself into puny ego” (Muwati, 2004: 26). This establishes that the leaders “cannot be free. [They are] incapable of being free. For only being in chains can [they] be and remain ‘human’ [leaders]. What constitute these chains” (p’Bitek, 2013: 19) is for them to embrace public-spirited virtues.

To give legitimacy to his concern over poor governance, Mapfumo makes reference to the liberation war that was fought in the 1970s against the colonialists. Ranger (2005: 242) observes that “[liberation war] history is at the centre of politics in Zimbabwe far more than in any other Southern African country.” The war has remained an important reference point in Zimbabwe’s post-independence politics. As such, reference to the history of the liberation struggle and its objectives is made for strategic reasons:

Taitora iwe (We have possessed it)
Taitora Zimbabwe (We have possessed Zimbabwe)
Taitora iwe (We have possessed it)
Taitora neropa (We have possessed it through the shedding of blood)
Hondo iyo (Here is the war)
Takarwawo tose (We fought together)
Zimbabwe iyi haisi yemunhu (This Zimbabwe is not for an individual)
Imi vanhu musapesaniswe (You people! do not be divided)
Musanyeperwe musatysisidzirwe (Do not be deceived do not be intimidated)

By using the plural collective voice that rubber stamps the collective ownership processes of liberating the nation; Mapfumo demystifies the indoctrination that is enforced by a redefined ‘patriotic history’.

Patriotic history only gives credit to a few individuals for having achieved the desired goal of the majority. Ranger (2004: 25) describes patriotic history as a constellation of discourses:

... intended to proclaim the continuity of the Zimbabwean revolutionary tradition. It is an attempt to reach out to ‘youth’ over the heads of their parents and teachers, all of whom are said to have forgotten or betrayed revolutionary values. It repudiates academic historiography with its attempts to complicate and question. At the same time, it confronts Western ‘bogus imperialism’ which it depicts as a denial of the concrete history of global oppression. ‘Patriotic history’ is propagated at many levels – on television and in the state-controlled press; in youth militia camps; in new school history courses and textbooks; in books written by cabinet ministers; in speeches by Robert Mugabe and in [some musical compositions].

This monolithic propagation of the nationalist historiography presents ZANU-PF as the “sole legitimate political brand capable of leading the nation, and without any deadline” (Muwati, Mutasa and Bopape, 2010: 1). Patriotic history then was ideologically essential for the ruling party to sustain its political longevity. This line of intellection is even reinforced by Mapfumo’s use of the present tense that is strikingly captured by the vowel /-i-/ in *Ta-i-tora* (We have taken) which invokes continuity of the struggle against phallogocentric dictatorship. Such lyrical repackaging of the liberation discourse remobilises the masses to rethink about the narratives of the liberation. It also negates exclusionary and monolithic grand narrative of patriotic consciousness that creates the core and the periphery in the ownership of the nationalist historiography. This tendency finds an illustrative concretisation in the conceptual use of political discourses such as liberation fighters and war collaborators which marginalise the latter at expense of the earlier. The plural collective act of shedding blood reflected in “*Taitora neropa*” (We have possessed it through the shedding of blood) symbolically capturing that the war was a violent struggle in which everyone selflessly participated in order to realise liberation of all the citizens by attaining independence.

Although it is released in the aftermath of the GNU, the satirically invoked dictum, “*Zimbabwe hayisi yemunhu*” (This country is not for an individual) seems to point to the pre-GNU phase as the decisive moment in which this song is reacting to. That is conclusive because the idea of patriotic history has been embraced by the ZANU-PF regime as part of regime/political legitimacy. For this reason, Mapfumo’s satire is directed towards the pre-GNU ruling regime which strategically deployed liberation war history to legitimise its continuation in power despite failure

to deliver the goals of the liberation struggle. Ideologically, this makes any form of criticism towards that regime to appear unauthentic since the then ruling party (ZANU-PF) claimed to be the only party that got involved in the liberation war. It is against this backdrop that Mapfumo stands out to castigate such propagandistic notions/ruling mythology as they marginalise anyone who lacks war credentials. This castigatory stance empowers him with the freedom to inform the masses about the need to be aware of the dangers of exclusionary and monolithic discourses that create in-groups and out-groups in terms of the ownership of the nationalist historiography. This exclusionary narrative is divisive. It divides people and fabricates realities by creating a fallacious truth. To the singer, the victories of the war belong to every Zimbabwean and not to a few individuals. This view seeks to relocate the marginalised masses at the centre of politico-economic arenas. What is shocking, to the musician's view, is the manner in which exclusionary liberation war narrative is propagated by the elders in pursuit of their selfish motives. He chastises the gerontocratic ownership of this discourse: "*Hamunyare here?*" (Are you not ashamed?), "*Hamunyare varume vakuru*" (Are you ashamed elderly men). The musician unashamedly castigates the narratives that selectively relegate the ownership of the gains of the liberation war. The singer sees the 'political elders' as the culprits perpetuating this propagandistic discourse in pursuit of a ruling mythology that positions them as the sacred political actors of the country who must everlastingly rule the nation-state.

5.6.1.7 Justifying the land occupations in the third *Chimurenga*

In *Hondo yeminda* (The war for land) (2001), Chingaira absolves from blame the implementation of the FTLRP. He provides justification for the exponents and implementers of the land reform programme. The vindication should be understood within the context of what was branded by ZANU-PF as the third *Chimurenga*. The vindictory posture of this song is akin to Chiyangwa aka Tambaoga's song *Rambai Makashinga* (Remain resolute) encourages people to work hard in all economic sectors. Among these economic sectors Tambaoga emphasised the farms and the mines in which he is optimistic that if people remain resolute there was to be plentiful harvests and thus people would get wealthy.

Riding on a potentially pseudo-moralistic discourse Chingaira's song provides a political exoneration of the rationale behind the enforcement of the land reform. It is in this context that the artist deploys a repetitive far demonstrative 'iyo' (there) to indicate the spread of another new brand of liberation struggle for the land:

Iyo iyo hondo yakura ndodiniko? (Behold there! Behold there! War has grown, what shall I do?)

Iyo hondo yatandavara (Behold there! War has spread)

Iyo hondo yakura muZimbabwe (Behold there! War has grown in Zimbabwe)

Iyo iyo hondo yakura ndodiniko? (Behold there! Behold there! War has grown, what shall I do?)

The personification of a purported revolution is given tactile and visual qualities. The war is growing and spreading everywhere. The personification 'yatandavara' (has spread) is characterised with the ideation of spreading indicating that the revolution has stretched all over the country. The diction 'yakura' (has grown) is a personification that magnifies the maturation magnitude of the war. These attributes applies to animate things but in this case they are ascribed to the war to advance a political discourse that the war for repossessing the land reached a high level and has spread everywhere in the country. This invests into discourse of the third *Chimurenga* which is conceptualised by as the war of economic emancipation and repossession. This political cum economic revolution is charged with a morally emotional appeal to the indigenes. The above lyrical lines are framed in present tense and a near demonstrative 'iyo' (here) that attest to the lyrical agenda of the here and now or immediacy. The demonstrative is dually conceived both as near and far. The war has spread both within the vicinity and the distanced zone. This propagandistic and potentially jingoistic glorification of the land occupations can be conceptualised as a glittering generality which demands approval without thinking. The accentuation of this through the stressed tempo on the word Zimbabwe affirms the musician's desire to vocalise a political discourse that trumpets the prominence of ZANU-PF government's political manoeuvre in undertaking the land reform programme. The song is couched with the tone of excitement about the decision and the whole process of implementing the land reform. The stimulation is vocalised by the use of the rhetorical question "*Iyo iyo hondo yakura ndodiniko?*" (Behold there! Behold there! War has grown in Zimbabwe, what shall I do?) signalling the persona's introspection and surprise framed with an overwhelming and ecstatic feeling.

The diction “*ihondo yeminda*” (It is the war for land) which is also the title of the song, excluding the stabilizer /i-/, defines the identity of the revolution. The war is a land repossession revolution. *Hondo* (war) implies violence, force, death, injury, sacrifice and conflict. The word *hondo* (war) is potentially exaggerating the existence of these definitive elements of a war. This explains why the critics of land occupations label this altercation between former settlers and the new occupiers as land seizure or land grab, land inversion, *jambanja* among other epithets whilst conservatives refer to it as land repossession, land acquisition and land reform programme. This conceptual contestation is operationalised at nomenclatural engineering of dialectical labelling that makes the ideation on the land issue very controversial as epitomised by the phraseology FTLRP. The creative agency to contextualise the war as a revolution of the people, “*ihondo yevavhu*” (It is the people’s war), sanitises its implementation as democratic. The diction, as a synecdoche, claims the land occupation not only to be national but also to be the voice of the majority in the Zimbabwean polity. This pulsates with a bandwagon propaganda technique in which everyone is purported to be doing it, therefore one should follow the crowd. The synecdoche “*ihindoka yavanhu*” (It is kindly the people’s war) is couched with the suffixal enclitic /-wo/ to justify the land occupations.

The song is couched with an apostrophe which directly addresses the people in the country. The citizens are reminded and reoriented on the need to conceptualise the land occupation as a continuation of the war which was inaugurated by the legends of the first and second *Chimurenga*. This ideation fits well into what Ranger (2004: 215) calls ‘patriotic history’ which is “intended to proclaim the continuity of the Zimbabwean revolutionary tradition.” Chingaira vocalises this continuity in the following lyrical lines:

Parizvino ngationgorore zvehondo huru (For now, let’s examine the Great War)
Chero hondo yevanhu ihondo huru ngatione (Even the people’s war is a great war let’s see)
Panguva yaana Mbuya Nehanda (During the time of Mbuya Nehanda and her peers)
Vana mai nanababa vairohwa (Mothers and fathers were beaten)
Pavaiswera pose vaivhimwa (Wherever they spent their day, they were hunted)
Vakomana navasikana vaitsvagwa (Boys and girls were sought)
Nepamusana pekuti vaifamba (Because they were moving)
Nepamusana pekusada kudzvanyirirwa (Because they were oppressed)
 (Chingaira, 2001, *Hondo yeminda*)

The above excerpt is framed with an assortment of a largo and allegro tempo in long and short lyrical lines respectively. It is couched with a cinematic imagery to sequel from ZANLA choir's song *Maruza imi* (You have lost) by drawing a similitude between the first and the third *Chimurenga*. This makes the people in the latter to relive the earlier. Gonye and Moyo (2012: 95) buttress that "the juxtaposition of the 1896 First *Chimurenga* uprising, the 1970s national liberation war (second *Chimurenga*) and the 2000 and after 'land wars' (Third *Chimurenga*) puts them into both a narrative and historical continuum." This reveals that the song advances a political discourse that legitimises the land occupations in the third *Chimurenga* as a development from the first *Chimurenga*. The lines are also framed with a syntactic inversion couched with the cinematic style in a manner that is controlling rhythm to fast pace that does not allow the audience to ponder or think over it. Thus, rhythm is composed of mainly three words breaking from slow rhythm caused by longer sentence within lines. The tempo is governed by enjambment. The historical allusion to Mbuya Nehanda, a liberation war legend who has been a national spirit credited for inspiring the first and the second *Chimurenga* harnesses the spirituality, nationality and authentic of the land war. Musiyiwa (2005:1) in Wasosa (2007: 21) observes that the "legend of Nehanda had to be revived to provide religious and cultural cohesion among Africans. It was intended to rediscover and reassert the Zimbabwean historical and cultural identity, which had been battered and suppressed by colonialism for over a century." It is this kind of ideation that continue to spur the revivification of Nehanda in a series of *Zvimurenga* (plural of *Chimurenga*).

The above historical allusion legitimises the land occupations as continuation of what was started in the first *Chimurenga* in which Nehanda is one of the protagonist characters of that struggle. The cinematic style disseminates the moving pictures operationalised through the generative words 'vairohwa' (beaten), 'vaivhimwa' (hunted), 'vaitzagwa' (sought) and 'kudzvanyirirwa' (oppressed) to vocalise the physical and psychological violence unleashed on the people who lived in the period of the first *Chimurenga*. This shows that the diction also productively exposes the hegemonic and oppressive system of colonialism. What is consistent in this song is the accentuation of the spread of the revolution across the country. The spread is figuratively vocalised through the use of the simile "*Panguva yacho hondo yakanga yatambarara sorunyemba*" (At this

time the war was spreading on like the bean creeper) to indicate the magnitude of the intensive distribution of the land revolution.

The song also invests in the reorientation of the psyche of the youth towards the ruling party's political ideology as shaped and given impetus by the revolutionary thrust in the Third *Chimurenga*. "It is an attempt to reach out to 'youth' over the heads of their parents and teachers, all of whom are said to have forgotten or betrayed revolutionary values" (Ranger, 2004: 215). In as much as the reorientation is mainly targeting the youths, it also whips all the citizens to cohere with this ideology. Chingaira sings:

Zvana zvidikidiki zveZimbabwe (The little children of Zimbabwe)
Pazvaiswera zvese zvichitamba (When they spent the day playing)
Kamwe kavo kakaramba zvaidiwa nevamwe (If one of them refused to do what others wanted)
Haudi zvinoda vamwe uri murungu here iwe? Gara pasi! (You don't want what others like, are you a white person? Sit down!)
Chana cheZimbabwe chofungisisa kusanzwisisa kwaiita mwana (The little Zimbabwean child starts to think deeply about disobedience of the child)
Kusafanana nesu kwarakaita hutsinye huye hwaraiita (The dissimilarity with us, is the cruelty he did)
Wogoona paye achagara woga kuchitanga kurangana zvaisava nyore (You would see the child sitting alone, starting to conspire was not easy)
Hanzi mukoma wangu Tifalo kuti tinzi tisimuke waiti kuti tinzi tisimuke naye (He would say my elder brother Tifalo for us to stand you would say for us to stand with him)
Zvaisaitaba (It was impossible)
Kuti tinzi tifambe mutara kuti tinzi tikudze mubereki (For us to walk on the tar, for us to respect parents)
Kuti tinzi tukanai neumwe (For us to shout at each other)
Zvaisaitaba (It was impossible)
(Chingaira, 2001, *Hondo yeminda*)

The above excerpt self-praises the youthful stage of the older generation in a manner that unleashes a subtle cantankerous castigation of the contemporary youth culture in the Third *Chimurenga*. The artist vocalises art that castigates the behaviour of the present day generation through extolling youth culture of the older generation from which the musician is part of. The romanticisation of the elderly's youth culture orbit around affirming it as a humanly moral code that respected the

elders. The accentuation of this potentially pseudo-moral discourse of respecting the elders can be read as silencing political discourse that summons the youth to ‘shut up’ on the political matters of the state. This elderly state craft potentially constructs gerontocracy as a malicious ruling mythology possibly intended to sustain the political longevity of Mugabe and his ZANU-PF party. The dichotomisation of these two cultural phases orbits around the politics of besmirching the contemporary generation and elevating the earlier. This treats the present day youths as political persona non grata within the matrix of knowing what to do to rule the nation-state. The song can be read as a veiled chastisement of the opposition party whose composition of politicians is characterised youths and paucity of people with liberation war credentials.

The vocalisation of ZANU-PF ‘shut up’ political discourse is also operationalised in Chiyangwa aka Tambaoga’s song entitled *Agrimende* (Agreement) that monolithically appreciates former President Robert Mugabe for giving people land, stressing the point that when Zimbabweans voted they made an agreement that the leader of the nation-state is Bob and therefore let everyone accept what the people voted for. The song can be interpreted as ‘silencing discourse’ to those who contested the legitimacy of the 2002 elections which were allegedly seen as neither free nor fair but shambolic and stolen. This ‘shut up’ discourse finds concrete form in the Chingaira’s obliteration of contemporary youths’ alternative views effectuated by vocalising self-extolling lyrical ideology. The self-love potentially creates a gerontological conception of liberation culture that esteem the elders as the alpha and omega of revolutionary and ruling narratives. It disesteem the present day youths as the everlasting novices of any political revolutionary discourse. This gerontocracy is solidly operationalised by configuring the contemporary youths’ culture as a style of living that celebrates dadaistic behavioural tendencies as noticeable in the following lyrical lines:

Huya timbovataurirawo kani vapfanha ava (Let us tell them, these young kids)
Hapana chavakaona! (They have seen nothing!)
Rega ndimbovauzisa vapfanha vechidiki ava (Let us inform them, these young kids)
MuZimbabwe muno mamuri of course muri mabornfree imimi (In this Zimbabwe in which you are, of course you are born frees)
Zvamuri mabornfree, isu munombofungawo kuti tinonzi maborn chiiko? (Since you are born frees, have you ever thought that we are born what?)

Huu! Boys negirls dze'nosing' imi munotamba nemhandu handiti? (Ha! Nosing boys and girls, you play with these enemies?)
Muchifunga kuti vakakudei imimi! (Thinking that they love you!)
Kazhinji madeviliska aya, vanasatani chaivo! (In most cases, these are devils, real Satans!)
Vakatsanangudzwa nechechi yeRoma (Those that were described by the Roman Catholic church)
VanaSatani vaye vane muswe webarbed wire; (Real Satans who have tails made of barbed wire)
Vane muswe werata wekuti ukatsvikidza (With metal tails which, when wagged,)
Ukakusikiza, bhasopo kuzodza vamwe, (When it waffles at you, beware of soiling others)
Kumwaya vamwe ropa rezvakaipa! (Sprinkle others with the blood of evil!)
Havakudei ava! Muchatitengesera nyika uuu (They do not love you these people! You will sell out our country huh!)
(Chingaira, 2001, *Hondo yeminda*)

This vocalisation of defamatory politics pivots on operationalising the liberation war credentials as the plumb line of authentic love of the country. The dadaistic behavioural tendencies of the contemporary youths are morally configured in labelling them as ‘*maborn free*’ (those who were born free’. He “challenges contemporary [Zimbabwean youths] to rediscover and reconnect themselves to their past [, a product of the elders,] from which they were severed and dislocated” (wa Thiong’o, 1972: 78). The epithet ‘born free’ comparatively suggests that the youths were born in a liberated nation whereas the elders were birthed in an oppressive colonial system. As such, the contemporary youths are ignorant about how to defend the sovereignty of their country. This ignorance is purported to be the reason for the younger generation’s unripe conception of the colonisers. The colonisers are metaphorically treated as ‘Satan’ because of their evil behaviour of colonising the country. This becomes a political discourse that advances the pedagogical reorientation of the younger generation to follow the purported mature ZANU-PF ideology.

5.6.1.8 Criticising the land allocation criteria

In *Pasi inhaka* (The earth is an inheritance) (2003), Mapfumo expresses disapproval about the modus operandi which was used in the land acquisition. His interest is a critical observation on the benchmarks which were used in allotting land in Zimbabwe. The intellection of this song is

ideationally akin to Mapfumo's *Marima nzara* (You have harvested famine) which blames the Mugabe led government for superfluously taking land from the whites. The song *Pasi inhaka* (The earth is an inheritance) is directed to a father. This reveals that the artist, as a child, speaks in relational terms to a father figure:

{*Nhai baba!* (Look father)
Pasi ndependhaka (The earth is an inherited place)
Nhai baba, (Look father)
Pasi ndepevanhu} *2 (Land belongs to people)
Haparwirwe, (You must not fight for it)

The above excerpt is apostrophised by the persona for him to engage in a critical conversation with the father. The concept of fatherhood is emblematic of former President Mugabe. The decisive period to which this song is responding to is the decade of crisis after the implementation of what has come to be known with various names as the FTLRP, the land grab, the land seizure, the land inversion and, neutrally, the land issue in the Zimbabwean polity. The plurality of these nomenclatures speaks to the political sensitivity of this phenomenon in internal and external politics. For this reason, the deployment of this family motif is ideologically saturated with the political discourse of conceptualising Presidency as fatherhood. The anticipation is that the father/President has “a bundle of duties attached to him by [family/nation]” (p'Bitek, 1986:19). This reveals that the expectation is that the father must act in a particular manner that is cherished and valued by the family. The family here becomes symbolic of the nation-state. Fatherhood in Shona society is guided by the epistemological position that *baba ndiwo musoro wemba* (the father is the head of the family) which places the imperativeness on the effective use of the head to lead the family. The head here is emblematic of the brain. This reveals that the father must efficaciously use the mind to advance the cause of the family by making problem-solving decisions. For this reason, the members of the family have the privilege to contribute to the family through the father. If it fails to follow cultural procedures this privilege would be interpreted as a cultural taboo. The father is expected to be reprimanded indirect by using the mediators such as *tete* (the feminine father), *sekuru* (grandfather) and *sahwira* (the family friend).

While it can possibly be read that Mapfumo breaks the afore-mentioned cultural procedure, failure can be read also as a recognition of the urgency of the matter at hand. By being a citizen of Zimbabwe, Mapfumo has a privilege of questioning the father/President's leadership policies. The persona reminds the father-President for forgetting that land is inheritance and it belongs to all the people. While his message can be read as ambiguous in that it does not state categorically that the land is inheritance to who, It can also be read as an affirmation of neo-liberalistic conception of land ownership in which he does not concur with using the racial, gender, political or any discriminatory canons as the basis in allotting land. This is concretely captured by the use of the diction '*pasi*' (earth) which is all-inclusive because it's binary of *denga* (heaven). Thus, the thesis "*Pasi ndepevanhu*" (Earth belongs to people) universalises space in as much as it also raises the ambiguity of the question of which people? The universalising discourse of land ownership deconstructs the racial conception which in Mapfumo's song *Maiti kurima hamubvire* (you used to say you are good farmers) was previous exclusively black-centred. In this context, the ideation that the earth is inheritance becomes also obscure in the sense that it has a potential dual semantic value. If land is all-inclusive the inheritance might point to the will or rights discourse in which the blacks claim 'the will' (a legal document declaring a person's wishes regarding the disposal of their property when they die) that their ancestors owned the land in Zimbabwe whereas the whites also rides on property rights discourse that they have the title deeds for the land enabled by colonisation. Mapfumo's use of the diction '*Haparwirwe*' (You must not fight for it) which is framed with the negation */Ha-/* shows that he is vehemently against the use of violence in repossessing land. He finds faults in the use of political violence to land appropriation. He urges the President to desist from using violence as a means of redistributing the land. Musaka (2011: 338) observes

The fast track and chaotic agrarian reforms in Zimbabwe that were initiated in 2000 with the politically motivated and radicalized invasion of largely white-owned productive and the subsequent disturbances of farming activities, vandalism of expensive and difficult to replace farm equipment.

The above observation is consistent with Mapfumo's lyrical ideology on land which shows that the artist is historically conscious of the political zeitgeist of this period. Thus, the musician is against the use of discriminatory and violence touchstones for land apportionment.

The lyrical infrastructure of this song is dependent on ambiguity to satiate the reader with various possible renditions. The artist uses the biblical ecclesiastical apologue to lambast the discriminatory tendencies in the allocation of land:

Hona chinhu (Behold a thing)
Chose chose chine nguva yacho (Has its own time)
Zvinhu zvose, (Everything)
Zvinhu zvo Sewo zvine magumo (Everything has its end)
Hapana, (Nothing)
Chinoshamisa panyika pano (Is surprising on this world)
Makuva, (There are graves)
Ose amunoonawo kwese, (All that you see everywhere)
Vose, (Everyone)
Vanhu vaimbogara panyika (People who used to stay on the world)
Vanhu vose (All the people)
Pasi pano tiri vapfuuri (Here on earth we are passers-by)
Hapana, (Nothing)
Hapanawo muridzi wepano (None is an owner here)
(Mapfumo, 2003, *Pasi penhaka*)

The above excerpt vocalises the ecclesiastical discourse ‘all is vanity’ to mollify the existential political discriminatory discourses in as far as the distribution of land is concerned. The accentuation of the vanity Christian discourse purveys figurative tropes of actualising the ideations that life is vanity, time is vanity and consequently property is vanity. These cumulative vanities are ideologically vocalised to deconstruct the black-nationalist conception of land ownership and reconstructs a neo-liberal view which is a counter-narrative of the earlier. The above lyrical lines build an impression that what is important is holiness and righteousness realisable by championing the Christian discourses of forgiveness and repentance. The song is couched with vanities which pulsates with the discourse that delegitimises earthly possessions and legitimising spirituality self-mortification. The severity of this manipulative use of vanity discourses to operationalise the neoliberal conception of property is the deployment of the eschatological discourse which vocalises that ‘earthly possessions are vanity, seek the spiritual’. This political discourse pretentiously obliterates the discourse of the ownership of anything on earth. It trivialises materialism. Mupfumo fails to acknowledge the existential racial imbalance of land ownership in

the Zimbabwean polity which as an artist he had identified in the early 1980s in his song entitled *Maiti Kurima Hamubvire* (You used to say you are good farmers). He was encouraging the Mugabe regime to take over the commercial farms owned by whites. It can be established then that Mapfumo's ideological inclination on the neoliberal discourse potentially shows his allegiance to the white commercial farmers. This switch of political allegiance explains why Asante (2003: 42-43) contends that "while we may determine what a person is at one given moment, we may not know all that he can become tomorrow."

While the above biblical apologue invests in the deconstruction of the negritude conception of land ownership whose normative prescription is 'Zimbabwe for black Zimbabweans'; Mapfumo reconstructs the land ownership discourse that subtly emphasises the economic growth ownership of the land. To actualise this discourse, the artist vocalises the discourses of equality and universality as underscored in the following lyrical lines:

Hona nyika, (Behold, the country)
Nyika ino ndeye vanhu vose (This country belongs to all people)
Vanhu vose, (All the people)
Vanhu vese tiri vamwe chete (All the people we are one)
Nokuti (Because)
Mwari wedu ndiye mumwechete (Our God is the same)
Zuva rinopisawo nenguva dzaro (The sun shines at its own time)
Mwedzi unobudawo nenguva yawo (The moon comes out at its own time)
Rima rinouyawo nenguva yaro (Darkness comes at its own time)
Chando chinotonhora nenguva yacho (Winter gets cold at its own time)
Nemvura inonayawo nenguva yayo (And the rain comes at its own time)
Asi zvinhu zvese zvine magumo (But everything has its own ends)
(Mapfumo, 2003, *Pasi penhaka*)

The first six lyrical lines of the above excerpt accentuate the discourse of equality whereas the rest emphasise the universality discourse. The first discourse rides on the imposition of the similitudes in human species whereas the second discourse operationalises the art of a political prognosis of the demise of the leadership that is racial in its allocation of land. It can be established that Mapfumo's version of patriotic consciousness is a non-racialist conception of land/country ownership.

5.7 The political history of the coalition government: An overview

The patriotic renditions which respond to the inclusive government phase cannot be analysed in isolation of the contestations which punctuated this period. The coalition government or what is also known as the government of national unity or inclusive government in Zimbabwe was formed following the political violence after the disputed 29 March 2008 harmonised elections. The three main political parties who participated in these elections which are ZANU-PF and the two wings of MDC which include MDC-T and MDC-M signed what is known as GPA on 15 September 2008 (Chigora and Guzura, 2011; Dodo *et al*, 2012. Tumbare, 2014 and Mukuhani, 2014). In these general election opposition, MDC narrowly won control of the lower house of Parliament. In terms of the Presidential election, had to go to a second round, which was marred by violence. Robert Mugabe, the then president of Zimbabwe, was controversially re-elected on 27 June 2008 following the refusal of MDC to participate in those elections.

Confronted by Zimbabwean situation that was on the brink of a political and economic precipice that threatened to plunge the region into turmoil, SADC regional leaders pushed for a political settlement. The nation's economic meltdown had already been weighing on its neighbors, and in March 2007, regional leaders had mandated South Africa to facilitate dialogue amongst Zimbabwe's three main political parties. Following these veritable realities triggered by power struggles between the political parties, South Africa's former President, Thabo Mbeki, was given the mandate to facilitate in coming with a political settlement between these three political parties (Matyszak, 2009; Chigora and Guzura, 2011; Dodo *et al*, 2012. Tumbare, 2014 and Mukuhani, 2014). This resulted in the three political parties agreeing in principle to form a coalition government on the 15th of September 2008 realised first by the signing of the GPA (Mukuhani, 2014). Due to protracted and often vicious discrepancies between the key political stakeholders who signed the GPA, the coalition was not a veritable reality until January 2009 when a settlement was made which paved way for a new coalition Government to be formed.

The formation of a coalition government was spurred by power struggles between political parties chartered by unprecedented socio-economic paroxysm, lawlessness, political corruption, and mismanagement among other issues. For this reason, the coalition government was mandated to

come up with a praxis which aimed at assuaging the socio-economic and political turmoil triggered mainly by the crisis situation of the decade of crisis. This entailed coming up with a new constitution crucial in creating a political terrain for free and fair elections as well as addressing fundamental challenges which included the land question, sanctions, and security and media reforms among economic debacles. Despite the fact that the formation of the coalition government was meant to pave way for economic resuscitation, a new culture of political tolerance and democracy in Zimbabwe, the coalition experienced both challenges and answers which faced the nation's economy (Mukuhani, 2014). In terms of the challenges, the country remained in a tense political terrain, at the initial stages of the coalition dispensation, which was gravely polarised and characterised by the resurgence of political violence and intolerance. This reality was noticeable also through ZANU-PF usurping tendencies of power and control of the state apparatuses in a blatantly partisan manner (Matyszak, 2009; Tumbare, 2014 and Mukuhani, 2014). The tendency also involved the unilateral executive appointments of governmental posts such as the cabinet ministers, ambassadors, judicial posts and provincial governors. Another hurdle was the imposing of the Indigenisation bill which aimed at transferring majority shareholding in all foreign-owned enterprises to the indigenous citizens (Chigora and Guzura, 2011 and Mukuhani, 2014). This policy discouraged the foreign investors thereby alienating business. The adamancy to revise the land issue was another challenge which chased the foreign investors, especially in the agricultural and food processing sector. The remissness to address human rights violations and security sector reforms. Despite the challenges, the coalition government has had success stories. Credit is given for the coalition government for leading the successful completion of the compilation of the new constitution in its term as a government (Tumbare, 2014). This process saw acknowledging of the 'Kariba Constitution' which was drafted in 2007 as the starting point. Followed by the COPAC draft which finally produced the final constitution in 2013. Economically, the nation improved marginally and provided a relief to the deepening economic crisis.

5.7.1 Patriotic renditions of the coalition government

Having located the interpretive context which is punctuated by diverse ideological contestations, this section provides a historically and culturally informed exegesis of various songs of different artists. From Mpfu, the focus is on *Chisikana changu Zimbabwe* (My little girl Zimbabwe) and

Denga rinonzi Zimbabwe (The heaven called Zimbabwe). For Charamba, Ncube and Madzore, this segment concentrates on the songs *Nyika yeZimbabwe* (The nation/country, Zimbabwe) (2010) and *Prayer for Zimbabwe* (2013) and *Save Chitongai* (Save rule now) respectively. In discussing these musical texts cross reference is made to songs which fall within the same thematic ambit regardless of the fact that they were released in distinct historical times.

5.7.1.1 Romanticising the beauty of the country and nation

The songs *Chisikana changu Zimbabwe* (My little girl Zimbabwe) (2010), and *Denga rinonzi Zimbabwe* (The heaven called Zimbabwe) (2010) by Mpofo as well as *Come to Victoria Falls* by Ruvhuvhuto sisters, *Our Beautiful Zimbabwe* by Ndebele and *Zimba remabwe* (The big house of stones) by Mbira dzenharira praise the beauty of the country and nation

In *Chisikana changu Zimbabwe* (My little girl Zimbabwe) akin to *Denga rinonzi Zimbabwe* (The heaven called Zimbabwe), Mpofo glorifies the glamorous appearance of the country. He does this through a lyrical infrastructure that is weaved with symbolic configurations modelled and conceived around the body of a gorgeous jeune fille, that is, a girl or young woman who is unmarried. The same with his song *Denga rinozi Zimbabwe* (The heaven called Zimbabwe) which is patterned on the heaven imagery. This line of singing romanticises the beauty of the country and nation-state called Zimbabwe is a noticeable trend in the Zimbabwean musical scape, particularly in the GNU era. For instance, *Come to Victoria Falls* by Ruvhuvhuto sisters, *Our Beautiful Zimbabwe* by Ndebele and *Zimba remabwe* by Mbira dzenharira. These musical compositions glamourise the geographic aesthetic scenery of the country in advancing the revivification of the tourism and hospitality sector. In this context, the leadership and the citizens' efforts, including the artist, were now directed towards economic recovery. In doing so, the singer deploys a trans-languaging iconography that revolves around the use of Shona and English as the mediums of articulating his lyrical ideology about the beauty of the country. Using apostrophe and personification or anthropomorphism, the artist gives the country the identity of a lassie:

Ayayaaaaaaaa

Let me sing you a song
A love song x3
Chisikana changu Zimbabwe (My little girl Zimbabwe)
Let me sing you a song
A love song x3
My lovely country Zimbabwe

The voice of the persona is a suitor who is expressing his love to his beautiful girl through the flattering lyrical tapestry. To capture the attention of the young lady, the persona began by unleashing vocables of correctitude which set the pace for him to commence his proposing laudatory antics. This musical piece becomes a courtship song or serenade whose extolling tone influences the lyrical fabric of the whole musical passage. The prefixal formative /*ch-*/ in *chisikana ch-angu* (my little girl) captures how special this young lady is; probably pointing to the issues such as innocence, purity and virginity. These attributes are morpho-syntactically assembled through the semantic widening of the previously demeaning prefix /*ch-*/ to an esteeming configuration that regards highly the described lassie. The apostrophe ‘sing for you’ is a demonstration of the persona’s love for the young girl. The semantic broadening of *musikana* (girl) to *chisikana* (a little girl) shows the chastity, the beauty, innocence and purity of the young girl. Interestingly, these glamorous attributes are ascribed to Zimbabwe as a country. The chastity or the virginity of Zimbabwe is emblematic of the unexploited resources and the undefiled unity of the country and nation respectively. Its beauty is symbolic of the ecological glamour and economic landscape of the country as well as the nation. The innocence of Zimbabwe is figurative of the moral uprightness and its purity is the unadulterated mores and values.

The singer presents visual imagery that provides a graphic description of the jeune fille and the corresponding geographical edifice of the country. He makes use of a top bottom praising device to unleash his glamorous admirations to the body of a lady intended to glorify the beauty of the country:

Bvudzi rako ridema dema (Your hair is very black)
Samarasha ekuHwange (Like the coal of Hwange)
Chisikana changu Zimbabwe (My little girl Zimbabwe)

The sexual/romantic utility of the black hair derives inspiration from the beauty of a woman's hair among black Africans which is noticed by the degree of blackness it reveals. The use of the superlative "*dema dema*" (very black) is deliberately configured into the lyrical infrastructure to emphasise the darkness of the colour of the hair. Interestingly, the black hair is lyrically paralleled with the Hwange town. The descriptive backing of this mining town is rendered possible by the use of the simile "*samarasha ekuHwange*" (Like the coal of Hwange) that points to the striking similarity between the lady's hair and the corresponding mining utility of Hwange colliery. This advances a lyrical ideology that vocalises the discourse of negritudinal pride which must be configured by the realising that the country is endowed with mining resources as coal which is instrumental in the generation of electricity.

The artist deploys tactile imagery that provides a picturesque characterisation of the lassie and the corresponding geographical edifice of the country. He makes use of this imagery to vocalise the discourse of the imperativeness of the mining sector in the quest for economic resuscitation in the GNU:

Ganda rako itsvuku tsvuku (Your skin is light)
Segoridhe reku Kadoma (Like the gold of Kadoma)
Chisikana changu Zimbabwe. (My little girl Zimbabwe)

From the above excerpt, the persona uses the superlative '*itsvuku tsvuku*' which accentuates his admiration of the fairness and lightness of the young girl's skin or complexion. Fascinatingly, this complexion is lyrically dovetailed with the attractive force of the gold mined in Kadoma. The graphic backing of this mineral resource and the place where it's mined is rendered effective by the employment of the simile "*Segoridhe reku Kadoma*" (Like the gold of Kadoma) which draws striking parallels between the complexion of the young girl and the attractiveness of the gold mined in Kadoma. This vocalises the utilitarian motif of gold and any other mineral in the economic resuscitation of the country. Riding also on the visual imagery of the beauty of the lassie, the artist also draws parallels between the shining eyes of the young girl and the diamond mined in Marange:

Maziso ako anopenya (Your eyes shine)
Sengoda rekuMarange (Like the diamond of Marange)
Iwe Zimbabwe (You Zimbabwe)

This brings to the spotlight the diversity of the mineral deposits in the country. What is consistent therefore in this song's lyrics is the affirmation that the mining sector is paramount in the dynamics of economic recovery.

Mpofu employs visual and tactile imagery that provides a picturesque sketch of the young girl and the correlating topographical and beautiful scenery of the country. He expresses his admiration about the body of the lassie intended to romanticise the beauty of the country:

Muviri wako wakaumbwa (Your body is built)
Semakomo kwaMutare (Like the mountains of Mutare)
Chisikana changu Zimbabwe. (My little girl Zimbabwe)

The above lyrical lines vocalise visual sexual innuendo that express affection carvaceous lass which emblematically interlocks with the captivating scenery of the mountains in Mutare. To effectuate this correspondence, the persona uses the simile which draws intriguing parallels between the young girl's pretty body structure and the fascinating topographic landscape of Mutare. The artist also praises the hydrological and ecological scape of the country through the iconography of the body features of the jeune fille:

Ukagumbuka misodzi yako (If you get angry your tears)
Inoerera serwizi Zambezi (Flow like the river Zambezi)
Iwee Zimbabwe (You Zimbabwe)
Izwi rako dete dete (Your voice is very soft/thin)
Rino fashaira se Victoria Falls (It boils like the Victoria Falls)
Iwe Zimbabwe (You Zimbabwe)
Our love is so evergreen
Green like the trees of Manicaland
Iwee Zimbabwe (You Zimbabwe)
(Mpofu, 2010, *Chisikana changu Zimbabwe*)

The persona draws similitudes between the troubled tears of the lassie and the velocity of river Zambezi, the thinness/softness of voice and boiling falls of Victoria Falls, persona's love with the girl and the evergreen vegetation of Manicaland. These parallels romanticise the attractiveness of the geographical landscape of Zimbabwe. This glorification of the relief, hydrological and ecological scenery of the country vocalises the economic discourse of accentuating the essentiality

of the tourism sector in economic revival since these geographical features are cardinal for captivating the attention of tourists.

The artist deploys visual imagery that provides a graphic characterisation of the young girl dovetailing it with the geographical edifice of the country to vocalise the agricultural discourse. He makes use of the superlative '*machena chena*' (white) that accentuates his admiration of the whiteness of the lassie's teeth corresponding with the whiteness of the cotton in Muzarabani as couched by the simile in the second lyrical line in the following excerpt:

Mazino ako machena chena (Your teeth are very white)
Sedonje rekuMuzarabani, (Like the cotton of Muzarabani)
Iwee Zimbabwe. (You Zimbabwe)

The above lyrical lines vocalise the fundamental imperativeness of the farming sector in the economic recovery agenda of the GNU. The artist also accentuates the extreme magnitude of the beauty of the country through the personification of Zimbabwe treating it as a girl or young woman who is endowed with fresh girlhood traits. This explains why the persona deploys the cardinal points which emphasise the extremity of the beauty of the girl emblematic of the beauty of the country:

Let me tell you east or west
North or south *handikanganwe* (I do not forget)
Chisikana changu Zimbabwe (My little girl Zimbabwe)

The diction '*handikanganwe*' (I do not forget) reveals the difficult which characterise peripherising the beauty of the geographical scenery of Zimbabwe endowed with minerals, a pleasant topographical, hydrological and ecological landscape. This advances the political discourse of the need for an economic blueprint that prioritises the mining, agricultural and tourism sectors wherein topographic beauty epitomises economic success.

Mpofu also praises diversity in the country. He accentuates the linguistic and religious diversity in the nation. This underscored by the following lyrical lines:

Vana vedu vazhinji zhinji (Our many children)
Vakasiyana siyana (They are diverse)
Iwee Zimbabwe (You Zimbabwe)
Uyo anotaura kunge (This one talks like)
Ari kupopota kumuketu ketu ketu (And shouts)
Wakamuti Ndebele (You called him Ndebele)
Uyo anotaura ngechirungu (The one who speaks in English)
Ndokucheka ngereza (I cut you with a razor)
Wakamuti musaManyika (You called him Manyika)
Vana vedu vane nhaka yakanaka (Our children have with a good inheritance)
Takavadzidzisa kunamata (We taught them to pray)
iwee Zimbabwe (You Zimbabwe)
Uyo anoparidza kunge (The one who preaches like)
Ari kuimba (He is singing)
Haleluya (Hallelujah)
Wakamuti mupentecosti (You called him a Pentecost)
Uyo unoimba kunge akatsikwa (The one who sings like he is pressed)
Anouya chete (He will come)
Wakamuti mupositori (You called him Apostle)
 (Mpofu, 2010, *Chisikana changu Zimbabwe*)

From the above excerpt, the musician acknowledges that Zimbabwe is a nation-state whose population composition is composed of people with various ethnic, linguistic and religious backgrounds. In terms of the linguistic diversity, he deploys the vocables “*kumuketu ketu ketu*” which are emblematic of Ndebele accent and also the trans-languaging tendencies commonly associated with the Manyika speaking people as well as the use of English to speak of the presence of the Whites. This linguistic pluralism is complemented by the accentuation of the religious diversity in which the musician vocalises the availability of various Christian segments such as the popularly known as the White Garment Apostolic sects and the Pentecostal churches. This religious and linguistic diversity discourse is also vocalised in Mpofu’s song *Denga rinonzi Zimbabwe* (The heaven called Zimbabwe) in which the artist draws similitudes between the beauty of the country-nation-state and the Israelite linguistic and geographical scenery. In this song, Mpofu draws parallels between Zimbabwe and heaven, Sunshine city and Jerusalem, the walls of Great Zimbabwe State and the walls of Jericho, the stones of Matopo and the stone of Jesus’s grave, Zambezi and Jordan rivers, Zimbabweans and the angels, Zimbabwean linguistic diversity and the heavenly tongues, the falls from *Mosi ya Tunya* (Victoria Falls) and the water than cleans

sins as well as Chimanimani mountain and mount Zion. These parallels invest in what has come to be known as 'Religious Tourism' which rose to fame during the era of Walter Mzembi as the Minister of Tourism and Hospitality. The linguistic and religious constellation in these two songs also purveys ideological tropes that deconstructs the discourses of racism and ethnicity which act as impediments for a peaceful coexistence of people of different background. This deconstruction subtly asks for the new political formation of the GNU to revise its governing policies to suit the political discourse of peaceful coexistence which is a catalyst for creating an investor-friendly atmosphere as well as a safe tourism destination.

5.7.1.2 Praying for Zimbabwe

The songs *Nyika yeZimbabwe* (The nation/country, Zimbabwe) (2010) by Charamba and *Prayer for Zimbabwe* (2013) by Ncube call upon in supplication, the need for God to divinely intervene in national affairs. In *Nyika yeZimbabwe* (The nation/country, Zimbabwe) (2010), Charamba offers a prayer that reflects on the state of the affairs in the nation and his wishes for a better Zimbabwe. The lyrical infrastructure of the song is framed in form of prayer as it is a solemn request for help addressed to God to intervene in the nation's deteriorating state of affairs. He sings: "*Makatipa zvipa zvinoshamisa baba*" (Father you gave us incredible gifts), "*Munyika ino Ishe tinotenda*" (In this nation/country, we thank you Lord). This acknowledgement of God as the 'Ishe' (Lord) attests to the fact that the form of the song is a prayer directed to a deity. The deity is treated with respect and he is praised for giving people the unusual talents. The tone of the above gambit of the song is appreciative, thankful and shows humility as it respectively expresses a profound gratitude to the Lord for providing the incredible talents. In a first person collective plural voice couched in an apostrophised panegyric discourse, the artist uses the family motif to establish a familial relationship between God and Zimbabweans. The relationship is that of a father and children in which the voice speaking is that of children expressing their views to the almighty. It can be established that right from the beginning, the lyrical ideology of the song shows the musician's allegiance to Christian ethos which views the Supreme Being along the phallogocentric line of intellection.

Under the discourse of praising the gifts which God rendered to the citizens of the nation, Charamba unleashes resource-based ideational discourses that unpack the possessions which Zimbabwean populace is experiencing. He sings:

Tine masango tine mhuka zvinoyedza tinotenda (We have jungles, we have animals which are magnificent, we thank you)

Tine zvicherwa nezviwanikwa zvinokosha tinotenda (We have minerals and other possessions which are of importance, we thank you)

The above excerpt is potentially spurred by the biblical allusion to Jewish Christian myth in Genesis chapter 1 in which God gave man dominion over the various natural resources on earth. This ideological inclination can potentially be read as the influence of the musician's church/Christian background. Charles Charamba is popularly known as pastor cum musician in the music industry circles. His music has had a consistent tradition of championing the Christian ethos.

The diction '*zvinoyevedza*' (which are magnificent) and '*zvinoshamisa*' (marvelous) in the above excerpts shows the artist's ideological inclination towards the Christian worldview. The terms vehemently praise the gifts from the deity. The internal rhyme in '*Tine masango tine mhuka tine zvicherwa*' (We have jungles we have animals we have minerals) in the first lyrical line of the above excerpt produces euphonic lyrical structure that draws the listener's attention to the dictions '*masango*' (jungles), '*mhuka*' (animals), '*zvicherwa*' (minerals) and '*zviwanikwa*' (possessions) which exposes the diverse natural resources of the country owned by Zimbabweans. The interesting discursive campus point to make is that the singing time of the song is the genesis of the period which has come to be known as the GNU era. For this reason, the mentioning of these resources is potentially not coincidental but is reacting to the popular economic discourse of the time. In other words, the mentioning is strategically deployed to ideationally contribute to the policy position of the government. In fact, the mentioning of these resources potentially invests into the inclusive government's policy discourse of economic resuscitation. While the mentioning of the jungles and animals emblematically speaks to the need for the resuscitation of the tourism sector; the mentioning of minerals and other possessions symbolically invests into the necessity of reviving the mining industry. The jungles suggest the imperativeness of the ecological

environment particularly the flora and fauna in the economic resuscitation agenda as they provide the conducive milieu not only for animal production, but also for hospitality services. The animals constitute the bedrock for the creation of national parks. National parks are the fundamental cog for tourism and hospitality. By foregrounding the cardinality of the minerals, the artist invests into the political discourse that the mining sector should be at the forefront of the country's quest for economic recovery. The artist is aware of the economic challenges which confronted Zimbabwe prior to the advent of the inclusive government. It becomes imperative to note that the artist visualises the tourism and mining sectors as the vital economic cogs in the quest for economic rejuvenation in the nation.

From focusing on the geo-spatial resources of Zimbabwe, the artist proceeds to articulate the work ethos of Zimbabweans. He identifies a number of these ethos, placing emphasis on the manner in which they can be useful for economic resuscitation in the era of the inclusive government:

Makatipa chido chekusevenza isu (You gave us the zeal to work)

MaZimbabwe tinotenda (Zimbabweans we are thankful)

Makatipa rudo tinodanana isu (You gave us love, we like each other)

MaZimbabwe tinotenda (Zimbabweans we are thankful)

The above lyrical lines' tone is thankful to God for giving the nation the citizens who are capable of working hard and also who love each other. The character traits of hard working and love which are couched in collective plural personal pronoun 'isu' (us) are some the fundamental Christian ethos which are biblically inspired. These biblically inspired values are crucial in inspiring confidence in investors because they are a catalyst to a unified and productive labour force. Thus, an emphasis of these Christian ethos suggests that Charamba is directing the nation-state towards a Christian value-system. It can also be read as an affirmation that Zimbabwe is a Christian nation. The reference to national pride that the nation's citizens are loving each other is ideologically riveting considering that the singing time is a context of the ZANU-PF and MDC political rifts. Thus, the song can be read as a call for national unity in the Zimbabwean polity. The intensification of the appreciative voice in the above excerpt is consistent with the Christian ethos in which God is supposed to receive an everlasting appreciation for what he gives to humanity for him to continue to do the same good things. It can, therefore, be established that the artist object of allegiance is

the nation which is inspired by the call for the nation to embrace Christian ethos for it to realise the desired economic renaissance.

The artist's conception of the country along a biblical line of intellection is consistent with his Christian background. In the Christian belief system, God is loving. Ideologically standing on that ideation, Charamba imaginatively articulates the discourse of the country's divine selection:

Nyika yeZimbabwe (The nation, Zimbabwe)
Nyika ino nyika yeZimbabwe (This country the nation of Zimbabwe)
Makaida baba (You loved it baba)
Tiri vana venyu x2 (We are your children)
Ishu baba mutirangarire (Lord Father remember us)
Lord we are children
Your sons and daughters
Zimbabwe at large
Remember us oh lord
(Charamba, 2010, *Nyika yeZimbabwe*)

The above lyrical lines which are couched in trans-languaging manner position a biblical allusion to divine selection. They assert that Zimbabwe is a divinely elected nation. This allusion is inspired by the Mosaic biblical tradition in which the children of Israel were chosen by their deity among many nations. What is interesting in this reference to the divine election of the nation is the contradiction between what is said and what is happening in the nation. The expectation is that divine election must translate in the realisation of economic prosperity. However, the reality on the ground is contrary to this, as the period is characterised with a struggling economy which is working towards attaining economic stability after having experienced a cataclysmic economic holocaust in what has come to be known as the 'decade of crisis' on the scholarly fraternity.

The artist also deploys the family motif to position a familial relationship between the deity and the citizens. He presents a father to children relationship between God and the citizens. The intensification of a child to father relationship between these two establishes the suzerity covenant in which their relationship is that of a master and servant relationship. God as a master-father is expected to take care of the children-servants. In turn, the children are also supposed to be obedient to their father-master for them to realise the blessing which comes with upholding that covenant

with acts. An emphasis on the childhood-servanthood of the citizens is coterminous with marshalling a discourse of humility which is necessary in calling for divine assistance. This is consistent with the call for divine remembrance for God to provide undeviating attention on his children. The implication is that the children were potentially forgotten by their father. This dismemberment of the children by the father is coterminous with the removal of God's attention on Zimbabweans which translate to experiencing unprecedented socio-economic and political convulsions particularly in the decade of crisis. The intensification of this dismemberment in both Shona and English linguistic versions shows the citizens' level of desperation and vulnerability. Thus, in the just resumed inclusive government, the artist calls for paradigm shifts from divine dismemberment to divine remembrance which translate in the realisation of economic recovery. The repetitious use of the same ideation in another language which is enabled by trans-languaging from Shona to English facilitates the dual linguistic understanding of the familial relations between the citizens and God. The English version presents the citizens as sons and daughters. These gendered identities are plural inclusive.

The song proceeds to offer supplications to God to divinely help the leaders in governing the nation-state. Charamba presents diverse arms of the state which are the core of governing the nation. His desire is for the leaders who occupy the three arms of the state to follow Christian ethos. The religious presumption of the artist is that the leaders must be prayed for; to realise a prosperous society:

Navanotungamira nyika ino yeZimbabwe (Even the leaders of this nation Zimbabwe)
Mwari baba muvarangarire (God father remember them)
Navose vanogara mudare reparamende (And all those who sit in the council of parliament)
Mwari baba mugova navo (God father be with them)

The above excerpt affirms the artist's call for God to intervene in the character of the leaders and the manner in which they govern the nation. The call is conscious of the nation's economic failure in the decade of crisis. Thus, the need for God to remember the leaders is linked to the fact that the decisions that the leaders make have serious ramifications on how the nation will perform socio-economically. Charamba makes reference to the leaders ruling the nation. This allusion is inclusive of all the arms of the state which are the legislature, executive and judiciary. It is interesting that

the artist emphasises the leaders who are in parliament. This intensification shows that the musician is conscious that parliament is crucial in discussing the direction of a nation as it is expected to promulgate decisions which inform policy formulations by cabinet. The idiom ‘*mugova navo*’ (be with them) draws the leaders closer to God in the persona’s call for spiritual intervention in the governance behaviour of Zimbabwean leaders.

Charamba also prays for specific sectors of the nation. These include the security personnel, the pastors, chiefs, headman, judiciary officers, doctors and nurses. The lyrical infrastructure in the context of the following excerpt is calling for spiritual intervention in the governing by leaders:

Navose vanoshanda vachichengeta nyika (And all those who work protecting the nation)
Vafundisi vedu vamakazodza (Our pastors whom you anointed)
Kufudza mweya yedu mugova navo (To look after our hearts be with them)
Muve nemadzishe, madzimambo, masadunhu (Be with the chiefs, kings and village heads)
Matare emhosva (The courts of law)
Zivo ngaiwande kunanachiremba (Let the knowledge of Doctors increase)
Navakoti zvirwere zvipere (And nurses to end diseases)
(Charamba, 2010, *Nyika yeZimbabwe*)

The excerpt makes reference to the diverse crucial leaders of the nation-state. In praying for the security personnel, the artist is conscious of the fundamental role the securocrats play in protecting the nation against any external threat. In mentioning pastors and artist, as a pastor, Charamba is aware of the crucial role these leaders play in the spiritual upliftment of the generality of the Zimbabwean populace. He makes it clear that the pastor’s mandate is to be the shepherds of the citizens’ spirits. This axiomatised conception of the responsibility of an artist is consistent with Christian value-system which conceives the pastor as the teacher to believers. Another category of leaders which he also brings to the spotlight in his prayer are the traditional leaders who include the chiefs and the headman. These cultural leaders are essential in the social harmony of the communities in the rural area. The reference to the medical practitioners stems from the realisation that these leaders are drivers of an effective health system. He desires that these medical personnel be blessed with infinite knowledge. This quest is conscious of the fact that the health sector requires the discovery of new medicinal knowledge of diagnosing, treating and managing illnesses, ailments, diseases and injuries. To the artist, the discovery of new medicinal knowledge translates

in the realisation of an effective and efficient health system which is imaginatively rendered by the hyperbolic expression in the last lyrical line of the above excerpt. The hyperbole speaks about the end of the diseases which affirms and confirms the earlier ideation.

Charamba is conscious of the importance of good climatic conditions for the country. He foregrounds the imperativeness of realising sufficient rains in Zimbabwe. To him, water is life in the sense that it is the bedrock for the survival of humanity and animals: *Nemvura baba ngainaye* (And water father, let it rain), *Mhuka nesu tiwane hupenyu* (So that animals and us get life). This request for God to intervene in the manner in which rain falls is derived from the awareness that the deity is the custodian of everything on earth, including the rains. The nexus between the call for God to provide good rains and the existential water problems in the country triggered by climatic change is inspired by the artist's sensitivity to the country's challenges. Zimbabwe has been hit by a number of recurring droughts which have affected the survival of humanity and animals. The climate change is triggered by low rainfall.

The artist also prays for the generality of the labour force in the nation. He is conscious of the daily affairs of the nation which are determined by the provision of service delivery, production and supply of goods. In all this, the labour force is the catalyst to the realisation of these developments.

Navose vanofuma kunoshandira nyika (And all those who wake up to work for the nation)

Mwari baba muvarangarire (God father, remember them)

Vanotimirira uko kune dzimwe nyika (Those who represents us in other nations)

Mwari baba mugova navo (God father, be with them)

From the above, the artist is profoundly concerned with the welfare of every worker in and outside Zimbabwe. He even includes the ambassadors of Zimbabwe in the equation and everyone who is representing the nation in other countries. This stems from the awareness that a nation is built both internally and externally by its labour force. The ambassadors are crucial in rebuilding the lost reputation of the nation among the family of nations. The interesting dimension in all this is the artist's consistent ideological inclination on Christian ethos. He is convinced that God is omnipotent and omnipresent to supervise and oversee everything that happens in the nation. Thus, Charamba's version of patriotic consciousness is undeviating dependence on God to intervene in

the economic recovery of the nation-state. He visualises a renewed hope for the nation which is only realisable by embracing and upholding Christian ethos. The musician trumpets the ideation “hopeless as [nation-state] may seem today, [Zimbabwe] is not absolutely beyond redemption (Achebe, 1983: 10).

The musician is historically conscious of the realities of the decade of crisis which is characterised by unprecedented socio-economic and political convulsions. These cataclysmic turbulences triggered the mass exodus of people in search of greener pastures. This exodus included Zimbabweans who are pursuing studies abroad and those who are working in the diaspora:

Navana vakabuda kunodzidza kure (And children who went far to learn)
Mwari baba mugove navo (God father be with them)
Navana vakabuda kunosevenza kure (And children who went far to work)
Mwari baba muvarangarire (God father remember them)

The above excerpt shows that the artist is aware of the devastating impacts of the decade of crisis on the economic state of affairs of the nation. The period is punctuated by emigrations of citizens in search of employment and educational advancement. This suggests that the nation has been hit by a loss of confidence in the country’s education and also high levels of unemployment. Thus, by reflecting state fragility in the decade of crisis, the artist envisions a possible economic renaissance in the inclusive era government. He is also conscious of the risks and hazards that are associated with living in a foreign land. For this reason, he solemnly requests for God’s divine intervention in terms of protecting the concerned citizens in foreign countries.

Charamba proceeds to ask for divine intervention in every aspect of the national affairs. In this respect, he prays for various sectors of life:

Mumigwagwa ishe kumitambo (In road Lord in games)
Mumakereke tipei nyasha (In churches give us grace)
Neapo tinopesana kaonero Mwari (And when we disagree in our opinions God)
Samasimba mutiyananise (Mighty one, reconcile us)
Tipeiwo upenyu tikwegure (Give us life so that we grow old)
Rudzi rukure mambo tachema (For the race to grow king we have cried)
(Charamba, 2010, *Nyika yeZimbabwe*)

By mentioning the roads, the artist indirectly suggests the number of implications which revolve around the occurrence of accidents. He is convinced that God has to intervene in the road carnage which is orchestrated by the deteriorating state of the highways in the country. The sporting sector is another point of concern for the musician. He is conscious of the fact that sports are a key economic contributor in the pursuit for economic resuscitation in the GNU. The deteriorating economy in the crisis years had led to the loss of confidence in sports. However, the musician is convinced that sports have to be one of the enablers of economic recovery. He also prays for the church, wishing them blessings. Conscious of the contestations in the Zimbabwean polity, the musician asks for divine intervention in ensuring that there is tolerance of diverse opinions. The spiritual call for the increase in life expectancy stems from the realisation that the period of the decade of crisis is characterised by a failed economy which resulted in suffering and high death rates.

The artist brings to the spotlight the imperativeness of the foreign policy in the pursuit of economic recovery. The type of nations which Zimbabwe relates to at global level are crucial in the country's pursuit for economic revival.

Tipeiwo shamwari dzinotida (Give us friends who love us)

Dzakavimbika baba tachema (Who are faithful father we have cried)

Fundo yatawana kukunda dzimwe nyika (The lessons we have acquired more than other nations)

Mwari baba ngaitipundutse (God father let it prosper us)

The above excerpt shows Charamba's concern with the need for sound foreign allies who are sincere in their dealings with Zimbabwe. In a first person plural collective voice which is rendered effective by the morpheme /ti-/ in *tipeiwo* (Give us), the artist pleads with God to guide and assist the nation in finding genuine friends in diplomatic circles. The diction 'crying' suggests desperation, suffering or vulnerability of the citizens in the nation. The historical allusion to a frightful page of diplomatic interactions with the various previous nations whose friendship was based on spurious terms. To him, that history of a failed diplomatic relations is a lesson for the nation to observe the countries to choose as friends. While the musician is convinced that sound foreign policy is crucial for an economic recovery in the inclusive government, his ideological bias

is the indirect blame on spurious friends. He is not blaming the ruling regime but the foreign nation which suggests an accusation of nations which imposed sanctions on Zimbabwe. In other words, Charamba attributes the crisis to sanctions. This blaming posture interlocks with the ZANU-PF political discourse which accentuates the ideology of accusing the US and European countries of the economic failure. It can be established that in this case, the musician's ideological persuasion is the ruling ZANU-PF regime.

The power of the Zimbabwean currency is another point of concern for the musician. He is conscious of the hyperinflation environment which characterised the decade of crisis. As such, he does desire to come back to that monetary problem: "*Mari yeZimbabwe*" X2 (Zimbabwean money), "*YeZimbabwe ngaive nesimba*" (Of Zimbabwe let it have value). These lyrical lines plead with God to intervene and change the monetary consistency of the nation-state. In the lyrical ideology of the song, the persona is convinced that the stability of the value of the currency is fundamental for the realisation of the economic recovery. The artist uses biblical allusion by referring to Jesus' prayer which is popularly known as the Lord's Prayer. The epilogue of the song ends with the Lord's Prayer which is one of the pillars of Christian ethos. The Lord's Prayer is a Christian template on how to pray. Thus, the reference to this template at the end of the song can be read as a call for national repentance and conversion. The call arises from the critical need for a shared national vision in the GNU era.

Similar to *Nyika yeZimbabwe* (The nation/country, Zimbabwe) (2010), the song *Prayer for Zimbabwe* (2013) released by Ncube is a reverent petition for divine intervention by a Zimbabwean during the point of socio-economic and political uncertainties. The song was released towards the 2013 elections. For this reason, the artist is conscious of the convulsions which ravaged the nation during the decade of crisis as well as the socio-economic amelioration of the vestiges of the decade of crisis by the coalition government. The nomenclatural craft provides an ideological hint on the general thrust of the lyrics of this song. The song is a prayer dedicated to Zimbabwe. Spiritualisation of the solutions towards the crisis does not only reveal the extremity of the socio-economic and political perplexities, but also prescribes a Christian approach to Zimbabwe's problems. Notable is the fact that the song title is in English but lyrics are in Shona. This trans-linguaging establishes the artist's language ambivalence that shows the musician's transcultural

fusion of ideas to address the challenges in the nation. This transcultural fusion is probably shaped by the Zimbabwean Christian history which is characterised by the involvement of the use of English to a Language of Widespread Communication (LWC) due to the missionary and Pentecostal movements.

Ncube's concern in this song is the desire for the spiritual handling of the economic situation in the nation. To him, the Christian problem-solving ethos should be the axiological point of reference in addressing the national challenges. He sings:

Nyangwe zvikaoma (Even if the situation gets hard)
Zvikasvikepi (To whatever extent)
Vakadzidza vakazvitadza (The educated have failed)
Nyika dzimwe dzikatiseka (Other nations laughing at us)

The opening gambit of the above lyrical lines starts with a discourse marker '*nyangwe*' (even if) indicating a contradiction to the present reality. The second line measures the extent of the difficulties in the nation. This is complemented by the diction '*zvikaoma*' (the situation gets hard) which captures the crisis or difficulties in the nation. By using the discourse marker that contradicts with the present reality, the artist marshals an underlying communicative discourse of hope and transcendence. The agency imbued with transcendence is consistent with the Shona/African people's epistemological position to life-predicaments. The Shona people have it that *Nhamo inhamo zvayo amai havaroodzwe* (You cannot marry off a mother due to poverty) which shows the necessity for resilience in the midst of life-threatening difficulties. Thus, the artist's lyrical ideology is a recommendation for resilience to endure adversities. The song is framed with the enjambment and rhythmic pattern of long and short lines coming after each other in largo tempo. The lyrical effect of this is the placement of emphasis on the last word for example '*zvikasvikepi*' (to whatever extent). The artist admits the failure of the responsible authorities to deal with the situation in the nation. The implications of the diction '*vakazvitadza*' (have failed) are that the term is symbolic of the failure of the ruling educated elite to deal with the crisis in the nation. This symbolism can be read contextually as a political satire of the numerous degrees former President

Robert Mugabe obtained. It can also be read as popular subtle dissatisfaction with poor governance. This indirectly attacks the state and pays allegiance to the nation.

The artist also draws attention to the country's reputation in the international community. Ncube deploys an apophysis that simultaneously asserts the presence of hardship and provides a subtle disclaimer, "*Nyika dzimwe dzi-ka-tiseka*" (If other nations laugh at us). The if-clause which is syntactically framed with the enumerative '*dzimwe*' (other) presents an ideological problematic tense that does not concentrate on the blame game but goes beyond to focus on transcending the possible criticism from the international community. The use of the tense is problematic in the sense that it implicitly captures the past and the present realities of the decade of crisis and the inclusive government. The artist adopts a dualistic approach to the impact of the socio-economic and political perplexities. This might have been spurred by his Christian background. In this regard, he adopts a Christian cautionary strategy not to stereotype blame. This can be read as self-censorship by the musician. The narrating time of singing is the phase towards the 2013 elections or the end of the inclusive government. This explains the ambivalence of balancing the socio-economic gains of the inclusive government versus the economic losses of the decade of crises in imagining the post-inclusive government era. Reference to other nations laughing at Zimbabwe emblematically shows the international humiliation/shame which the nation has or can find itself in the context of a socio-economic and political crisis. This reveals that the crisis in the nation-state is laughable. The question which immediately comes into the listener's mind is what is the context which is laughable?

By drawing lyrical attention on the laughable state of the nation in the international community, Ncube shows his 'contextual awareness' (Nketia, 1975) about the economic impact of the deteriorating status of the country among the family of nations. The economic declension of the nation-state is satirically attributed to the country's down-sloping reputation. The artist is consciously aware that bad reputation is economically injurious to national development. It simultaneously dispels both the investors and foreign currency. It triggers brain drain as it is marked by mass emigration of citizens among many other socio-economic problems. The challenges created by such a bad reputation makes the country laughable on the international

community. Interestingly, the musician does not end at exposing the devastating impact of the crisis but proceeds to offer instructive remedies. He sings:

Hatingapererwi netariro (We will not lose hope)
Zimbabwe munongoida (You love Zimbabwe)
Kune vana venyu (There are your children)
KuZimbabwe (In Zimbabwe)

In the above excerpt, the first lyrical line is framed in the first person collective plural voice which makes the musician part and parcel of the transcending agency. The voice also has an authentic power as it persuades and impolitely appeals for fellow citizens in supplication. The use of the negation /*Ha-*/ in the first line ideologically signals to deny hopelessness and victimhood. It also resuscitates the people's hope. This is consistent with the Shona people's ontological position in the proverbial lore *Kufa kwemurume hubuda ura* (The death of a man can only be realised by the expulsion of the intestines). Thus, the song pulsates with the philosophical affirmation that hope is the bedrock of overcoming adversities.

The song is characterised by a shift of the lyrical ideology from exposing the state of the nation and the need for resilience on the side of the citizens to the discourse of intercession to God for divine intervention. The apostrophe "*Zimbabwe munongoida*" (You love Zimbabwe) shows the dialogue with God which is framed in direct address to God in a respectful manner. The respect is morphologically rendered by the prefixal formative /*mu-*/. The respect is lyrically positioned to express an ideological reverence which entices the creator to unavoidably harken to the request for divine intervention. The reference to the father-children relations between the deity and the citizens concatenates the biblical allusion of saving the Israelites in an oppressive regime with the serving Zimbabweans in crises. The repetition use of the epithet *Zimbabwe* establishes that the artist's focal point is a patriotic consciousness in which he is ideationally prescribing that the country needs Christian-centred salvation from the physical crisis.

The chorus of the song which is couched in the first person plural collective voice aggregately calls for divine intervention. He marshals a liberating theological discourse that the more the adversity in life the high need for appealing for help from the deity. He directly recommends

dependence on God. He sings: “*Tichadaidza Mwari wedu*” (We will call upon our God)/ “*Tichadaidza*” (We will call upon). In largo tempo, these lyrical lines craft euphonic initial linkage that draws attention on the need for a collective concern and engagement of all the citizens in the nation. Through a syntactic assemblage of the pluralised affix ‘*ticha-*’ (we will) with the insertion of the grammatical possessive ‘*wedu*’ (our), the artist engenders a lyrical ideology that does not only advocate for collectivism but positions a generalised claim that Zimbabwean is a Christian nation. This establishes that beneath the artist’s religious intolerance, he vocalises an ideological commitment to monotheism. The immediate question that comes to the mind of the listener is that is Zimbabwe a Christian nation? The response is that Zimbabwe has more than one religion. While Christianity and African Traditional Religion enjoy a large percentage of followers, Islam among other world religions also has a share in Zimbabwean religious milieu.

Ncube continues with the intercession discourse for Zimbabwe. A lyrical combination of praise and worship meant to evoke God’s compassion to intervene in the crisis facing the nation. He sings:

Jehovha (Jehovah)
Mwari munogona (God you are able)
Jehovha (Jehovah)
Munotigonera (You do well for us)
Vanhu tese (All the people)
Tinokundikana (We fail)
Asi imi Mwari (But you God)
Munogona (You are able)
(Ncube, 2013, *Prayer for Zimbabwe*)

From the above, the repetition of the epithet Jehovah and the term ‘*munogona*’ (you are able) evokes the Supreme Being to divinely intervene in the crisis. The juxtaposition of the incapability of humans and the capableness of God shows the admission of the limitedness of human power and the unlimited power of the deity. The above lyrical lines can also be read as a transposition from the public address to a prayer of intercession.

The artist also makes allusion to the nation's first national anthem which was Christian centred in scope. He sings:

Ngaisimudzihwe zita rayo (Uplift its name)
Inzwai muteuro yedu (baba) (Hear our prayers father)
Ishe komborera (haaa) (Lord bless)
Isu mhuri yayo. (We its family)

The first lyrical line in the above excerpt is framed in inverted syntax couched with the /*Nga-*/ (Let it be) as a prefixal affix which reveals the musician's pleading tone. Reference to the name of the country is ideologically loaded particularly realising that the nation is in a crisis state. The need to uplift the nation can be read as an ideological response to a name that has fallen. This understanding stems from the realisation that the name of a nation-state holds its dignity, character and identity. Conscious of this, the immediate question which comes to mind is what is the character, reputation and identity of Zimbabwe at singing time? The singing time is the inclusive government when the nation was about to approach elections balancing the socio-economic gains of the inclusive government versus the economic losses of the decade of crises in imagining the post-inclusive government era.

5.7.1.3 Eulogising Tsvangirai

In the song *Save Chitongai* (*Save, rule now*), Madzore praises Morgan Tsvangirai, the former President of the MDC party. The lyrics have panegyric undertones couched with totemic praise. It is also framed in such a manner that the lyrical flow of the song is rendered possible by the interchangeable use of the forename, surname and the totemic name:

Tsvangirai chitonga (Tsvangirai rule now)
Chikara cheZanu (The predator of ZANU)
Ndiwe Morgan (It's you Morgan)
Tsvangirai chitonga (Tsvangirai rule now)
Chikara cheZanu (The predator for ZANU)
Ndiwe Morgan (It's you Morgan)
Save manonoka (*Save you have delayed*)

The onomastic combination of the aforementioned epithets heightens the degree of eulogising the MDC-T leader. The context is the decisive moment in the electioneering phase. The participating parties are involved in the canvassing activities and music making is part and parcel of the electioneering dynamics. At the centre of that type of art, the Presidential candidates of the parties occupy the centre stage of the campaigning message. Inspired by the demands of this period, Madzore releases a piece of art that sells the MDC brand which is emblematised by their President. The reference to the forename *Morgan* appeals to the potential voters as it makes their candidates more accessible especially to the youths. The naming system in youth culture “centres on buffoonery and experimentation” (Marongedze and Machanja, 2018: 143) of the youth who are more comfortable to use the forename than the surname. The use of the surname *Tsvangirai* appeals to the formalistic recognition which is guided by African familial identity construction. This naming system appeals to the middle class who are more inclined to the procedural patterns of reality. The use of the totem *Save* appeals to the elderly who are more inclined to the purism of cultural ethos such as totemic praise. The totemic naming system is profoundly practised in the rural areas due to the fact that there is little cultural intrusion in the rural communities. For this reason, the cultural inclination towards the classical ethos is highly practised and that does not exclude totemic names. On the basis of this cultural consciousness, it can be established that the totem of the MDC presidential candidate largely appeals to the elderly rural voters and even the people of the same totem wherever they may be. This, therefore, positions the political discourse that an onomastic assortment of the presidential identity is an essential electioneering ingredient for appealing to different segments of the electorate.

The voice of the persona is encouraging the MDC Presidential candidate to race for the position of presidency. He is labelled as the mighty for ZANU-PF who is capable of defeating the incumbent government led by Robert Mugabe.

Mikono yagwadama (Males have knelt down).

Zimbabwe yamirira iwe (Zimbabwe is waiting for you)

Tese tatendera (We have all agreed)

The idiomatic expression in the first lyrical line of the above excerpt is ideologically loaded. It has political connotations of surrender by heavyweight politicians. It can be read as pastoral visual

imagery that tapes from the cattle rearing fights between bulls to ideologically portray the fall of popular political figures. The metaphor of ‘*gwadama*’ (knelt down) denotes political defeat. The personification of the nation in the second lyrical line reveals the persona’s operationalisation of electioneering art that politically advertises Tsvangirai as a suitable candidate for Presidency. The fact that the nation is reported to be waiting for him makes the second lyrical line hyperbolic in the sense it claims that the whole nation will vote for Tsvangirai. This grandstanding political gimmickry is an innovative canvassing technique that publicises and sells the MDC-T presidential brand. The persona proceeds to vocalise the political discourse that attests to the consensual selection of Tsvangirai by everyone, first in the MDC-T party and potentially in the nation at large. The third lyrical line is framed with the internal rhyme which is effectuated by the sequential-consecutive use of the plural collective morphemes /*Te-*/ and /*ta-*/ in the first and second words of the same line. This canonisation of this democratic discourse preaches to the electorate that the Tsvangirai is a democrat who has marshalled widespread support. This appropriates the propaganda technique of glittering generality because the song exhibits jingoism that deifies the purported democrat with veritable leadership ethos which are claimed to be loved and lovable by the electorate.

The glorification of the purported merit and integrity of Tsvangirai to be a president of the nation-state called Zimbabwe is lyrically fashioned with the claimed governing accomplishments of the MDC-T formation in their involvement in the inclusive government. The song points to the claimed economic interventions and successes:

Chinja ine zambuko (Chinja has the crossing-place)
Makazvionera (You saw it by yourselves)
Chinja ine tariro (Chinja has hope)
Makazvionera (You saw it by yourselves)
Zvipatara zvorapa (Hospitals are now treating)
Makazvionera (You saw it by yourselves)
Zvikoro zvazarurwa (Schools have been opened)
Makazvionera (You saw it by yourselves)
Zvitoro zvazara (Shops are now full)
Makazvionera (You saw it by yourselves)
Ahiya hunde X4 (*Oh yes*)

The above claim emanate from the historical examination of what was the state of the nation before MDC-T got into the government and the obtaining economic milieu enjoyed by the nation in the inclusive government. The lyrical lines above canonise the veracity that the nation has experienced a paradigm shift in the economic state of affairs of the nation which was previously absent particularly in what has come to be known as the decade of crisis or 'Zimbabwean crisis' on the scholarly fraternity. The decade of crisis was characterised by an unprecedented socio-economic and political convulsions which triggered misery as the human condition of the period. The inclusive government in turn managed to ameliorate the effects of the decade of crisis by introducing misery effacing economic measures which are claimed by the MDC-T. The persona claims that the nation has witnessed the economic resuscitation of key sectors which include the education, health and the shopping/trading sectors. This emerges from the historical awareness of the economic knockout effects which previously characterised the decade of crisis which saw the complete or partial closure of those fundamental sectors of the nation-state. It is on the basis of this claim that MDC-T declares that it is their political brand that had the panacea, through its political nickname *Chinja*, to solve the Zimbabwean economic challenges, hence their party is where the electorate can put their hope for a transformed nation-state. The moniker *Chinja* is an English derivation of the word 'change'. In this regard, MDC-T is known for its advocacy for regime change. This is also transferable to its economic interventions in the inclusive government in which they claim that they have changed the state of the economy. Madzore advances an exclusive version of patriotic consciousness that a Zimbabwean economic resuscitation is only possible if there is an economic framework, distinct from that of ZANU-PF, which allows the nation's economic potential, that is, a sense of national-actualisation, based upon the best interest of the ordinary people.

The repletion in the pluralised acceptance term *Makazvionera* (You saw it by yourselves) is apostrophised to directly address the electorate to notice and review the economic interventionist success of the MDC-T. The claim of having resuscitated the economy is somehow problematic considering that there were three political parties which were involved in the inclusive government implying that there were three categories of mind in government. Thus, the immediate political logic is to credit the three of them MDC-M, MDC-T and ZANU-PF. However, the claim by the MDC-T cannot be dismissed easily considering that the party had a large number of government

personnel who were in strategic economic positions of the state especially in the cabinet. The personnel holds key ministerial positions such as the nation's treasury, the health, school, telecommunication, science and technology just to mention a few; principal sectors which drive the economy. Thus, the song advances the conception that the success of the nation-state in the coalition government cannot be realised outside the purview of the MDC-T poverty effacing and extenuating economic interventions.

5.8 The Post-2013 election era: An Eyeshot from 2015

The post-2013 election dispensation is characterised with controversies which effectuate a historical anchorage for conceptualising patriotic renditions. 31 July 2013 witnessed Zimbabweans holding a tripartite election which comprised of the presidential, parliamentary and local authority elections held within the legal fabric of the new constitution espoused in May 2013. These elections marked the end of the term of the coalition government which lasted for four years between three parties which are ZANU-PF, MDC-T and MDC-M. The results of the 2013 elections “confirmed the grip of Mugabe and ZANU-PF on Zimbabwean politics” (Raftopoulos, 2014: 91). This victorious “comeback by ZANU-PF was as shocking and unbelievable as the MDC-T’s loss of political fortune” (Ncube, 2013: 100). The aftermath of the 2013 election is also characterised by a series of deadlocks which resulted to almost a palsy in terms of the governance of the nation-state due to the intra-party disputations which took centre stage in both the winning ZANU-PF party and the loosing MDC-T political party. Within the ruling party, the ‘succession crisis’ became the centre of a series of political contestations over the person who was to succeed the aging Robert Mugabe. The succession battle had been mainly fought behind the scenes, in 2014 this phenomenon became overt, pointing to the possibility of a fragmentation of the ruling party.

The period up to the ruling party’s 2014 congress is characterised with the emergence of the former first lady, Grace Mugabe, as the point assailant in the verbal bombardment on the Mujuru faction known as Gammatox. This resulted in the purging of virtually every provincial chairperson of the ruling party and the eventual expulsion of Joice Mujuru, as the Vice-President and second secretary of the party. Several other ministers and senior ZANU-PF members who were believed to be

aligned to the Mujuru faction were also ousted which among others include Didymus Mutasa, Rugare Gumbo and Webster Shamhu. The Mujuru grouping was not the only faction but the Lacoste is also involved in the succession battles. It is understood that the Lacoste grouping was led by the then minister of Justice, Legal and Parliamentary Affairs Emmerson Mnangagwa and it was backed by both the war vets and military generals. The ousting of Mujuru saw the rise of the former first lady Grace Mugabe as the chairperson of the ZANU-PF's women's league. Her rise is punctuated by a series of women and youth interface rallies which were done under auspices of cleaning the party from any factionalist elements. Thus, Zimbabwe's political landscape witnessed a culmination of factional contestations from Lacoste versus Gammatox to Lacoste versus G-40 in ZANU-PF intra-party politics. The fights are characterised by slanderous onslaughts that create a political spectacle that orbits around the politics of defaming an opposing factional grouping. These factional battles are fascinatingly interweaved with political fluctuations which saw the downfall of the Gammatox and the serendipitous invisible formation of the G40 faction versus the already existing Lacoste faction. The virulently attacks, by the former first lady, on each faction were shaped by diverse utterances articulated in political gatherings.

While ZANU-PF was confronted with major factional succession challenges and the enormous structural challenges in the economy, it has had the room to contemplate these obstructions in the presence of a weakening opposition political party that faced succession battles characterised by the party's split in its ranks. The MDC-T party had been beset by factional battles with Elton Mangoma, who was the opposition party's treasurer, raising the leadership question in their party and that marked his expulsion from MDC-T. This was followed by MDC-T secretary-general Tendai Biti condemning these developments and confirmed his support for Mangoma. In a countermove, in his "capacity as secretary-general, Biti convened a national council that voted for the suspension of Tsvangirai and several other leaders" (Raftopoulos, 2014: 93). The statement from this meeting expressed opposition to the use of violence, abuse of power and patronage and the use of all forms of "intimidation, duress and malice [against those in the party who were speaking out for] democracy and renewal" (Raftopoulos, 2014:93). The period also witnessed a culmination of the production, distribution and consumption of post-election pledges to the electorate by Morgan Tsvangirai, former MDC-T President and Robert Mugabe, former ZANU-PF President. This post-election canvassing produced verbal statements and commitments that sold

the mega deals and mega visions which each of the political parties affirmatively promised to excellently offer in the future in the quest to improve or transform the state of the nation. The period is also characterised by socio-economic uncertainties because the effects of the crisis years were moderated by GNU. The economic perplexities were concretely noticed by the liquidity crunch and the subsequent introduction of the bond coins. The bond coins were introduced to efface the ramifications of a liquidity crisis.

5.8.1 Patriotic renditions of the post-2013 election era

In light of the preceding historical backdrop, this segment reflects on musical compositions which canonise the ideational and conceptual contestations of the post-2013 election era. These contestations potentially broach mutually exclusive and inclusive versions of patriotic consciousness. The section engages the lyrical ideology in songs *Zimbabwe* (2014) released by Soul Musaka aka Soul Jah Love, *Zimbabwe* (2015) by Mapfumo, *Mai Mugabe* (Mrs. Mugabe) (2014) by Born Free Crew and *Kuna Amai* (To the mother) (2014) by Soul Jah Love.

5.8.1.1 Confirming the grip of Mugabe and ZANU-PF in Zimbabwean Politics

The song *Zimbabwe* (2014) released by Soul Musaka aka Soul Jah Love affirms the total grip of Mugabe and ZANU-PF in Zimbabwean politics after winning the 2013 harmonised elections. For this reason, the decisive moment to which this song is responding to is the post-2013 election period. The artist confirms the return to power of former President Robert Mugabe:

Mudhara vakadzokera (The old man returned)
Batai baba (Hold the father)
Muoffice (In office)
Batai baba (Hold the father)
Wadisi madinga (Shame on foolish people)
Takabva tapa notice (We gave them notice)
Batai baba (Hold father)

In the first lyrical line above, the musician makes an announcement of the return to power of former President Robert Mugabe. The use of slang in the diction ‘*Mudhara*’ (The old man) situates

Mugabe with the matrix of youth culture. The slang demystifies the sophistication associated with the position of presidency and makes the position commonplace. Inasmuch as it appeals to the youth culture, the demystification invests into the plain folk propaganda technique. The use of his popular musical oeuvre '*Batai baba*' (touch the father) calls all the youth to mingle with their former President who is projected as a father. The art of contextualising presidency to the fatherhood of the nation attests to the artist deployment of the family motif to engender relational politics in which the President is a father and the youths are children. The fatherhood responsibility to the children is manipulated to demystify presidency. Fatherhood is visualised as a source of love and the father is expected to play with the children at some point in time. Standing on that love the youthful musician is inviting the generality of the youth to experience the love of the father. The youth are imaginatively given the opportunity of touching the father which is emblematic of freely mingling with the President. This approach is useful in garnering support from the youths as they feel close to higher authority. The interesting observation is that this youth discourse coincides with the proliferation of the youth political branding discourse.

The song confirms the retention of power by the ruling regime. It mocks opponents of Mugabe by labelling them with pejorative slang labels like *madinga* (foolish people). This derogative term denigrates the political antagonists of the ruling party by symbolically treating them as political persona non grata in the Zimbabwean polity. The tone of the song is celebratory as it is expressing great joy at ZANU-PF election victory whose main face is the verity that Mugabe won resoundingly in the 2013 harmonised elections. The use of the diction 'office' is symbolic of a total grip on power by the former President Mugabe. Through trans-languaging Shona and English in the second line from the last of the above excerpt, Musaka expresses the political arrogance of ZANU-PF by articulating a discourse that chases away the opposition political party from the electioneering arena. He attests that they gave the opposition 'a notice' synonymous to a landlord who is giving a lodger a notice of eviction from his house. Thus, the notice can be read as an ideological signal of the immediate expulsion of the MDC, a stakeholder of the coalition government, from the inclusive government. This political expulsion marks the demise of the inclusive government which was formed between three political parties which are ZANU-PF, MDC-T and MDC-M. It can, therefore, be established that Musaka is profoundly entrenched in the political framework of ZANU-PF. He has become a mouthpiece of the ruling party's youth

league. His conception of patriotic consciousness is an unconditional allegiance to Mugabe which is potentially jingoistic.

Musaka uses a first person plural collective voice that claims ownership of the country. He speaks on behalf of the citizens, particularly the youths. As established from the above segments, the musician's primary audiences are the youths. For this reason, the artist has become the mouthpiece of the youths:

Saka Zimbabwe nyika yedu (So Zimbabwe, our country)
Saka tichangosimudza mureza (So we will raise the flag)
Kunge takaveza Zimbabwe (As if we have carved Zimbabwe)
Hatife tairega (We will never let it go)
Hatimboirega (We will never release it)
Ndati Zimbabwe nyika yedu (I have said Zimbabwe our country)
Hauite hauite (You are invincible! You are invincible!)
Ndati Zimbabwe (I have said Zimbabwe)
(Musaka, 2014, *Zimbabwe*)

The use of the possessive plural morpheme “*yedu*” (our) that claims ownership of the country is couched with the national voice in a manner that invests into the communitarian discourse. This communitarian discourse pivots on motto the ‘country for all’ which is all-inclusive discourse. The above lyrical lines are punctuated with the use of the plural collective morphological affix /*ti-*/ which is framed in the present perfect tense. He vows that the youths will never neglect their country. To him, the love for one’s country constitutes his version of patriotic consciousness. The ideation of raising the flag in the second lyrical line symbolic of the country’s sovereignty. The implication is that prior to the ZANU-PF election victory the flag was down for the ZANU-PF supporter. This is done for rhetorical purposes of mocking the defeated opposition political party. The use of the simile in “*kunge takaiveza Zimbabwe*” (as though we have carved Zimbabwe) is ideologically loaded. The ideation of “*-veza*” is emblematic of pro-creative discourse that seeks to beautify the country. The use of the hyperbole “*Hatife tairega*” (We will never let it go)/ “*Hatimboirega*” (We will never release it) is framed with the initial linkage rendered effective by the use of the negation /*Ha-*/ where the artist speaks on behalf of everyone vows to stand with his country. The affirmation of a plural collective voice purveys a political discourse which insists that everyone should be involved in safeguarding Zimbabwe as a country. The implication is that

it is risky where the country can be taken through neocolonialism. It can be established that the artist's version of patriotic consciousness is the participation of every citizen in safeguarding the country's sovereignty. Disturbing is Musaka's ideological inclination towards the ruling party. To him, ZANU-PF is the only party which has the capability of safeguarding the nation's sovereignty under the leadership of former President Mugabe. This exclusionary conception of patriotic consciousness is not only partisan but sustains the political longevity of Mugabe and his party. It conceptually invests into the gerontocracy of the ruling regime. The refrain of the word "*Ndati ...*" (I have said) indicates the instructive/ commanding tone of the musician in summoning everyone to embrace his normative partisan patriotic rendition.

The artist deploys the religious allusion that eulogises Mugabe by spiritualising him. The former President is projected as a gift from God endowed with divine personality attributes. This is underscored in the following lyrical lines:

Ndoda kutenda Mwari nekutipa baba vedu (I want to thank God for giving us our father)
BabaVaMugabe (Father Mugabe)
Vakatidzidzisa usauraye usabe (He taught us not to kill, not to steal)
Ini handinyepe (I do not lie)
Mwari baba vatipa mutungamiri VaMugabe (God the Father has given us the leader Mr Mugabe)
(Musaka, 2014, *Zimbabwe*)

The above quotation is expressive of a profound gratitude to God for the privilege he gave the nation by giving them a father. The artist's conception of presidency is that of fatherhood. In that way, he expects the former President to discharge his leadership duties as a father. The musician identified teaching as one of the attributes of a good father translated to best practices of a good President. Tapping from what is called the Mosaic tradition in the Christian circles, Musaka advances a biblical moral commandment-oriented discourse that the former President taught them not to kill and steal. The fact that these commandments are ascribed to have been articulated by Mugabe positions the former President as a role model of good moral behaviour which he imparts to fellow Zimbabweans youths. This glorifies former President as an excellent leader worth to be in the presidential place. The voice of the persona is that of a child speaking to his father. The use of the personal attestation that "*Ini handinyepe*" (I do not lie) by the artist pulsates with the

canonisation of a testament that the musician is honest, obedient and truthful. This testimony confirms the feasibility of the former President's pedagogical empowerment skills which have evidence, as attested by the musician, of successfully producing morally grounded youths. Thus, the artist vocalises the lyrical conception of the relationship between the former President and the youths as that of a father and children. This conceptualisation is consistent with the ZANU-PF's ideological thrust particularly in the post-2013 election which explains why this song was instrumental in the youth interface rallies. The song represents the close and cordial relations between the former President and the youths in ZANU-PF politics.

Musaka also makes reference to the political longevity of Mugabe. This historical background is deployed to advance a political discourse of his reliability in the presidential position. It can also be read as a means to accentuate the experience that the former President has acquired over this claimed long period in power:

Vabvira nesu kare (He came with us a long way)
Mufunge vakabva kure (Imagine he came from very far)
Kubva independence (From independence)
Eeh
Vachigadzirisa twunhu twese (Sorting out all minute things)
Vaipa maintenance (Maintaining all things)
Makugara (You are now staying well)
Kubvira 1980 (From 1980)
Baba vedu zvose zvamaiti vaite (Our father did everything that you asked him to do)
No wanna dem (None like you)
Vaiita wani (He would do) x2
Vaitevedzera (He would follow)
Nhasi makusheedzera (Today you are now shouting)
No wanna dem (None like him)
(Musaka, 2014, *Zimbabwe*)

The above lyrical lines ride on historical allusion to the genesis of Mugabe's presidency. The repetitive vocalisation of the ideational that he has a long history of ruling the nation-state accentuates the political discourse that the former President has accumulated profound political knowledge as a result of his direct participation in governing Zimbabwe. The English borrowing in the third lyrical line shows the beginning of his presidency. The repetition of the consonance in "*Vachigadzirisa twunhu twese*" (Sorting out all minute things) which is couched with the

understatement of belittling all national problems eulogising the former President with the ability to solve national challenges. This glorifies his purported governance prowess over a long period of time since he started ruling the nation-state called Zimbabwe. The diction *Vachigadzirisa* (Sorting) which is metonymic to the diction of maintenance used in the proceeding line shows the purported dependability of his leadership in terms of service delivery and the refurbishment of the dilapidated property. The numeric allusion to independence reminds the listeners of the time former President was sworn into office. The hyperbolic expressions *zvose zvamaiti vaite/ vaita wani! /vaiita wani!* (He would do everything that you ask for) exaggerates the leadership prowess of the former President to advance a lyrical ideology that glorifies Mugabe. This glorification invests into the brainwashing propaganda technique that persuades the populace that Mugabe is a problem solver of any national challenge.

Musaka deploys a historical allusion that captures the socio-economic instability of the period that has come to be known as the ‘decade of crises’ on the scholarly fraternity. In this, he eulogises the leadership excellence and aptitude of Mugabe in solving the various predicaments confronting the nation:

Yakauya nguva yenzara (The time of famine came)

Namudhara tanga tichingofara mufunge (Imagine with the old man imagine we were always happy)

Vakatichengetedza (Protecting us)

Vachingoona kuti vana vadyei vapfekei (Seeing to it that children have eaten and clothed what)

(Musaka, 2014, *Zimbabwe*)

The first two lyrical lines present a contextual paradoxical political discourse whose logic contradicts the realities of the decade of crisis. The persona claims that in the time of hunger and starvation, the nation was happy with the leadership of Mugabe. This exaggerates the efficiency of his presidency in a manner that affirms the musician’s unwavering support of Mugabe. This hyperbolic operationalises art that has a glittering generality to render jingoistic solidarity with the former President. The slanging name used to refer to Mugabe demystifies the power of the presidency which is an ideational investment into the plain folk propaganda. The song also

underscores former President's commitment to the welfare of the citizens in the nation. This is vivid in "*Vakatichengetedza*" (Protecting us) and the proceeding lyrical line which attests that "*Vachingoona kuti vana vadyei vapfeki*" (Seeing to it that children have eaten and clothed what) showing the protective mastery of the former President in discharging his duties of caring for his nation. The song vocalises Mugabe's devotion to see to it that the citizens in the nation have food and clothing material.

Musaka lambasts the critics of Mugabe. Using an apostrophe to directly address them, he labelled them as individuals who are too talkative. His tone is reprimanding as it rebukes the critics of the presidency of Mugabe:

Makungoda kutaurisa (You want to be too talkative)
Yakauya solar eclipse (Solar eclipse came)
Mazuva acho munongozviziva (You know in those days)
Zvinhu zvai zvai zvairema (Things were tough)
Asi tairarama (But we were surviving)
No wanna dem (None like you)
(Musaka, 2014, *Zimbabwe*)

The above excerpt castigates those who complain for complaining's sake as *persona non grata*. The reference to the historical event 'solar eclipse' is a metaphor that at cosmological level (*shura*) purveys ideations of misfortune, disaster, sacrilege as captured in the axiom *Kuora kwezuya* (The decay of the sun). The historical allusion, which is apostrophised, to things which were tough shows the economic difficulties referring to the decade of crisis. The contrast "*Asi tairarama*" (But we were surviving) reveals the purported resilience of the citizens in a context beset by misery. The contrast has an underlying ideological claim that despite this economic crisis, the former President provided the necessary mechanisms for people to survive. This glorifies the sincerity of the leadership of Mugabe. This is reinforced by the use of the Jamaican derived slang *No wanna dem* (None like you) which is hyperbolic in its accentuation of the leadership merit and integrity of the former President.

The song deploys a historical allusion to Mugabe's global speeches presented in international forums. The artist eulogises his oratory skills which attracted national and international attention within the public sphere:

Munongoona wani nyangwe vachitaura (You see when he is talking)

Nevarungu vanoombera (Even the whites clap hands)

Eeeh vanenge vakakombera vachinatsoteerera baba (They will be surrounding him listening to father)

The above lyrical lines acclaim the role played by his speeches in cultivating synthetic ideation that scatters, circumvents, sways and puzzles both national and international political pressure whilst manipulating the ruling party's internal discourses. The persona uses the hyperbole "*Nevarungu vanoombera*" (Even the whites clap hands) which vocalises the ideation that Mugabe's oratory dexterity has the capability of captivating a standing ovation even by the opponents. This advances the affirmation that Mugabe has the highest command of English language which typifies his intelligence as attested by his oratory prowess at international fora. The diction "*vakakombera vachinatsoteerera*" (surrounding him and listening attentively) shows the undeviating global attention on the oratory adroitness of Mugabe in delivering his speeches. The artist praise vociferously Mugabe's oratory excellence which is realised in his criticism of the West it has exposed him to international criticism of treachery which; as claimed by the musician, has ironically elevated him into an international celebrity, global political protagonist not only for the black community but even the whites.

The song also praises the beauty of the country. It pays particular attention to its geographical landscape. The artist deploys a geographical allusion to various tourist resort areas present in the Zimbabwean environmental scenery. He makes reference to places such as Victoria Falls, Kariba, Nyanga and Great Zimbabwe State. These resort areas are endowed with various tourist attraction features. As such, the mere mentioning of the names of these places invest not only into domestic tourism but also into the realisation of national pride for the locals:

Hona wega kana Victoria Falls (Look on your own Victoria Falls)

Kariba (Kariba)

Kana iyo neNyanga mountains (Even the Nyanga mountains)
PaMukuvisi woodlands (At Mukuvisi woodlands)
Nyangwe kuKariba (Even Kariba)
Great Zimbabwe paMasvingo (Great Zimbabwe in Masvingo)
No wanna dem (None line you)
Hona wega mumasango (Look on your own in the forests)
Zvinodadisa (It makes us proud)
 (Musaka, 2014, *Zimbabwe*)

The above excerpt is apostrophised to directly address the audience listening to the song. It directs the audience to observe the various resort areas of Zimbabwe which confirm and affirm the beauty of the country. The artist also praises the aesthetic scenery of the ecological environment of the country. This romanticising discourse has a dual effect in that it invests in both national pride and domestic tourism similar to Mporofu's songs *Chisikana changu Zimbabwe* (My little girl Zimbabwe) and *Denga rinonzi Zimbabwe* (The heaven called Zimbabwe) and Ndebele's *Our Beautiful Zimbabwe* as well as Mbira dzenharira's *Zimba rakanaka* (A huge beautiful house).

Musaka lambasts colonialists whom he claims are envious of Zimbabwe's beauty. This castigation is consciously informed by the artist's awareness of the domineering and imperialist behavioural tendencies of Europe which orbit around confiscating what does not belong to them:

Vanotogaya zviru zvavo (They imagine if it was theirs)
Manjezve ndezvedu (Alas it's ours)
Baba vakandiudza kuti vana vangu (The father told me that my children)
Chengetedzai nhaka yenyu (Protect your inheritance)
Vana vangu tarisai inhaka yenyu (Look my children it's your inheritance)
Baba toteerera (Father we listen)
Takadzora baba muoffice (We returned father in the office)
Inzwa inini (hear me) X2
Zimbabwe nyika yedu (Zimbabwe our country)
Baba vakatiudza kuti vana vangu chengetedzai nhaka yenyu (father told us that my children preserve your inheritance)
Zvichanaka (It will be well)
Saka hapana achatitorera (So no one will take it from us)
Mufunge ikozvino tichatoidhonzera kuna baba (Imagine for now we will pull it towards the father)
Hatife takada kunzwazve (We will never want to hear)
 (Musaka, 2014, *Zimbabwe*)

The above excerpt vocalises the political discourse that Mugabe is a Pan-African teacher who was committed to the ideological empowerment of the people whom he leads as the former President. The ideation of protecting and safeguarding the inheritance is coterminous with land discourse in the Third *Chimurenga*. The repetition of the word *nhaka* (inheritance) sets an ideological agenda that explains why Mugabe is purported to have a grip in the post-2013 elections dispensation. The song proceeds to advance a political discourse that confirms and affirms Mugabe's victory in the 2013 elections and sets the pace for the electioneering ideology in the next elections. It authoritatively endorses Mugabe as the presidential candidate of ZANU-PF for 2018 elections. Its conception of patriotic consciousness is a jingoistic allegiance to Mugabe which was crucial in the sustenance of his political longevity.

The artist proceeds to praise the beauty of the country using various linguistic features. He mentions the various towns and cities of the country accentuating the aesthetic symmetry of urbanity of Zimbabwe:

Ndati Zimbabwe (I have said Zimbabwe)
Zimbabwe
Zimbabwe inyika inodadisa (Zimbabwe is a country which you feel proud of)
Yakanakisa (It's very beautify)
Nevarungu nevarungu vanoidisa (Even the whites like it)
Zimbabwe X 3
Harare
Bulawayo
Mutare
Chegutu
Bindura
No wanna dem (None line you)
Gweru
No wanna dem (None like you)
Midlands's province
Inga tinoida! (We love it)
(Musaka, 2014, *Zimbabwe*)

The excerpt above employs the praising diction which include *inodadisa* (you feel proud of) and *yakanakisa* (Its very beautify) which are framed with the suffixal causative and intensive verbal

extensions respectively to capture that the beauty of Zimbabwe causes one to be proud and to exaggerate the aesthetic scenery of the various town, cities and providences of the country. This aesthetic value is further concretised by the slanging Jamaican derivation which is hyperbolic to affirm the political discourse that Zimbabwe is a unique country.

The epilogue of the song vocalises the ZANU-PF slogan which gained popularity in former President Mugabe's speeches particularly in what was called the third *Chimurenga* in the ZANU-PF politico-linguistic corpus: "Zimbabwe will never be a colony again". The above slogan advances a political ideology that speaks to the imperative of safeguarding the political independence of the country. The slogan is packaged in English to confirm and affirm the oratory ability of former President as discussed earlier. The artist finally appreciates the audience for sparing their time to listen to the song. Interestingly, he also adopts the English language which corresponds with the Mugabe's highest command of English. The obsession with English is potentially informed by the "*bolekaja* (Come and let's fight)" (Chinweizu *et al*, 1985) sensibility on the language issue in which the belief is that blacks have a capability to teach Europeans their own language better. It can be established that the musician is ideological inclined to the political discourses of ZANU-PF which orbit around the deification of Mugabe and the glorification of the beauty of the country. His conception of Zimbabwe is trichotomous, including the country, nation and state. For the country, Musaka praises the geographical landscape whereas for the nation, he summons the electorate to jingoistically support the former President, and for the state, he eulogises the leadership of Mugabe. Thus, his version of patriotic consciousness is unconditional love for the country and Mugabe. This version is prescribed first of all on ZANU-PF youths and the nation at large.

5.8.1.2 Asserting the need to change the system of politics

The song *Zimbabwe* (2015) by Mapfumo affirms the necessity for the nation to change its system of politics. The song extols largely on the need for an all-inclusive human agency that confronts the perplexed state of affairs in the post-2013 election era. The opening gambit of lyrics below underscore the need for a collective agency from all Zimbabweans in every sector of life to face the problems confronting the nation:

Totomiramira tose vakomana (We have to all stand firm boys)
Totomiramira nezvemuZimbabwe (We have to stand firm about Zimbabwean issues)
Totomiramira tose vasikana (We have to all stand firm girls)
Totomiramira nezvemuZimbabwe (We have to stand firm about Zimbabwean issues)
Totomiramira tose vanababa (We have to all stand firm fathers)
Totomiramira nezvemuZimbabwe (We have to stand firm about Zimbabwean issues)
Totomiramira tose vanamai (We have to stand firm mothers)
Totomiramira nezvemuZimbabwe (We have to stand firm about Zimbabwean issues)
 (Mapfumo, 2015, *Zimbabwe*)

The persona calls for everyone to be an active participant in confronting the challenges bedeviling the nation called Zimbabwe. The initial linkage which is morphologically framed by the repetitive use of the prefixal formative “*Toto-*” (We have to...) is syntactically complemented by the use of the enumerative “*tose*” (everyone) capturing the need for a collective agency from all the citizens of the country. The need to stand firm in the midst of troubled times is also captured by the use of the reduplicated verb “*miramira*” (stand firm). This form of a verb is usually used when someone is encouraged to stand firm in difficult moments. Thus, the song can be read as a text that responds to the socio-economic uncertainties of the post-2013 election dispensation. The recurrence of the phrase “*Totomiramira nezvemuZimbabwe*” (We have to stand firm about Zimbabwean issues) in the above excerpt reveals that the predominant concern of Mapfumo in this song are issues that relate to the nation, country or state called Zimbabwe. A concern with the experiences of issues that relate to Zimbabwe is motivated by the realization that the politics of the period in question had led the citizens to be detached from collectively addressing the predicaments facing the nation. What is also interesting in the above excerpt is the manner in which the artist deploys the family motif by making reference to the diverse kinship names morphologically framed with pluralized formed captured by the starting with the plural prefix “*va*” such as “*vakomana*” (boys), “*vasikana*” (girls), “*vanamai*” (mothers) and “*vanababa*” (fathers) confirming the need for collective involvement of all the citizens of the country. This reveals that the musician in the quest to fulfill this objective makes use of the gender inclusive terms in order to be all-embracing in his message to the citizens. The voice of the persona is that of encouraging the collective involvement of the citizens in the quest for the transformed nation-state.

Mapfumo calls for the citizens to reflect of the troubled times confronting their lives. The existential troubling moments are affecting everyone in the country. To the musician, change of policies which govern the nation-state is the catalyst for transforming the crippling state of affairs in the nation.

Ngatifunge (Let us think)
Nhamo yatiinayo (The poverty that we have)
Izvo zvinhu ngazvichinje (Things must change)
Kuti nyika ibudirire (So that the country develops)

The repetitive deployment of “*nga-*” (lets) in the above excerpt as attested by the first and third line shows that the musician is calling ideas of collective encouragement or collective wish for various aspects. The call for change raises the question of what kind of change is needed to realise national development. In other words, change in what way? This change discourse opens the call for transformation in all sectors of the nation.

The musician calls for diverse forms of change to be operationalised in the Zimbabwean polity. His interest is in the desire to see the transformation of the nation from the state in which it is at the time of releasing this particular song. To him, the establishment of good infrastructure, as well as the enactment of legal reforms, are catalysts for realising economic development in the nation.

Iyo nyika ngaivakwe (This country let it be built)
Kuti zvinhu zvose zvinake (So that everything will be well)
Mimwe mirawo (Other laws)
Ngaichinjwe (Let them be changed)
Vanhu vose vachengetedzwe (So that all the people are protected)
Zimbabwe tinoda rufaro x5 (Zimbabwe we want happiness)
(Mapfumo, 2015, *Zimbabwe*)

True to the above excerpt is the musician’s search for a healthy and prosperous nation. His object of allegiance is that of nation attested by the refrain chorused phrase “*Zimbabwe tinoda rufaro*” (Zimbabwe we want happiness). Notable in this dictum is the affirmation that there is a need for collective happiness which is all-inclusive of all the people in the nation. He visualises the act of building the nation as a catalyst for the well-being of everything in the nation. The logic is that

building the nation results in the realization of an all-inclusive national development. It is imperative to note that the idea of building the nation is an open socio-economic and political discourse that speaks to the need to infrastructural expansion as well as economic reconfigurations. The call for change of the legislative frameworks bespeaks the critical absence of laws which are a catalyst for a healthy society. The use of the plural enumerative “*mimwe*” (other) in the above excerpt positions that there are numerous existential laws which ought to be revoked in order to achieve meaningful development. The underlying assumption in such a call for legal reforms is that there are some existing laws that act as an impediment to realising national development. Again, the call for the protection of all the people as attested by the dictum “*vanhu vose ngavachengetedze*” (Let all the people be protected) in the above excerpt shows that the rights discourse is also central for the musician for the Zimbabwean society to achieve freedom for all. This rights mantra urges the state to put in place legislative frameworks that respect the rights of diverse kinds of people. The call for the respect of the rights for all might be spurred by the realisation that the society has existential laws that still infringe the rights of particular groups of people. The lyrical articulation of this rights discourse shows that the musician is conscious of the fact that the violation of human rights has detrimental effects on the nation’s reputation, particularly in attracting investors and tourists in the family of nations. Any violation of human rights isolates the nation from the international community.

At the centre of this song is the collective wish for happiness in the nation. The artist’s voice of reason is a plural collective vocalisation that calls for unified force in the quest for a prosperous Zimbabwe. The call for collective political reasoning is consciously deployed to assert the need to change the system of politics in the nation-state:

Tombokanganwa zvevatongerwe enyika (Let us forget political issues)
Ngatinzwananei (Let us tolerate each other)
Tivake Zimbabwe (So that we build Zimbabwe)
Inga vanhu vose (all the people)
Tiri vamwe chete (We are one)
Zvekutukana ndezvenhando (It’s foolish to scold each other)
Ngationerane nhamo yatiinayo (Let us focus on our poverty together)
Tishande pamwe chete (Working together)
Tiwane rugare (So that we achieve prosperity)
Chinangwa chikuru (The main purpose)

NdecheZimbabwe (Is that of Zimbabwe)
Ngatibatanezi (Let us unite)
Tivake Zimbabwe (So that we build Zimbabwe)
(Mapfumo, 2015, *Zimbabwe*)

Evident from the above, the song summons all the citizens to move away from retrogressive politics which continue to derail the prospects of national development. This consciousness is potentially spurred by the realisation that politics in Zimbabwe has become a hindrance to realise economic development. It has polarised the nation's polity to the extent that the citizens appear to be detached from the search for a 'better Zimbabwe'. The question that immediately comes to mind in this context is that is it possible to do away with politics as attested by the song. This wish is inspired by the realisation that politics in Zimbabwe has led to the underdevelopment of the nation because it is characterised by political behaviours which are destructive to the realisation of one developmental vision of the nation-state. It is characterised by political behaviours of disunity, hate speech, disharmony and exclusion which hinder developmental undertakings such as cooperation, understanding, inclusion, unity and love. All these positive undertakings enable the realisation of a happy and prosperous nation-state.

The song invests into people's progressive character whose attributes are an essential ingredient in the quest to realise meaningful development. These principles include unity, oneness and cooperation. Mapfumo sings:

Ngatibatanezi tose vanababa (Let us all unite fathers!)
Ngatidananezi tose muZimbabwe (Let us all love each other in Zimbabwe!)
Ngatibatanezi tose vanamai (Let us all unite mothers!)
Ngatidananezi tose muZimbabwe (Let us all love each other in Zimbabwe!)
Chikurukuru inyika yedu yeZimbabwe (The main thing is our nation Zimbabwe)
Ngatishande tose tiyende mberi (Let us all work together so that we move forward)
Tikanganwe zvose zvakaitika (We must forget everything that happened)
Tigokunda nhamo iyo yatiinayo (So that we overcome poverty which we have)
(Mapfumo, 2015, *Zimbabwe*)

The first four lyrical lines from the above excerpt have an initial linkage “*ngatibatane!*” (let us all unite) which are apostrophised; couched with an encouraging tone for the unity of purpose in the matrix of rethinking the developmental agenda of the nation. The artist calls for national unity, conscious of the divisions which had characterised the previous years in Zimbabwe; particularly in the decade of crisis. The excerpt above is articulated in the first person plural collective voice that is directly urging the citizens to reconfigure, reshape, reorganise, and re-strategise the national progress along the lines of working together. *Mapfumo* accentuates the need to for national development than any other individualistic ambitions through the repetition of the nomenclature Zimbabwe. To engender the discourse of peace, the artist deploys an ahistorical approach to obliterate the various national grudges, failures and misgivings. The *raison d’être* spurring this is the quest for a fresh page in the nation’s developmental thrust.

5.8.1.3 Eulogising Grace Mugabe

The songs *Mai Mugabe* (Mother Mugabe) (2014) by Born Free Crew and *Kuna Amai* (To the mother) (2014) by Musaka aka Soul Jah Love eulogise the former first lady Grace Mugabe in a manner that creates a political spectacle on the Zimbabwean musical scape. The songs invest in making the character of the wife of the former President a political protagonist in the ruling party and the nation at large. Their lyrical dosage summons the need to ideationally and conceptually rethink the role of a first lady in the Zimbabwean polity.

In *Mai Mugabe* (Mother Mugabe) (2014), Born Free Crew eulogises Grace Mugabe, the former first lady, for her unwavering support to the former President Robert Mugabe. The musical grouping which is known as Born Free Crew is composed of the youths who are entrenched in the ZANU-PF ideology. In a collective plural voice which is framed in present continuous tense, they appreciate the role which former first lady plays in the life of her husband:

Tokudai imi mai Mugabe (We love you mother Mugabe)
Dai pasina imi (If you were not there)
Ndiani aizochengeta Gushungo? (Who was going to protect *Gushungo*?)
Tokudai imi mai Mugabe (We love you mother Mugabe)
Dai pasina imi (If you were not there)

Nherera dzaiwoonekwa naniko? (Who was going to take care of orphans?)
Tokudai imi mai Mugabe (We love you mother Mugabe)
Tokutendaiwo mai Mugabe (We thank you mother Mugabe)
(Born Free Crew, 2014, *Mai Mugabe*)

The voice of the persona pulsates with an unconditional love for Grace Mugabe. The rhetorical question “*Ndiani aizochengeta Gushungo?*” (Who was going to protect Gushungo?) emphasises the function of former first lady in the meaningful existence of her husband. The song also positions her in nation-state politics. The diction “*kuchengeta*” (to protect) points to her caring, loving, providing, protecting, nurturing and mothering character. The totemic allusion to “*Gushungo*” shows the respect that former President enjoyed in ZANU-PF. The rhetorical question “*Dai pasina imi nherera dzaiwoonekwa naniko?*” (If you were not there who was going to take care of orphans?) confounds a problem and suggests a solution. It purveys a philanthropic allusion of the charity work done by the former first lady who is ascribed the eleemosynary and benevolent behavioural attributes. This selfless, caring, kind and generous assistance directed towards the orphans by the former first lady imaginatively invests into a positive character building process. This philanthropic reference in her real life is traceable to her generous work especially at Danhiko and also at her school which she built in Mazowe for the less privileged; particularly orphans. However, inasmuch as the song taps from her real life, the manner in which it amplifies her preponderance in the Zimbabwean polity, potentially invests into the dualisation of Mugabeism, into the feminine and masculine versions. Mugabeism is an ideational constellation of:

Political controversies, political behaviour, political ideas, utterances, rhetoric and actions that have crystallised around Mugabe's political life... a populist phenomenon... marked by ideological simplicity, emptiness, vagueness, imprecision, and multi-class character. (Ndlovu-Gatsheni, 2009c: 1139-1141)

The proliferation of the feminine strand ideologically furnishes the ZANU-PF politics with a gendering version of patriotic consciousness in which the former President and his wife are obligatorily expected to be rendered unwavering respect. Thus, the feminine brand is adding to the already existing masculine version. The appreciative imperativeness which is imaginatively amplified by the Born Free Crew creates political space for the former first lady. Thus, it is not a

coincidence that the song is published in 2014, a time which saw the unprecedented rise of Grace Mugabe in the power dynamics of the ruling party particularly in an era punctuated with political purging in ZANU-PF. The diction “*dai pasina imi*” (If you were not there) deifies the former first lady by ideologically affirming that no other person could do it. This has supernatural connotations.

The imaginative transitional voice in the following lyrical lines furnishes the reader with the family motif. The voice shifts the persona from a distanced observer to a close child appraising a mother. In this regard, the family motif is conceptually deployed to purvey a familial patriotic rendition:

Pasina amai hazvingambofadze (Without a mother happiness is not realisable)
This song *ndeya mai Mugabe* (This song is dedicated to mother Mugabe)
Tinotenda nebasa ramunobata (We thank you for the works you do)
Kumira nababa kufamba nababa (To stand with the father to walk with the father)
Munomiramira mhamha kuchengeta baba (You work tirelessly mum to protect father)
Mutungamiri wedu vaMugabe (Our leader Mr. Mugabe)
Tinotenda nebasa guru (We thank you for the great work)
Zimbabwe tawanirwa grace (Zimbabwe we have received grace)
Takapiwa mai Grace Mugabe (We were give mother Grace Mugabe)
(Born Free Crew, 2014, *Mai Mugabe*)

The persona is praising the deeds of her mother. The passive voice in diction “*hazvingambofadze*” (happiness is not realisable) reveals the persona’s complete refusal of living without a mother. It speaks to the invariability of the mother in experiencing joy and happiness. This parenthood ideational imperativeness invests into a relational nexus between ZANU-PF youths and the former first lady. It taps from the Shona existential folkloric epistemology. For instance, the proverbial lore *musha mukadzi* (Home is a wife) and *kugocha kunoda kwaamai kwemwana kunodzimura moto* (Roasting is best done by a mother, the child’s effort extinguishes the hearth). This cultural undercurrent purveys ideological tropes that lead to the spiritualisation of the “mother as a strategic-life-support-resource” (Muwati, Gambahaya and Chabata, 2013: 121), thereby imaginatively engendering a patriotic rendition that the former first lady is the ‘mother of the nation’. In a way, this astutely dualises Presidency between the nomenclatural complementarities which are ‘mother of the nation’ and ‘father of the nation’. This dualisation deconstructs the previous political narratives in ZANU-PF which had constructed the narrative that Joice Mujuru,

the former Vice President, is the ‘mother of the nation’. Thus, the rise of Grace Mugabe in the politics of ZANU-PF marked the demotion of Joice Mujuru in an era that was punctuated by political purging in the ruling party. This implicitly establishes that the song is historically sensitive to the intra-party power struggles which sparked with the ouster of Joice Mujuru and her purported factional members who had the brand name Gamatox. The song has a plural voice which is characterised by national recognition of the competent role of the former first lady and its politicisation in Zimbabwe. Prior to this period, the role of the first lady had been silent but this song and the other by Soul Musaka aka Soul Jah Love ‘*Kuna Amai*’ (To the mother) marked the resuscitation of such discourse. What is ideologically astonishing is the coincidental upsurge of this eulogising discourse with political purging in a context beset by factional succession intra-party battles. When considered in the political context, the message extols a propaganda role of affirming the role of the Mugabe couple in stabilisation of ZANU-PF factions and guaranteeing the security of the Zimbabwean presidium.

Drawing attention from the above excerpt, the persona uses the diction “*nebaso ramunoita*” (the works you do) to appreciate the selfless work that the mother renders. The idiomatic expression “*kumira nababa*” (to stand with the father) attests to the unwavering political support that the mother gives to her husband which inter alia include advising and reassuring him in difficulties. The phrase “*kufamba nababa*” (walking with the father) emblematically affirms the unfaltering support she renders in her husband’s political journey. The political journey ideologically signals the legacy of Mugabe and the responsibility for presuming the legacy of Mugabe. The over-amplification of former first lady’s protection of the former President can ideationally be read as an ideological undertone of gerontocracy. Robert Mugabe was now a nonagenarian President who needed decisive attention which according to the Born Free Crew can effectively be provided by his wife. Walking and standing with him, ideologically suggests the frail appearance and stature the former President had assumed. The slang “*vanomiramira mhamha kuchengeta baba*” ((You work tirelessly mother caring for the father) exposes the persona’s innocence as a child who is disclosing the possible privacy of the family. The idea of “*Kumiramira*” in Shona culture attests to a trying effort especially if things have gone extreme. The extremism here is the aging stature of former President who is only survival through the unwavering support rendered to him by his wife. The punning of the former first lady’s forename as in “*Zimbabwe tawanirwa grace*”

(Zimbabwe we have received *grace*) purveys an ideological trope that positions her as a generous mother of the nation. The punning has biblical connotations. The lyrical line draws imaginative parallels between the compassion of God and the compassion of the former first lady. Thus, the song invests in positive character building for former first lady's political mileage in a context beset of intra-party factional battles and political purging.

The musician conceives the various vicissitudes of life in the President's ruling career which calls for the unwavering support of the former first lady:

Eeh eeh eeh

Pazvinorema pazvinorwadza (When it gets tough when it is painful)

Amai vanomira nemi (Mother stands by you)

Pavanouya vakaremerwa munovazoroda mupfungwa (When he comes over burdened you rest his mind)

Ndimi zve mai (You are the mother)

Ndimi mega munoziva vadyei, vapfekei, vanodei (You are one who knows what he eats, wears, want)

Amai mune rudo munovapa rufaro (Mother you have love you give him happiness)

(Born Free Crew, 2014, *Mai Mugabe*)

The gambit of the above excerpt opens with the solicitude that draws attention to the unfaltering help the former President receives from his wife. The diction in the second lyrical line captures the vagaries of life in the presidency of Robert Mugabe which require the help of his wife. The line attests the affirmation that to rule a nation-state is not an easy task, it involves tough and painful inexplicable life changes. The fact that his wife is able to give his mind rest when overburdened by the complexities of his Presidential office affirms that his wife is in concert with his husband in ruling the nation-state. This also shows that the office at mental level is stressful as it is cerebrally engaging. Her unshakeable support is clearly noticeable in the internally rhyming sequence of caring centred verbs “*vadyei*”, “*vapfekei*”, “*vanodei*” (What he eats, wears and wants). This knowledge of the former first lady confirms what Chinweizu (1990) calls ‘wifepower’ which hinges of her ubiquitous access to every aspect of her husband.

The song *Mai Mugabe* (Mother Mugabe) trumpets “husband management, the grand preoccupation of ‘wifepower’, [that] has its prime objective [which is] to keep the husband

productive of enough wealth, status, power, fame etc, as will satisfy the wife's own ambitions. To achieve these aims, a wife brings all her skills in manipulation" (Chinweizu, 1990:66). Conscious of the above submission, the former first lady rides on 'wifepower' to ensure her husband, the former President, to remain productive of enough power as the executive leader of Zimbabwe. This conceptualisation of female power is crucial in understanding the dynamics involved in the rise of Grace Mugabe into the power matrix of ZANU-PF. The discourse of caring for the former President creates an advantageous position for the former first lady to smoothly control what is controlled by her husband. At testimonial dinners, it is said that behind every successful man there is a woman. The intriguing question is "what such a woman does to her man from behind?" (Chinweizu, 1990:67). This question can be answered by reflecting on the anecdote that as everyone knows, behind every successful football team is a coach/manager. Similarly, the wife behind a successful/failing husband is his coach/manager. As a wife of a President who manages a foremost male government, Grace Mugabe, as her husband's coach/manager, manoeuvres her husband. This conceptualisation constitutes the lyrical ideology of the song *Mai Mugabe* (Mrs. Mugabe). Thus, the 'wifepower' (Chinweizu, 1990) discourse presents the former first lady as a grand matriarchy in the Zimbabwean polity which potentially exposes the façade of presidential patriarchy.

The song claims that the former first lady has unconditional love. Her unconditional love becomes the basis for the praises she receives from the Born Free Crew as underscored in the excerpt below:

Vane rudo vanochengeta nherera (She has love she cares for the orphans)
 Enough respect *handimbodherera* (Enough respect I will not disrespect)
Munopa shirikadzi mufaro hobho kana masvika (You give the widows more happiness when you arrive)
Mune rudo rwakadzika amai (You have deep love mother)
Wedzerwai makore panyika mune rudo rwakadzika amai (May your days be added on earth you have deep love mother)
Wedzerwai makore panyika (May your days be added on earth)
Tinokudai mhamha (We love you mother)
Mhai mha mhayiyo (Mother, ma, mom)
 (Born Free Crew, 2014, *Mai Mugabe*)

The first lyrical line confirms her philanthropic work which ideologically signals the former first lady's benevolence for the less privileged whom in this case are the orphans. For this reason, the reference to the eleemosynary character is a measuring yardstick of former first lady's love. The borrowing of English couched with slang flair as in "Enough respect *handimbodherera*" shows the persona's profound praises for the former first lady in which the focus is giving the mother of the nation an undeviating magnitude of honour she deserves for her selflessness and generosity which she exhibits to the nation. The above lyrical lines imaginatively provide the various philanthropic forms of work she renders to the nation. These include assisting the orphans and the widows. It becomes imperative to note that this group of the underprivileged people represents the majority of the economically deprived group in Zimbabwe. For this reason, the song posits that if former first lady is assisting this calibre of people, then she deserves to be the mother of the nation. What is ideologically fascinating is the realisation that the arrival of the former first lady is imaginatively projected with the cessation of the troubles of the poor. This, in a way, gives the President's wife the supernatural qualities of having unlimited powers to meet the needs of the underprivileged. The synesthesia in "*mune rudo rwakadzika*" (You have deep love) exaggerates the profoundness of her love. The apostrophe in "*wedzerai makore panyika*" (May your days be added on earth) shows the persona's art of flattering the former first lady. Flattery can be read as (un)intended which is couched with slang repetition of the "*mhamha*" (mom) and the buffoonery remorphologisation of the earlier term as "*mhoi mhayiyo*" (ma, mom) to express both the urban slang and rural slang cultures of the youths. Thus, in eulogising the role of former first lady as the mother of the nation, the Born Free Crew taps from their youth culture in which their language is characterised with the trans-languaging, slang language and close relationship with the mother who they recognise as their heroine.

Similar to the song *Mai Mugabe* (Mother Mugabe), the song *Kuna Amai* (To the mother) (2014), released by Soul Musaka aka Soul Jah Love, is directed to the former first lady, Grace Mugabe. The artist makes use of the family motif to pour out praises to the former first lady who is recognised by the artist as the 'mother of the nation'. The mother, in the whole lyrical passage, is the protagonist. This is even buttressed by the title *Kuna Amai* (To the mother) which is framed in a way that gives direction to the mother. The lyrical ideology of the song taps into the political zeitgeist particularly the intra-party politics in ZANU-PF. The song coincides with the

appointment of former first lady as the chairperson of the Women's League and the functional succession battles. For this reason, the musician is consciously aware of the existential power struggles in the ruling party in which the former first lady featured as the political protagonist in driving the political turbulences in ZANU-PF. It is during this period that the slogan *Pamberi naamai* (Forward with the mother) became popular in the ruling party's political discourse and was mainly championed by the party's youths. These political dynamics created a close nexus between the party's youths and former first lady in which their relations were that of children and mother relationship:

Kunyangwe zvikaoma Zimbabwe (Even if it gets hard Zimbabwe)
Vana kuna amai (Children to the mother)
Hatisi hwai isina mhai (We are not sheep without a mother)
Rinourayiwa risina mhai (Which is killed without the mother)

The persona in the above lyrical lines rides on zoological imagery in which he likens the youths' relation to the former first lady as that of the sheep and its mother. The phrase "*Hatisi hwai isina mhai*" (We are not sheep without a mother) shows the persona's use of pastoral imagery to position a disclaimer of loyalty without direction. As such, the mother is projected as a guardian who provides the direction and the vision to be followed by youths. Musaka presents a scenario in which it is practically impossible for the sheep to get killed in the presence of the mother's protection. The artist's creative ingenuity is strikingly captured by his zoological knowledge of the behaviour of the 'mother animals' particularly in the jungle, in which the mother animals offer unrelenting protection to their offspring in the ecological scheme of the jungle. Similarly, the musician is aware of the competitive nature of ZANU-PF battles such that the mother needs to render persistent support and protection to the youths who are her main supporters. The conception of Zimbabwe in the song is a nation.

The conditional phrase '*kunyangwe zvikaoma*' (Even if it gets hard) is pluralised with the morpheme /*zvi-*/ to show that even if the difficulties of the nation are affecting all the sectors, the youths remain resolute in rendering an unfaltering support to their mother. This children's support is concretely captured by the dictum '*kuna amai*' (to the mother) in which the mother to children relationship is transposed to the youth and former first lady's relations. There is the transposition

of motherhood to goddess-hood of a former first lady which is culturally traceable to the manipulation of motherhood as sacrosanct riding on the wifehood of the former first lady to position herself as the mother of the nation. This feminisation of Mugabe is attributable to the political importation of the husband's status for the benefit of the wife. The political importation positions Grace Mugabe as a parallel participant in the ruling party's rituals. This fictitious parity between the former President and first lady is a pseudo-feminist discourse manipulated to create political space for the former first lady in national and ZANU-PF politics.

The mantra of the former first lady as mother is transposed from the Shona culture to initiate and advance a political culture that venerates Grace Mugabe as the mother of the nation. This led to the spiritualisation of the former first lady. In Shona culture disrespecting the mother attracts huge spiritual punishments such as *Kutanda botso* (A ritual for appeasing the angry maternal spirit). This subtle permutation is translated into the political culture of ZANU-PF in which anyone who was against the former first lady is potentially recognised as a political rebel in the zeitgeist of the ruling party's skimishes of purging politics. Political rebellion attracted punitive ramifications especially of getting chucked out of the ruling party. The mothering mantra raised former first lady into a status of being recognised as the feminine version of Mugabe. For this reason, as mother of the nation, the mothering political discourse built a political culture in which the former first lady was expected to define and name herself by fulfilling specific expectations. She was expected to be strong, whole, authentic and ambitiously nation-centred, in concert with her husband in ruling the nation, nurturing the ZANU-PF members and the generality of the Zimbabwean populace, respected and recognised by everyone and genuine in assisting fellow women. The ZANU-PF mothering mantra is verbally expressed by the dictum "*munhu wese kuna Amai*" (Every person to the mother) and is hinged on the former first lady. It can be read as manipulation of wifehood by the former first lady to discredit another female figure who had previously risen within the ZANU-PF political ranks, Joice Mujuru, the former Vice President.

In a translanguaging manner, Musaka imaginatively presents ruling party's new governing political philosophy. This is underscored in the following lyrical lines:

IZIMASSET (ZIMASSET)

Muyouth mwana wevhu (The youth the son of the soil)
Ita plan (Have a plan)
Tora mari (Take money)
Isa mari muwallet (Put the money in the wallet)

The excerpt is trans-linguaging English and Shona languages in a manner that expresses youth culture. In youth culture, the language of the youth is not monolingual but a bilingual assortment due to acculturation dynamics. Slang is another flamboyant lingua franca that facilitate the youthful experimentation with their realities in their national polity. The acronym in the gambit of the above lyrical lines is an abbreviation for an economic blueprint enacted by the ZANU-PF ruling government. The mentioning of this economic policy and associating it with the youths bespeaks the inclusion of the youths in the ZANU-PF political culture. The youths were part and parcel of the grand scheme of economic initiatives embodied by this blueprint. It is not coincidental that the youths are now referred as ‘sons and daughters of the soil’. The ideological permutation of the discourse of occupying the position of children of the soil is directed at deconstructing the liberation discourse which accentuates that the war veterans are the ‘real sons and daughters of the soil’. The song deconstructs this absolutist and exclusionary political discourse to the ownership of the nation-state and country. This marks the inclusion of the excluded youths in benefiting from the economics of the nation. In an instructive tone, the youths, particularly those in ZANU-PF, are urged to have a plan on how they can make money in an environment which is now open for them to freely engage in any business venture. The slang of putting the money in the wallet is emblematic of retrieving money out of the business adventures by the youths. Thus, this song operationalises art that economically empowers the ZANU-PF youths under the political tutelage of the former first lady who has become the ‘mother of the youths’. Therefore, the song suggests an ideological relational bias between the mother and youths in which the latter are paying allegiance to the earlier for her unwavering economic support. The relationship is mutually beneficial in the sense that inasmuch as the youth economically benefit; the former first lady gains the political mileage.

The inferred political authority which is rendered to the youths under the tutelage of former first lady creates space for the youths to spearhead indigenisation under the banner of ZIMASSET. This obviously has the potential to extenuate the levels of unemployment among the youths particularly

those aligned to the ruling party. The instructive verbal construct which is sequentially framed as in ‘*tora mari*’ (take the money), ‘*ita*’ plan (have a plan), ‘*Isa mari muwallet*’ (Put the money in the wallet) calls for a collective agency among the youths to drive the indigenisation agenda. These verbal constructs are consistent with street lingo which is coterminous with slang language of the youths. The song in a way engages in a dialogue with the generational politics in which ZANU-PF party is introducing a new brand of politics which is characterised by the inclusion of the youths as equal participants to the senior political vanguards of the party. The act of just taking money, having a plan and putting the money in the wallet is emblematic of lack of official control in a particular adventure. This points to the informalisation of the industry and absence of the banking culture as the money is just kept in the wallet and not in banks. Thus, this informalisation of industry can be transposed to the former first lady’s restoration of vendors in the city centre. The song invests into the relationship between former first lady and youths in which the art of mothering the nation is inclusive of subaltern culture, youth culture and subaltern enterprise which is imaginatively concretised by the instructive verb phrase ‘*itai plan*’ (have a plan). The instructive verbal construct “*Tora mari*” is coterminous with the fictitious financial gains for examples the “*Hodha bhero*” street or ghetto subaltern business enterprises. This creative ingenuity in coalescing dancehall lyrical infrastructure with the national intra-party politics is commendable as it facilitates the discussion of the shifts of political culture in ZANU-PF.

The lyrical lines below attest on Musaka’s ideological entrenchment in the political events of the ruling party. They affirm and confirm him as an embedded artist who is ideologically affiliated to the political turbulence in the ruling party:

Vakanga vasimbisana veGamatox (They had connived those of Gammatox)

Takavaratidza kuti vaita majokes (We showed them they were making jokes)

Nekuti mayouth hatingakuvarire mukati (Because we youths cannot have internal injuries)

Isu hatisi masoaks (We are not socks)

The historical allusion to inter-party factional power struggles captures the ruling party’s succession politics. In the opening line of the above excerpt, the artist makes reference to the purported political conspiracy in the faction known as Gammatox. The descriptive backing of the label Gammatox pulsates with slanderous political discourse that defamed the opposing political grouping. Gammatox is a pesticide which was banned because of severe ecological effects. It is

associated with extinction and death. The existence of Gammatox factional grouping should be understood within the context of the other competing faction called “*zviphukuto*” (weevils). ‘*Zviphukuto*’ (Weevils) bore grain and are metaphorically characterised with corruption. The agricultural imagery of using a pesticide and a pest to reflect on ZANU-PF factional succession battles helps the artist to ideologically castigate succession conspiracies especially the one orchestrated by the Gammatox faction which was believed to be led by the former Vice President Joice Mujuru. The plural collective voice in the second lyrical line makes the musician part of the axiomatised slang that show the Gammatox faction that they were merely making jokes. The ideation of making jokes is emblematic of lack of seriousness in Gammatox’s execution of their purported conspiracy plan to succeed the aging political nonagenarian President.

The proverbial lore in the above last two lyrical lines is couched with ingredients of youth cultural language for refusing to be political pawns in the Gammatox political conspiracy. The political purging of Gammatox coincides with the genesis of the G40 faction which is characterised with the generation consensus mantra. The generation consensus mantra is hinged on the youth discourse that creates political space for the people without liberation credentials. Musaka invests into the emergence of G40 faction which was believed to be led by the former first lady. The song advocates for the shift of ZANU-PF political culture where the youth are politically invisible to a situation where they are politically visible. To the artist, this change over is only realisable under the political tutelage of Grace Mugabe who had become a veritable mouthpiece of the youths. The proliferation of the youth discourse created a domineering ideology that challenged the sacrosanctity of war veterans. Thus, the emergence of the G40 faction ideologically gainsays gerontocratic hegemony which insists on the preponderance that people with liberation war credentials are the sole rulers of the nation-state.

Through the voice of a child speaking in support of the mother, the artist ironically positions a political discourse which purveys the ideational trope that the youths do not stand for themselves, instead they are represented by the mother. The power of the youths is politically camouflaged by the political might of the former first lady who stood for their aspirations:

Hatidi namhamha vedu (We don’t want with our mom)

Mhamha Grace (Mom Grace)

Ndovega dhonza murace (She is the only pulling ox in the race)
Vanoseta pace (She sets the pace)
Hapana chifesi (There is no nepotism)
Tasimbisana nekuti (We have encouraged each other because)
Tabatanidzwa naVaGomwe (We have been unified by Mr. Gomwe)
Hanzi itai mushandirapamwe (They have said have cooperatives)
Hatidi mhamha vatsamwe (We don't want the mother to get angry)
Imba yavo vairamwe (For her to reject her house)
 (Musaka, 2014, *Kuna Amai*)

From the above lyrical lines, the youths are partially invisible in the ZANU-PF power matrix. They are represented by the *amai* (mother), a Shona epithet which has become popular in calling Grace Mugabe in the ZANU-PF intra-party politics. The former first lady has become the voice of the youths in the ruling party. The question that emerges is why were the youths identifying with the chairperson of the women's league? This can be read as a nascent strategy of the politics of exclusion. The youths have assumed the in-group segment of the party together with the women's league whereas the war veterans are covertly coerced to occupy the out-group. Thus, the proliferation of youth discourse challenges the long-standing domineering tendencies of the gerontology of war veterans in ZANU-PF. These power struggles are part of the art of factional succession battles between G40, the Gammatox and Lacoste. While the mutuality between the youth and women discourses interlocked with the political standing of Grace Mugabe who was now leading the Women's League the mutuality is threat to supremacy of the war veterans in ZANU-PF.

Musaka was ideologically inclined to the G40 discourse. The manner in which he eulogise the former first lady by advancing the political ideology of Grace Mugabe as a mother of the nation affirms his ideological persuasion. The morphological use of the negation /*Ha-*/ and the first person plural collective voice /*-ti-*/ as well as the syntactic inclusion of the possessive "*vedu*" (our) which is couched in slang language captures the ZANU-PF youth league's jingoistic support of Grace Mugabe in a manner that appeals to youth culture. The former first lady is placed within the ethos of youth culture which enables the youths to congenially interact with the wife of the former President. She is adorned with a slang moniker proceeded with a forename as in "*mhamha* Grace" (mom Grace) which makes her too informally close to the youths. The musician heaps praises on

the political behaviour of her motherhood for determining the political momentum and direction of the power dynamics in the ruling party. While the act of calling the former first lady with the forename Grace is culturally problematic in the context of classical African culture, it is also a strategic political ideology with pseudo-youth aspirations which positions the President's wife as a political demagogue in intra-party ZANU-PF politics. The use of the rural imagery "*dhonza murace*" (pulling ox in the race) praises Grace Mugabe's political prowess in the thick battle of factional succession battles. The slanging dictum "*vanoseta pace*" (She sets the pace) portrays her ability to outpace her political opponents. The song can be read as a propaganda that deifies the former first lady by setting a political standard for the party supporters to embrace new political ethos of visualising Grace Mugabe as an alternative equivalent of Robert Mugabe. This presents the problematics of the role of former first lady in the nation-state, especially the political magnitude created by the metaphoric pseudonym 'mother of the nation'.

In light of the above, the youth league is lyrically summoned to advance political maneuvers which interlock with the former first lady's political agenda. These maneuvers require the youths to listen to the guidance of the leaders as Mr. Gomwe who is part and parcel of the leadership of the ZANU-PF's Youth League. That guidance interlock with the desires of the mother for the youths in which the youths must have their own material possessions such as land. This challenges and demystifies the already existing domineering discourse associated with the war veterans as the rightful beneficiary group who must own the land. The song positions alternative renditions to the ownership of national resources in the political culture of the ruling party. Thus, it invests in the political-cultural revision of ZANU-PF in which there is a shift of emphasis from the war veterans to collegiality of both the youth and women leagues. Such a shift acted as a catalyst to the emergence of the G40 faction observably led by Grace Mugabe. The membership composition of this faction comprised of an assortment of women and younger men. As such, it is not coincidental that Musaka's music was played at Youth Interface rallies and Women League's gathering across the country. These rallies featured Grace Mugabe as a political protagonist remonstrating the superphallogocentric war veteran sect in the ruling party, riding on a pseudo-feminist consciousness.

What is ironic is that both the youths and women are no longer representing themselves in the ruling party but the mother of the nation now represents them. Hence, the title *Kuna Amai* (To the

mother) which summons everyone in the party to rally behind Grace Mugabe. The pseudo-feminist consciousness orbits around the simultaneous absenting of the purported father and the strategic dualisation of the political personhood of Mugabe. In other words, it competes to subtly silence the masculine version of Mugabeism. The political manipulation of this discourse can best be understood in the context of ‘female power’ (Chinweizu, 1990: 67). In which the former first lady is exercising her ‘female power’ through ‘wifepower’ (*ibid*). As a wife to the president, she is riding on the power of her husband to control the conditioning of political power in the ruling party. Through ‘wifepower’, she is able to make herself an alternative equivalent of the President, thereby engendering the pseudo-wife Presidential powers with the ability to control the party’s activities in every respect. This power stretches to influence the governmental affairs of the nation-state in the sense that creates a thin line that distinguishes the party politics and the governmental affairs in the state.

Musaka rides on youth culture in placing parallels between the former first lady and the first citizen of the nation-state:

Saka (So)
Mhamha Grace (Mom Grace)
Chimhamha (The nice mom)
Side nechibaba (Side with the nice father)
Nesu tiripo zvivana (We are there as nice children)

Both the former first lady and her husband are adorned with slanging monikers which are *Chimhamha* (nice mom) and *Chibaba* (nice father) respectively. These monikers from a cultural purist perspective, have derogative connotations through the prefixal formative /*chi-*/ but in the context of youth culture, especially in the subcultural movement called Zimdancehall, the terms have undergone semantic amelioration to have positive intensions. From a semantic pejoration *Chimhanha* (a small mother) and *Chibaba* (a small father) to semantic amplification *Chimhamha* (a nice mom) and *Chibaba* (a nice father) respectively. This semantic amelioration is “influenced by youth culture, which centres on buffoonery and experimentation with contemporary realities” (Marongedze and Machanja, 2018: 143). The fact that the musician speaks of a scenario in which the former first lady was side-by-side with the former President draws lines of equivalence between them. It created for her space for political power potentially equivalent to that of her

husband in the context of the intra-party politics in ZANU-PF. In other words, it draws parallels of equality between them. That equality because of a pseudo-feminist strategy; it centres on the manipulation of feminism to engender equivalence on the executive powers between Grace Mugabe and her husband which is not recognised in the constitution of Zimbabwe. This equality discourse is in tandem with the political dynamics happening in the party in which the formulae of greeting the former President was now mandatory that it had to be followed by also greeting former first lady until one finished the whole presidium. The tradition starts with the rise of Grace Mugabe into ZANU-PF politics as the chairperson of the women's league.

The artist vocalises the political discipleship of the youths to a mother-led faction. The musician speaking on behalf of the ruling party's Youth League affirms their support for Grace which must be pivoted on fighting her political opponents:

Vavengi hatingavape mukana (We cannot give the enemies an opportunity)
Mhandu ngandu ngadu (Enemies pop up, pop up)
Kuda kuronga kunge munoronga (To appear to organise as if you are organising)
Kunge munotonga (As if you rule)
Apa futi muchitanga (Whereas you had just started)
Manga muchiponda nyika (You were plundering the nation-state)
Mabatika saka (You have been identified now, so)
Mhamha pindirai (Mom intervene)
(Musaka, 2014, *Kuna Amai*)

From the above excerpt, the diction *vavengi* (enemies) suggests of the existence of factional enemies of the former first lady. The voice of the persona is violently claiming that these political opponents must not be given an opportunity to continue existing in the ruling party. This is emblematic of ousting this caliber of people from the face of ZANU-PF politics. The idiophone '*ngandu ngandu*' (pop up, pop up) which is preceded by the diction '*mhandu*' (enemy) points to the urgent call for annihilation of all political opponents. The above lyrical lines are punctuated with accusatory language which targets the Gammatox faction. The faction is accused of being a cabal that plotted to divide the party. The slinging axiomatised expression "*kuponda nyika*" (plundering the nation-state) accuses the Gammatox faction of destroying the nation's economy. It also incriminates the faction with the incompetence especially the severity of its mismanagement which is injurious for the economic performance of the nation. Interestingly, the persona claims

that the culprits have been identified and exposed. Realising this, the persona speaking on behalf of the Youth League calls for the intervention of the ‘mother of the nation’. The use of the family motif is strategically deployed to legitimise the political expostulation unleashed on the Gammatox faction by Grace Mugabe in various Youth and Women’s League’s interface rallies.

To guarantee reliable jingoistic support for the former first lady, the musician, speaking on behalf of the Youth League, promises to learn the guerilla tactics:

Ndichatodzidzira chicomrade (I will learn tactics comradeship)

Nekuti tiri shumba (Because we are lions)

Dziri wounded (Which are wounded)

Vanozviziva kuti kuno vari grounded (They know that here they are grounded)

Hatidi kuvaona kuno (We don’t want to see them here)

Havatonge kuno (They cannot rule here)

(Musaka, 2014, *Kuna Amai*)

The above call for the youths to learn comradeship, synonymous with guerilla tactics bespeaks military training for the youths to rise to the demands of any political eventuality in the matrix of factional succession battles. Ascribing the youths with invincible zoological attributes of a lion indicates a collective metaphor of bravery on the side of the youths because bravery is a mandatory quality of military combat. This reveals that the intra-party politics in ZANU-PF have become a political battlefield which demanded the supporters of former first lady to be secured with the necessary political bastions and fortifications that would help them to efficaciously render that undeviating support. The trans-languaging bordering between English and Shona is not only part of youth culture, but is ideologically placed to draw the formulae of action against the political enemies of the former first lady. The formula is that the youths are suffering because of the Gammatox faction hence the need for political revenge against the culprits responsible for their pains. The use of the word ‘wounded’ here suggests injuries which cause pains in the body. This is emblematic of the misery that the youths were going through in an economy characterised by perplexities traceable to the vestiges of the decade of crisis. Furthermore, the trans-languaging of Shona and English in “*Vanozviziva kuti kuno vari grounded*” (They know that here they are grounded) suggests the inevitability of defeat on the part of the Gammatox faction. The initial linkage which is rendered effective by the repetitive use of the negation /*Ha-*/, in the last two lyrical

lines of the above excerpt, points to the youth rejecting leadership that is punctuated by the members of the Gammatox faction. The placement of the selector 'kuno' (here) in the last line reveals the constituency of rejecting the leadership of this faction and the constituency is the Youth League. In other words, the musician; speaking on behalf of his fellow youths, rejects the Gammatox leadership's influence in the affairs of the Youth League. The rejection confirms the seeds of political hatred advanced by the song in the psyche of the ruling party's Youth League.

In light of the above, the song exposes the inner dimensions of the intra-party factionalism in ZANU-PF. The portrayal of former first lady as a mother for the youths, the party and the nation traverses the lines of the whole lyrical passage of this song:

Ndati mhamha (I have said, mom)

Muchatovafunga zvakadzama (You will think about her profoundly)

Kusvika taona machena (Until we realise our goal)

Through this motherhood concept, the persona is able to position Grace Mugabe as a political demagogue who is seeking support from the youths by appealing to popular passions of the Youth League. The act of thinking about the mother is coterminous with deifying the former first lady as the only provider of happiness for the youths. The above lyrical lines present a picture that projects the notion that the realisation of particular goals on the part of the youths is unthinkable outside the purview of Grace Mugabe's intervention. Her intervention is coterminous to the disappearance of problems for the ZANU-PF's youth league.

The artist, speaking on behalf of the Youth League, refuses to be a political sellout in the matrix of the ruling party's factionalism. Resistance is ideologically inclined to supporting the former first lady:

Hatingafidhwe nepie (We cannot be fed by a pie)

Aihwa isu hatisi hwai (No we are not sheep)

Kutengwa neZed (To be bought by a Zed)

The above lyrical lines are framed in first person plural collective voice which make the persona part and parcel of the youths who are refusing to be political pawns against the former first lady.

The resistance is directed towards denying any connection with the Gammatox faction. Thus, the determining factor in categorising patriots and sellouts is the question of whether one supports Grace Mugabe or Gammatox respectively. Through gustatory imagery, the musician identifies beer and foodstuffs like pie as the resources that can potentially be used to tempt the youths to revolt against the former first lady. These gustatory resources' tempting power is in the ability to drive hedonistic pleasures. Hence, the persona's need to conscientise the youths to guard against those potential temptations.

Musaka recast the anti-white discourse. He indirectly vocalises the genuineness of black leadership under former President Robert Mugabe whose wife has become parallel to him:

Apa murungu anokusiya uri dead (While the white person leaves you dead)
Tava kuziva (We now know)
Toda kudzidza (We want to learn)

The above excerpt claims that supporting the whites is injurious as it characterised by the disillusion in which the white person betrays the blacks. The anti-white discourse is consistent with ZANU-PF political culture particularly at the aftermath of independence and the post-2000 era. Through the euphonic effect created by the initial linkage which is rendered by the use of the phoneme /T-/, the musician is convinced that the youths are now collectively conscious of the need to acquire education.

The historical allusion to former first lady's philanthropic work is ideological strategic in the sense that it places her on the positive political spotlight.

Mhamha vari kungechengeta nhererera (Mom is caring for the orphans)
Tsoka dzavo ndodzatichevera (We will follow her footprinting)
Kana vati game stop it! (If she says game stop it!)
Tese stop it (All of us stop it)
Vari kuti fundo (She is saying education)
Kwete kuhondo (Not war)
(Musaka, 2014, *Kuna Amai*)

The act of caring for the orphans puts Grace Mugabe on the limelight in the sense that it projects her as a caring leader. The coincident of this caring discourse with the resurgence of the discourse of the ‘mother of the nation’ elevates the former first lady to a lovable leader whose credentials is her eleemosynary qualities. The youths, thus, wish to emulate former first lady as a role model. The fact that she has assumed the position of being a role model for the youths ideologically places her as an imitable and immitable leader. Thus, it can be established that this song canvasses for Grace Mugabe as an admirable politician. The electioneering material for this song orbit around the hyperbolic elevation of the personhood and status of the former first lady. This material becomes the *raison d’etre* of calling for jingoistic support of Grace Mugabe from the ZANU-PF’s youth league. The artist directs fellow youths to follow the former first lady with the belief and feelings that she is always right. For this reason, the youths are instructed to imitate everything that is uttered by the former first lady, for instance, the sloganeering discourse ‘stop it’ which became synonymous with Grace Mugabe. The discourse was characterised with dismissing everything that was deemed contrary to the dictates of the former first lady. The other example is the reference to the need for education not war for the youths. The former first lady is ascribed positive teachings such as discouraging violence and preferring education.

The musician presents a scenario in which they are factionalists who are trying to achieve what is unachievable:

Vari kutyora mabondo (She is breaking the bones)
Nekuti vamwe vavo kusaziva (Because for other, it’s due to ignorance)
Nekusadzidza (And lack of education)
Asi mhamha varipo (But the mom is there)
Hapana nherera (There is no orphan)
(Musaka, 2014, *Kuna Amai*)

The above excerpt confirms the ignorance of the factionalists in which they are engaging in a cabal which is self-defeating. The slanging metaphor “*kutyora mabondo*” (breaking the bones) suggests the impossibility of what the factionalists are trying to operationalise with the ZANU-PF. Thus, the song sends a cautionary message to the purported factional grouping to desist from engaging in factionalism. The persona labels the factionalists as ignorant and illiterate people. These derogative labels invest in the delegitimising politics which sought to discredit the members of the

Gammatox faction as people who were incompetent to govern the nation-state. Musaka claims that when the mother is available, it is unthinkable to talk of orphans. The orphans here can be read as the ordinary people. This gives the former first lady the all-encompassing love for all the citizens in the nation. Such a glorification is coterminous with campaigning for the former first lady as a potential President of the nation-state.

The artist also warns the factionalists to desist from dividing the party. In warning the factionalists, the artist uses a cautionary tone that advises them about the imminent danger which is characterised with being identified as part of the factionalists:

Vese muchachema (All you will complain)
Ende vachateerera (And she will listen)
Vati kana ukangovateerera (She has said if you listen to her)
Haufe nenzara (You shall not die of hunger)
Varipo amai veZimbabwe (She is there the mother of Zimbabwe)
Ndimhamha vedu (It's our mom)
(Musaka, 2014, *Kuna Amai*)

The above lyrical lines position an affirmation that supporting the former first lady was commensurate with realising happiness. The musician advises that the factionalists and everyone in the party should join the bandwagon of people who are obedient to the former first lady. Her personhood is ascribed the interventionist qualities of effacing any room for hunger and starvation. This attribute is strategically punctuated with the discourse of Grace Mugabe as the 'mother of the nation' in which she is assumed to be the mother of every citizen in Zimbabwe.

The artist proceeds to praise former first lady as an intellectual. He acknowledges Grace Mugabe as a Doctor of Philosophy. To Musaka, the fact that the former first lady attained a doctorate is an attestation that she is unique in that she is highly educated:

Doctor Grace (Doctor Grace)
Mhamha vane fundo (The mom with education)
Ende futi matsaga (And there are useless people)
Tyorwa (Breaking)
Mabondo!!!!!!!!!!!!!!! (The bones)

This positions her as a potent political competitor in the succession battles. It becomes imperative to mention that the attainment of this doctorate by the first coincides with that of the former Vice President Joice Mujuru. The awarding of Grace Mugabe with a doctorate can be read as a counter to Joice Mujuru's doctorate because it is followed by the ousting of members of the Gammatox faction and its purported leader, Joice Mujuru. The potentially counter qualification can be read as a strategy to silence the news of former Vice President's doctoral award. This might explain why the award of Grace Mugabe with a doctorate is characterised with controversies especially on the legitimacy of the educational qualification considering that it is purported to have been attained in less than one year. This song pulsates with the hatred of the Gammatox faction which becomes a target to be attacked by the former first lady. The above lyrical lines treat the people who are opponents of former first lady as useless individuals who must be put down.

5.9 Conclusion

This chapter discussed the renditions of patriotic consciousness which *Zimbabwe-centred musical texts* evoke as responses to various realities of the nation's historical epochs. The focus was on the interplay of music and politics through an analysis of musical compositions in Shona, Ndebele and English. The research proceeded from the premise that a study on the evolution of interpretive contestations on patriotic consciousness helps in understanding the nature in trends of Zimbabwean politics, its political culture, ideological shifts of political discourses and ways of discussing politics. It established that *Zimbabwe-centred musical texts* are lyrical templates from which musicians have critically licenced their reflections on the proceedings affecting the nation, country and state. Their critical reflections have broached the imaginative manifestation of diverse versions of patriotic consciousness. Musicians through their various song lyrics have constructed mutually exclusive and inclusive versions of patriotic consciousness. The exclusivity was based inter alia on racial, tribal, gerontocracy, partisan, kleptocracy and factionalist political discourses whereas inclusivity was hinged inter alia on pan African solidarity, national building, unity, religious tourism and economic recovery.

Music has been employed by various actors to articulate diverse political discourses and ideologies. The participating liberation movements, ZIPRA and ZANLA headed by ZAPU and

ZANU respectively in the liberation struggle have utilised music not only to protest against the evils of colonialism but to inspire the combatants, mobilise the masses to make them see the need to fight white minority settler regime. However, in the midst of a seemingly unified black force, there were also internal ideological clashes within and/or among the participating armies as well as political parties. The post-colonial historical epochs have been characterised by musical compositions which vocalise the politics of celebrating the liberation war legacies, disseminating party politics and communicating subaltern protestations. Music has been used by political parties, armies, politicians, interest groups and artists to express diverse opinions on interpreting patriotic consciousness as informed by their respective ideological inclinations. The chapter established that patriotic consciousness as a heuristic construct for political analysis elicits the criticism and explanation of existing rival sentiments, different wants, competing needs and opposing interests in the Zimbabwean polity. Musicians who contributed to the collection of songs lyrics which were conceptualised in this study as *Zimbabwe-centred musical texts* have (un)consciously become part of the contest in the ideological battlefield of political legitimacy within the renditions of patriotic consciousness.

The interviews with musicians gave this chapter an understanding of their own interpretive perspectives of their song lyrics, especially the dynamics which shaped their patriotic renditions. This was helpful in bringing out the idiosyncratic and ideological inclinations of the artists which influenced their creativity in depicting national politics of diverse historical epochs. Moreover, the interviews with music critics illuminated on the diverse utility roles of music as they gave various specialised interpretations of the interface of music and politics in relation to patriotic consciousness. The findings from interviews with musicians and music critics reveal that musicians (un)consciously politicise their music and personalises national politics at various points in history in the pursuit to interpret patriotic consciousness. Competing conceptualisations of patriotic consciousness emerged which turned patriotic renditions into a political contestation which appeared to be constructed, deconstructed and reconstructed to achieve particular ideological ends and interests. The chapter realised that interpretations of patriotic consciousness are one of the ferociously contested political terrain eliciting ideational and conceptual contestations. The chapter established a symbiotic relationship between the musician's background and his/her ideological inclinations and idiosyncrasies which spurs the artist's version

of patriotic consciousness. It showed the dynamics which shape the various versions of patriotic consciousness in diverse historical epochs. The chapter observed that the history of Zimbabwe's political thought at country, nation and state levels attests the cardinal role that music played in the black people's politics from the Rhodesian era to the present day Zimbabwe.

It is discernable from the collections of songs discussed that the music of the liberation struggle trumpets patriotic renditions which chronicle the advent of colonialism, the centrality of ZAPU and ZANU in the armed struggle, the recruitment of guerrillas, the reassuring of the parents of the combatants. The musical compositions in the independence celebrations dispense vocalise patriotic renditions which appreciate the pan African leaders, pay homage to the combatants, remember the hard times experiencing the parents of the combatants, promulgate national building discourse, and condemns ethnic and regional tensions. The music in the period of early disillusionment verbalises patriotic renditions that revisit the relationship between Zimbabwe and Mozambique, lampoons neo-colonialism and corruption. The song lyrics of the period of economic readjustment vocalise patriotic renditions which revisit the liberation war experiences and remembers the liberation war fighters. The musical texts in the decade of crisis trumpet patriotic renditions which mediate between opposing political parties, eulogise Mugabe and Tsvangirai, justify the land occupations, criticise land allocation criteria, lampoon the economic collapse of the nation, corruption, mismanagement and political violence, chastising the despotic political leadership. The music in the coalition government vocalises patriotic renditions that romanticise the beauty of the country and nation, pray for Zimbabwe and eulogise Mugabe and Tsvangirai. The music of the post-2013 election trumpets patriotic renditions which assert the need to change the system of politics, confirm the grip of Mugabe and ZANU-PF on Zimbabwean politics and eulogise Grace Mugabe.

By patriotic consciousness, the chapter identifies two critical canons to the discussion of the versions which are the notion of love and the object of allegiance. It established that the notion of love orbit around the "patriotic motivations" (Viroli, 1995) in which citizens in the Zimbabwean polity have been motivated to render their allegiance to particular objects of loyalty. The chapter also established that the object of allegiance is open to anything depending on the realities of specific historical epochs. Loyalty, as vocalised by the musicians, is directed towards the nation,

state, country, community, group and individual. The diversity of objects of allegiance showed that the objects of allegiances position the term patriotic consciousness as open concept admissive of multifarious renditions. Patriotic renditions have enjoyed a sustained presence in the Zimbabwean musical landscape effectuating diverse inclusive and exclusive versions of objects of allegiance in as far as the country, nation and state are concerned. The chapter established that the patriotic conceptions borders on the politics of identity, ownership and belonging. It is discernable from the above discussion that there are multifarious conceptions of the nation. The nation is conceptualised as the proletariat/working class producing an exclusive version of patriotic consciousness that assert that the proletariat should spearhead national development. The nation is also conceived as the peasants effectuating an exclusive version of patriotic consciousness that insists that the peasants should spearhead economic transformation. The nation is also cosmological conceived in which the Supreme Being should inclusively intervene to realise national development. The dominant trope is the conceptualisation of the nation as blacks producing an exclusivity version of patriotic consciousness that centres on the negritude conception of the nation.

The country is diversely conceptualised through various exclusive and inclusive versions of patriotic renditions. It is evident in this chapter that the country is conceived through the negritude approach insisting that the country exclusively belongs to the blacks only with the definitive thesis that Zimbabwe, as a country, is owned by the black Zimbabweans. There is also a neo-liberal conception of the country which is all-inclusive in its affirmation that the country belongs to everyone, any race or tribe. This conception is hinged on the ideation that the country belongs to the God of all human species. The country is also conceptualised through the lenses of geographical deification in which the ecological, the tourist attraction sites and resources are romanticised in a manner that exhibits its distinctiveness to the rest of the world. The cultism of the war veterans has also created exclusive ownership of the country by them. This deification is also elongated and centralised on the former President Robert Mugabe and his party asseverating that the country belongs to the gerontocracy. There is also the masculinisation and feminisation of the country along gendered lines between the former President Robert Mugabe and his wife Grace Mugabe. This has led to the dualisation of the deification of the Mugabes in which there is an equilibrium between both the feminine and masculine version.

The state with its three arms; the executive, legislature and judiciary are multifariously conceptualised. There is a negritude conception of the state in which the patriotic renditions discussed in this chapter insists that the three arms of the state are occupied by blacks. There is a Garveyism conception of the state in which the affirmation is that nation-states should be ruled by nationalists. Asante (2003: 17) confirms that one of Marcus Garvey's pan African principles to establish a country or government is to "prepare nationalists to run nations." The ruling mythologies such as the ideological position that the nation-state should be ruled by a person with liberation credentials has also led to the creation of another mythology which is Mugabe will rule forever because he is irreplaceable. The gerontocracy of Tsvangirai and Mugabe is also another conception of the presidency. In fact, the prospects of getting into the presidency are mythically unthinkable outside the purview of these rival presidential candidates and their parties. Their gerontological clinch to power has led to the factionalist conception of who should succeed them as it is characterised by political purging.

The chapter established the diverse ideological persuasions of the musicians in relation to the questions of allegiance which have spurred the birth of diverse exclusive and inclusive brands of politics. The chapter identified a number of genres of politics, which shaped the Zimbabwean political culture, vocalised by the musicians in their song lyrics of the Zimbabwean polity. These include tribal politics, politics of gerontocracy, pan African politics, negritude politics, racial politics, politics of comradeship, politics of de-campaigning, politics of violence, nation-building politics, factional politics, protesting politics, the politics of liberation war credentials and neoliberal politics. The tribal politics is vocalised between participated liberation war parties and armies. The politics of gerontocracy is mainly performed by ZANU-PF and Mugabe in particular to sustain political longevity. The pan African politics vocalised as an expected ideological philosophy to be embraced by African nations especially during the armed struggle. The negritude politics is verbalised as a brand of politics that canonise the black ownership of the country. The politics of de-campaigning is formed between competing parties ZANU and ZAPU as well as ZANU-PF and MDC. It is also characterised by an offshoot brand of politics which is intra-party factionalism. Politics of violence is argued to be operationalised by the securocracies. The racial politics which is somehow interrelated to the negritude politics and is performed on racial bases

by both the blacks and whites. Partisan politics has been vocalised between rival political parties such as ZAPU versus ZANU and ZANU-PF versus MDC. Nation-building politics has been the key political consciousness of the early years of attaining independence. The protesting politics have vocalised the failure of the economy in the post-independence historical epochs by exposing kakistocratic tendencies such as corruption, despotism, kleptocracy and mismanagement. The politics of liberation war credentials has been performed in the context of awarding the combatants with material and spiritual needs as well as in mapping the ability of one to enter into the positions of power in the state. The neoliberal politics has been vocalised to deconstruct the particularistic discourses of the land issue and ownership of the country.

The chapter observed that the concepts *Musha* (the homestead) and *Mhuri* (family) are central musical oeuvres conceptually signifying a multiplicity of discursive constructs. *Musha* is emblematic of the country. With it musicians, as discussed in this chapter, have been able to ideationally reflect on the geographical landscape of the country paying specific attention to the ecological structure, the land, the minerals, the country's resources and tourist attraction sites and features and the ownership of the country discourse. *Mhuri* (family) is symbolic of the nation-state. Through it, artists have been able to reflect on the nationhood and statehood of Zimbabwe. At nationhood level, the musicians' conception of the nation has been composed of the masses, the proletariat, the blacks, the whites, the tribal groups, political party members, the ex-combatants, the youths and elders. Statehood has been verbalised within the confines of the three arms of the state which are the executive, judiciary and legislature. This has witnessed the familial conceptualisation of the state. Fatherhood is used to conceptually and ideationally reflect on leadership, presidency and nationalists. These peoples are visualised as 'fathers'. Motherhood is conceptualised as the former first lady within intra-party factional and succession battles and children as general citizens that look up to political leadership.

CHAPTER SIX

CONCLUDING REFLECTIONS AND RECOMMENDATIONS

6.1 Introduction

The study has been preoccupied with analysing the renditions of patriotic consciousness as expressed through selected musical compositions in Shona, Ndebele and English conceptualised as *Zimbabwe-centred musical texts*. It unfurled in the context of the interplay between music and politics in which music is seen as intricately interwoven with national politics that cause shifts of realities. The research approached and conceptualised patriotic consciousness as a construct that constitutes an instrument of ideological and conceptual controversies in specific political argumentative settings within the period 1970 to 2015. The study paid attention to the lyrics' content, the historical epoch from which the lyrics respond to and ideological influences embedded in the lyrics, which trigger ideational and conceptual contestations. It engaged the song lyrics of musicians, whose music constitute *Zimbabwe-centred musical texts*, as a mode of art that (in)directly conveys political ideas, identities and interests on the object of allegiance in national politics thereby engaging in ideational and conceptual contestations.

6.2 Research Findings

Music has been employed by various actors to articulate diverse political discourses and ideologies. The participating liberation movements, ZIPRA and ZANLA headed by ZAPU and ZANU respectively in the liberation struggle have utilised music not only to protest against the evils of colonialism but to inspire the combatants, mobilise the masses to make them see the need to fight white minority settler regime. However, in the midst of a seemingly unified black force, there were also internal ideological clashes within and/or among the participating armies as well as political parties. The post-colonial historical epochs have been characterised by musical compositions which vocalise the politics of celebrating the liberation war legacies, disseminating party politics and communicating the subaltern protestations. Music has been used by political parties, armies, politicians, interest groups and artists to express diverse opinions on interpreting patriotic consciousness as informed by their respective ideological inclinations. The study brought

out the contention that patriotic consciousness as a construct for political analysis enable the criticism and explanation of existing rival sentiments, different wants, competing needs and opposing interests in the Zimbabwean polity. Musicians who contributed to the collection of songs lyrics which were conceptualised in this study as *Zimbabwe-centred musical texts* (un)consciously became part of the contest in the ideological battlefield for political legitimacy within the renditions of patriotic consciousness.

The interviews with musicians gave this inquiry an understanding of their own interpretive perspectives of the song lyrics, especially the dynamics which shaped their patriotic renditions. This was helpful in unpacking the idiosyncratic and ideological inclinations of the artists which influenced their creativity in depicting national politics of diverse historical epochs. Moreover, the interviews with music critics illuminated on the diverse utility roles of music as they gave various specialised interpretations of the interface of music and politics in relation to patriotic consciousness. The findings from interviews with musicians and music critics revealed that musicians (un)consciously politicise their music and personalise national politics at various points in history in the pursuit to interpret patriotic consciousness. Competing conceptualisations of patriotic consciousness emerged which turned patriotic renditions into a political contestation that appeared to be constructed, deconstructed and reconstructed to achieve particular ideological ends and interests. The study realised that interpretations of patriotic consciousness are one of the ferociously contested political terrain eliciting ideational and conceptual contestations. The research established that there is a symbiotic relationship between the musician's background and his/her ideological inclinations and idiosyncrasies which spurs the artist's version of patriotic consciousness. It demonstrated the dynamics which shape the various versions of patriotic consciousness in diverse historical epochs. The study observed that the history of Zimbabwe's political thought at country, nation and state attests the cardinal role that music played in the black people's politics from the Rhodesian era to the present day Zimbabwe.

The study found that the collection of songs discussed in this study, attested that the music of the liberation struggle trumpets patriotic renditions which chronicle the advent of colonialism, the centrality of ZAPU and ZANU in the armed struggle, the recruitment of guerrillas, the reassuring of the parents of the combatants. The musical compositions during the time independence

celebrations vocalise patriotic renditions which appreciate the pan African leaders. They pay homage to the combatants, remember the hard times experienced by the parents of the combatants, promulgate national building discourse, condemn ethnic and regional tensions. The music in the period of early disillusionment verbalises patriotic renditions that revisit the relationship between Zimbabwe and Mozambique, lampoons neo-colonialism and corruption. The song lyrics of the period of economic readjustment vocalises patriotic renditions which revisit the liberation war experiences and remembers the liberation war fighters. Musical texts in the decade of crisis trumpet patriotic renditions which mediate contestations between opposing political parties, eulogise Tsvangirai and Mugabe, justify the land occupations, criticise land allocation criteria, lampoon the economic collapse of the nation, corruption, mismanagement and political violence, chastising the existing tyrannical/despotic political leadership. The music composed during the coalition government articulates patriotic renditions that romanticise the beauty of the country and nation, offering prayer for Zimbabwe and eulogises Mugabe of the ruling ZANU-PF and Tsvangirai of the opposition MDC-T. The music of the post-2013 election trumpets patriotic renditions which assert the need to change the system of politics, criticises Mugabe's grip on power at state and ZANU-PF on Zimbabwean politics and eulogises former first lady, Grace Mugabe.

In defining patriotic consciousness, the research identified two critical canons to the discussion of the versions which are the 'notion of love' and the 'object of allegiance'. It established that the citizens in the Zimbabwean polity have been motivated to render their allegiance to particular objects of loyalty. The musical compositions also instituted that the object of allegiance is open to anything depending on the realities of specific historical epochs. Loyalty, as vocalised by the musicians, could be directed towards the nation, state, country, community, group or individual depending with the artist's viewpoint. The diversity of objects of allegiance showed that the objects of allegiances position the term patriotic consciousness as open concept open to multifarious renditions. Patriotic renditions have enjoyed a sustained presence in the Zimbabwean musical landscape effectuating diverse inclusive and exclusive versions of objects of allegiance in as far as the country, nation and state are concerned. The study instituted that the conceptions borders on the politics of identities, ownership and belonging. It is discernible from the above discussion that there are multifarious conceptions of the nation. The nation is conceptualised as the proletariat/working class producing an exclusive version of patriotic consciousness that assert that

the proletariat should spearhead national development. The nation is also conceived as the peasants effectuating an exclusive version of patriotic consciousness that insists that the peasants should spearhead economic transformation. The nation is also cosmological conceived in which the Supreme Being is expected to inclusively intervene in human condition to realise national development. The dominant trope is the conceptualisation of the nation on racial basis as blacks producing an exclusivity version of patriotic consciousness that centres on the negritude conception of the nation.

In this study, the country is multifariously conceptualised through various exclusive and inclusive versions of patriotic renditions. It is discernible in this inquiry that the country is conceived through the negritude approach insisting that the country exclusively belongs to the blacks only with the definitive thesis that Zimbabwe, as a country, is owned by the black Zimbabweans. There is also a neo-liberal conception of the country which is all-inclusive in its affirmation that the country belongs to everyone, any race or tribe. This conception is hinged on the ideation that the country belongs to the God of all human species. The country is also conceptualised through the lenses of geographical deification in which the ecological, the tourist attraction sites and resources are romanticised in a manner that exhibits its distinctiveness to the rest of the world in terms of flora, fauna and landscape. The study showed that the cultism of the war veterans has created their exclusive ownership of the country. This deification is also elongated and centralised on the former President Robert Mugabe and his party asseverating that the country belongs to the gerontocracy based on liberation war participation.

As the study highlighted, the state with its three arms; the executive, legislature and judiciary are multifariously conceptualised. There is a negritude conception of the state in which the patriotic renditions discussed in this study insists that the three arms of the state are occupied by blacks. There is a Garveyism conception of the state in which the affirmation is that the nation-states should be ruled by nationalists. The ruling mythologies such as the ideological position that the nation-state should be ruled by a person with liberation credentials has also led to the creation of another ruling mythology which centres on the position that Mugabe will rule forever because he is irreplaceable. This is characterised by an offshoot ruling mythology that engenders a feminine

version of Mugabe espoused through his wife Grace who is the former first lady. As the study has launched, the feminisation of Mugabe is attributable to the political importation by the husband for his wife. The political importation positions a parallel participant in state rituals of the former first lady. This fictitious parity between the former President and first lady is a pseudo-feminist discourse manipulated to create political space for the former first lady in ZANU-PF intra-party politics and guarantee the Mugabe dynasty. This has led to the masculinisation and feminisation of the ownership of the country and the leading the nation-state along gendered lines between the former President Robert Mugabe and his wife Grace Mugabe. This has resultantly led to the dualisation of the deification of the Mugabes in which there is an equilibrium between both feminine and masculine version. Related to this, the research also discovered the existence of gerontocracy of Tsvangirai of the opposition MDC and Mugabe of the ruling ZANU-PF as a conception of the presidency. In fact, the prospects of getting into the presidency are mythically unthinkable outside the purview of these rival political personalities and their respective parties. Their gerontological clinch to party power has led to the factionalist conception of who should be in the state-leadership as it is characterised by political purging.

The study established the diverse ideological persuasions of the musicians in relation to the questions of allegiance which have spurred the birth of diverse exclusive and inclusive brands of politics. It identified a number of genres of politics, which shaped the Zimbabwean political culture, vocalised by the musicians in their song lyrics of the Zimbabwean polity. These include tribal politics, politics of gerontocracy, pan African politics, negritude politics, racial politics, politics of comradeship, politics of de-campaigning, politics of violence, nation-building politics, factional politics, protesting politics, the politics of liberation war credentials and neoliberal politics.

It emerged from the research that tribal politics is vocalised between the participating liberation war parties and armies. The peddling of tribal differences by the ZANLA and ZIPRA choral groups created divisive ramifications in which the masses were ethnically divided. This erased and pulverised the prospects of cultural diversity, pluralism and tolerance by emphasising antagonistic divergences between ZAPU and ZANU political parties, revolutionary forces and consequently

the nation. The study observed that whilst the choral groups might have had legitimate concerns that they were operating in different areas of the country, their propagation of a narrow ethnocentric bias erroneously constructed the view that Zimbabwe is a monolithic tri-nation-state composed of Ndebeles and Shonas and Whites. The research also foregrounded that the lyrical and symbolic silence on Zambia's partnership by musicians potentially invests into reliving the partisan skirmishes between ZANU and ZAPU in which their respective armies ZANLA and ZIPRA had strong partnerships with Mozambique and Zambia respectively. It strategically sidelines ZAPU's participation in the liberation struggle potentially riding on the tribal or ethnic political card.

It came out from the study that the politics of gerontocracy is performed by ZANU-PF supporting groups to assert Mugabe in the quest to sustain his political longevity. This brand of politics is a ruling mythology whose genesis is the configuration of dichotomies which put a value on war veterans and disvalues the masses and the alternative political voices. It accentuates the absolutist assertion that the war veterans constitute the alpha and omega of people who will occupy the presidency and the generality of the political leadership. This politics of selective gerontocracy, as instituted in this study, is responsible for the proliferation of a constellation of political discourses that sustain the political longevity of Mugabe and the ZANU-PF party, particularly in the post-2000 electioneering landscape. Its conception is that ZANU-PF is the only party capable to safeguard the nation's sovereignty under the leadership of former President Mugabe. The ramifications of the operationalisation of this ruling mythology particularly in post-2000 phase have resulted in the mystification and grandification of the ZANU-PF political leadership. This is characterised by the deliberate deployment of the securocrats to maintain and sustain political longevity exhibiting the dictatorial tendencies of the then President. It is punctuated by the gradational juxtaposition which conceives the opposition party through the infanthood mythicisation that regard MDC as a politically immature party and for ZANU-PF the vice versa. This conception is cultivated by castigating the behaviour of the present day generation through extolling the youth culture that venerates the older generation. The romanticisation of the elderly through youth culture orbit around affirming it as a humanely moral code that respected the elders. The accentuation of this potentially pseudo-moral discourse of respecting the elders silences political discourse that summons the youth to 'shut up' on the political matters of the state. The

dichotomisation of these two cultural phases orbits around the politics of besmirching the contemporary generation and elevating the earlier. This treats the present day youths as political persona non grata within the matrix of knowing what to do to rule the nation-state. As highlighted in the study, this is a veiled chastisement of the opposition party whose composition of politicians is characterised with paucity of people with liberation war credentials. The self-love of the elders creates a gerontological conception of liberation culture that esteem the people with war credentials as the eternal owners of revolutionary and ruling narratives. It disesteems the present day youths as the everlasting novice of any political revolutionary discourse.

The study found out that pan African politics is vocalised as an expected ideological philosophy to be embraced by African nations especially during the armed struggle. The Pan African ideological position is embraced by musicians with the pursuit to debunk the myths which are peddled by the imperialists to pave way for the scramble and partition of Africa as well as the colonisation of Zimbabwe in particular. Through it, some artists express a sense of self-pride about the rich resources which Zimbabwe have in abundance. They make it plain that it is these resources which captivated the imperialist to scramble and partition for Africa. The study established that music sing about the depletion of resources in Europe which made the Europeans desperate and triggered them to search for alternative places of getting the much-needed resources. It emerged from the research that some of the artists have an ideological obsession with the partnership between Mozambique and Zimbabwe and their respective leaders. Through the proliferation of this partnership, the artists verbalise the African unity discourse which is consistent with the Pan African definitive thesis on successful African countries. To effectuate this, they ride on the historical allusion to the relations which existed between the soldiers of Mozambique and Zimbabwe which are the FRELIMO soldiers and the ZANLA cadres. The unity is even translated into the unity of the people of the two countries as well as that of their former Prime Ministers. The study found out that the reference to Mugabe engaging in friendship with the two successive Presidents of Mozambique speaks to the strong continued relations between Zimbabwe and Mozambique. By accentuating this relation, the artists advanced ZANLA history not, ZIPRA. To them, the victors were those who fought from the side of ZANLA. Some artists become the hagiographers of the ZANLA's triumphant participation in the liberation struggle. The study established that the monolithic magniloquence of ZANLA's involvement in the liberation couched

an emphasis on Mugabe's involution in leading the war, besides preparing the nation-state for a one-party state; potentially invests into reliving the partisan skirmishes between ZANU and ZAPU in which their respective armies ZANLA and ZIPRA had strong partnerships with Mozambique and Zambia respectively. The artists also were convinced that disunity is an impediment to the realisation of Africa fighting as a unified force. They underscore a version of patriotic consciousness that calls for the need to actualise unity as an African covenantal political discourse that is embraced all the nations of the continent. The artists have an ideological inclination to the victory of Africa as a continent realisable through embracing unity. They trumpet a Pan African conception of patriotic consciousness in which the love of the country is synonymous to the love of the continent. The study asserted that some of the artists' conception of Africa/an African continental speaks of a unified Africa/Africans.

From the inquiry, it emerged that negritude politics is verbalised as a brand of politics that canonise the black ownership of the country. The promulgation of the black ownership discourse of the country deconstructs the imperialists' rancorous and pernicious chicaneries which seek to legitimise colonialism. As demonstrated in the study, this reconstructs the proper narration of the politics of ownership and belonging according to the indigenes. Through this brand of politics, the artists accentuate a lyrical agenda that vocalises the Garveyist motto that 'Africa for Africans' akin to 'Zimbabwe for Zimbabweans'. The avatar of this lyrical agenda, as set up by the study, is derived from the experiential veracity that the 'guerrillas died' to install a liberated country owned by blacks. The research asseverated that the emphasis on a melanated ownership of the country is spurred by the negritude and Gaveryist sensibilities in a context ideologically fashioned by the Pan African ideational positions. The study observed that the act of mourning those who perished during the armed struggle for the liberation of the country is coterminous with crediting the freedom fighters as the founding architects of the country. Thus, the citizens' conception of patriotic consciousness in this case is directed by musicians to be centred on an unconditional love of Zimbabwe and the object of allegiance, therefore, becomes that of the country. As instituted in the research, the black pigment is conceptually visualised as the modus operandi governing the socialist/communal approach to African politics in the post-colony. This has effectuated a Black-African centred conception of the ownership and leadership of the country and nation-state respectively.

The study also established the politics of de-campaigning which is formed between competing parties ZANU versus ZAPU as well as ZANU-PF versus MDC. It is also characterised by an offshoot brand of politics which is intra-party factionalism. These credentials invest in the politics of legitimising political personalities as the sacrosanct leaders especially in the context of intra-party politics. It also inducts and sustains the political longevity of as Presidential candidates. The research evidenced the politics of violence. It emerged from the research that the artists vocalise the physical and psychological violence unleashed on the people who lived in the period of the first, second and third *Chimurenga*. The study found out that political violence is largely operationalised by the securocracies and the Mugabe regime. It instituted that the cartographical mapping of the political violence crimes ideationally positions the psycho-geographical map of perpetrators and victims of political violence. The research found that the reference to absence of measures taken to address the political violence points to the nonexistence of the political will to take legal remedies on the part of the ruling government. Such a political apathy is consistent with a despotic ruling system. The inquiry discovered that the interrogation of political violence, as a sign of despotic political leadership tendencies is a cautioning call for the ruling authorities to respect the human rights and the freedom of choice, urging then to shun the use of force, among other forms of manipulation, cohesion, intimidation or violence. As highlighted in the study, the artists foreground the need for the Mugabe regime to listen to alternative views and to be tolerant of those whose ideas differ from that of the ruling party and state. Their give voice of allegiance is on the people as opposed to the ruling elite.

The study established partisan politics vocalised between rival political parties such as ZAPU versus ZANU and ZANU-PF versus MDC. This brand of politics is characterised by the magniloquence directed on ZANU as a political gimmick meant to sideline the participation of ZAPU in the liberation war. It emerged from the inquiry that the lyrical silence on Zambia's partnership potentially invests into reliving the partisan skirmishes between ZANU and ZAPU in which their respective armies ZANLA and ZIPRA had strong partnerships with Mozambique and Zambia respectively. This instituted, as laid down by the research, the political discourse that ZANU-PF is the only party which has the capability of safeguarding the nation's sovereignty under the leadership of former President Mugabe. The research argued that this exclusionary conception

of patriotic consciousness was not only partisan but sustained the political longevity of Mugabe and his party. It came out in the research that the land issue is not politically neutral as it is characterised by partisan positions which contest for space and authority to be heard in the Zimbabwean polity. The inquiry also asserted that partisan politics demobilises the potential voters for the ruling party and remobilises the citizens to vote for the opposition political brand.

The study found out that the nation-building politics has been the key patriotic consciousness of the early years of attaining independence. Through it, the musicians foreground a lyrical ideology that affirms the urgent necessity for the people to embrace the progressive ethos of nation-building. They accentuate an all-inclusive approach to nation-building in which everyone has the liberty to join the new order as infinite inclusion of the diverse kinds of people in the nationalist historiography of Zimbabwe. This inclusivity, as highlighted in the research, is tolerant of gender, age, educational, ethnic, racial and linguistic divergences as it conceptualises a nation-building discourse through reflective lenses which champion pluralism, tolerance and diversity. In other words, the inclusive philosophy vocalised in the inquiry visualised pluralism, tolerance and diversity as the ingredients of an authentic nation-building discourse. It emerged in the research that a number of musical compositions vocalise a political discourse whose conception of nation-building orbits around the principles of inclusivity, interactivity, oneness, harmony and unity. The logic of this philosophy implores all the citizens of the nation across the ethnic divide to embrace the spirit of nation-building through actualising progressive principles of unity and oneness. As highlighted in the study, the mentioning of the familial terms such as fathers, mothers, girls and boys reveals that artists speak about nation-building from a relational perspective. In other words, they draw parallels between the unitary structure of the family and that of a nation. Through the use of these kinship terms, the musicians advance a political discourse of visualising unity as a progressive principle for nation-building. The research established that, in this, interaction is crucial in ensuring that there is connectedness and harmony between the leaders and masses to advocate for oneness in the nation.

The research demonstrated protesting politics vocalised by castigating the evils of colonialism as well as political scoundrels and subsequently the failure of the economy in the post-independence

historical epochs by exposing corruption, kleptocracy and mismanagement. Through it, musicians unleash cantankerous vituperations which subverts the humanistic integrity of the whites. They have deployed vituperations that conceptualise the political diversionist as diabolic and fiendish political dastards who fail to come to terms with the election defeat. Using protesting politics, artists have overtly registered protestations against the economic stratification of the nation addressing the contemporary leaders' failure to honour the ex-combatants and those who perished during the armed struggle. Musicians have been able to release a subtle protestation interrogating the credibility of the criteria which was used in selecting the heroes and heroines who fit to be given the war gratuities. A number of artists have unleashed both unmediated and subtle protestations against the state. Through symbolic configurations modelled around *musha* and *mhuri*, musicians purveys a critical discursive discourse that unleashes a veiled protestation against the state, accused of destroying the nation's economy. They articulate the subaltern protestations of the aggrieved citizen. Musicians unleash a cantankerous interrogation of the political shenanigans which aim to intimidate and harass the electorate. Artists deploy veiled protestations against the abuse of power by the state through the use of violence and repressive means. It emerged from the inquiry that some artists unleash a legally informed protestation against the Mugabe regime through the innocent voice of a child which is commendable by the study as it exposes the ideological inclination of the artist to the citizens. The musicians also unleash a veiled sardonic art that operationalises a subaltern protestation against the apocalyptic dictatorial tendencies of Mugabe as a father.

The research also averred the neoliberal politics is vocalised by musicians to deconstruct the particularistic discourses of the land issue and ownership of the country. The study has demonstrated that the artists trumpet the ecclesiastical discourse 'all is vanity' to mollify the existential political discriminatory discourses in as far as the distribution of land is concerned. It emerged from the inquiry that the accentuation of the vanity Christian discourse purveys figurative tropes of actualising the ideations that life is vanity, time is vanity and consequently property is vanity. These cumulative vanities are ideologically vocalised to deconstruct the black-nationalist conception of land ownership and reconstructs a neo-liberal view which is a counter-narrative of the earlier. The vanities build an impression that what is important is holiness and righteousness realisable by championing the Christian discourses of forgiveness and repentance. The vanities

pulsate with the political discourse that delegitimises earthly possessions and legitimising spirituality self-mortification. The severity of this manipulative use of vanity discourses to operationalise the neoliberal conception of property is the deployment of the eschatological discourse which vocalises that ‘earthly possessions are vanity, seek the spiritual’. The study instituted that this political discourse pretentiously obliterates the discourse of the ownership of anything on earth thereby trivialising materialism.

The inquiry observed that the concepts *Musha* (homestead) and *Mhuri* (family) are central musical oeuvres conceptually signifying a multiplicity of discursive constructs. *Musha* is portrayed as emblematic of the country. With it musicians, as discussed in this research, ideationally reflect on the geographical landscape of the country paying specific attention to the ecological structure, the land, the minerals, the country’s resources and tourist attraction sites and features and the ownership of the country discourse. It emerged from the research that musical oeuvre *mhuri* (family) is symbolic of the nation-state. Through it, artists reflect on the nationhood and statehood of Zimbabwe. At nationhood level, the musicians’ conception of the nation has been composed of the masses, the proletariat, the blacks, the whites, the tribal groups, political party members, the ex-combatants, the youths and elders. Statehood has been verbalised within the confines of the three arms of the state which are the executive, the judiciary and the legislature. This has witnessed the familial conceptualisation of the state. Fatherhood is used to conceptually and ideationally reflect on leadership, presidency and nationalists. These peoples are visualised as ‘fathers’. Motherhood is conceptualised as the former first lady within intra-party factional and succession battles and children as general citizens that look up to political leadership.

It emerged from the discussion that the conception of the Prime Minister/President/leaders in general is that of a father in the Zimbabwean polity. This fatherhood concept ideologically purveys cultural ideations which are useful as discursive constructs of leadership in general. The deployment of this family motif is ideologically saturated with the political discourse of conceptualising Presidency as fatherhood. The research discovered that the anticipation is that the father/President must act in a particular manner that is cherished and valued by the family. Fatherhood in Shona society is guided by the epistemological position that *baba ndiwo musoro*

wemba (the father is the head of the family) which places the imperativeness on the effective use of the head to lead the family. The head is emblematic of the brain. As such, the study contended that the father must efficaciously use his mind to advance the cause of the family. Members of the family have the privilege to contribute to the family through the father. If this privilege fails to follow cultural procedures, it would be interpreted as a cultural taboo. The discussion also constituted that a father has numerous duties expected of him by the family. These include providing for the family, protecting it, loving all the family members, acting as a role model in a manner that is culturally and morally authentic and committed to struggle for meaningful existence of the family by embracing life-affirming and life-furthering ethos. The research instituted that the family is emblematic of the nation-state. As such, it argued that a leader is expected to be nation-centred just like the father who is family-centred. Interestingly, the portrayal of Mugabe is that of a father which associates him with the aforementioned expectations. The father/leader is respected on the basis him upholding the afore-identified fatherhood principles. It is this kind of a conception of fatherhood that inform musician's glorification of Mugabe as an awesome father/leader.

The study discovered that music projects the former President of Zimbabwe as a failing father, particularly in the post-2000 era. He is characterised by a behavioural leadership tendency that pulsate with the negation of action and creativity to remedy the crises facing the nation. The research findings assert that the satiric incrimination of Mugabe is consciously informed by the realisation that when a leader does not address the problem in the nation, the problem of the nation becomes the leader. It emerged from the discussion that there is a symbiotic nexus between the troubles confronting the people in the nation and the failure of the leader to deliver because governance aims at meeting the populace's needs, hopes and aspirations. Interestingly, the socio-economic crisis in post-2000 historical epochs is blamed on Mugabe who is presented as a failing father in the matrix of the family-nation emblematic parallels. Through this, the study exposed the irresponsibility of the former President. It hinged this exposition on the premise that in Zimbabwean and Africa cultures, to be a father entails a huge responsibility particularly in the sustenance of the family. He is expected to ensure that the family has all the necessary resource for its upkeep. However, the inquiry highlighted that this does not mean that the mother does not have a role to play as the Shona has it that *musha mukadzi* (A woman makes up the home). Centralised on this, the research foregrounded that the mother plays a coordination role in ensuring

that the family moves in the right path. What is disturbing in this scenario, as demonstrated by the study, is that the father has lost all hope to the extent of surrendering everything to the mother. It emerged from the discussion of some musicians that the former President of the nation-state is detached and distanced such that it appears as if he is disinterested in coming up with solutions which remedy the deplorable situation. The research asserted that this is paradoxical considering that in Zimbabwean and most African cultures a father does not abandon his duties and leadership because of life-threatening vicissitudes of life. Such a mentality exhibited by the father/former President is tantamount to succumbing to victimhood. It is disturbing to realise that the father/President as the role model and the protector of the family/nation-state lacks the mechanics to circumnavigate the pressing challenges of life. On that basis, the study established that his leadership of the family/nation-state became questionable considering that instead of him acting on life as a subject he is now an object that is acted upon by life problems. The inquiry asseverated that the negation of action by the father/former President is not consistent with Zimbabwean people's epistemological assumption of the role of fatherhood in the meaningful existence of the family/nation-state.

The research has demonstrated that the imaginative construction of the fatherhood concept is based on relational grounds particularly within the family leadership framework in which the father is culturally conceived as head of the family. As such, it emerged from the discussion that musicians are conscious of the Zimbabwean people's philosophy which recognises that fatherhood is symbolic of leadership. The study asserted that as the head of the family, the father is expected to institute durable family stability, provide a vision for the family members, be a source of love, the family's trailblazer and provides for it. Conceptually observable from the research is that musicians deploy the fatherhood concept premised on the family motif to reflect on the broader political context which emblematically accredits the family as the microcosmic social structure of the nation-state. The family provides the relational framework for nurturing and sustaining the nation guided by a familial emblematic and phallogentric leadership. Thus, the inquiry asseverated that in Zimbabwean cultural milieu, when one occupies the position of authority, he is called upon to behave like a father figure to all his subjects. The research argued that as a father figure, the leader is expected to consider advice he/she gets from his/her people symbolised as family members.

The research has asseverated that the artists also deploy the family motif to creatively project the relationship between the dictatorial leader and citizen as the father to child relation. Ironically and shockingly, it emerged from the discussion that the child does not like the father which is a taboo. The analysis established that this is lyrically meant to capture autocracy which has reached unimaginable levels whereby the child turns against the father. Interesting in the discussion is the child's presumption that the father must relinquish power. The research demonstrated this has political undertones of the political longevity and gerontocracy of the then President Mugabe. It emerged from the study beneath these political inclinations was an underlying experiential consciousness of the politics of bitterness and hatred of Mugabe who is ironically presented as a father. The inquiry asserted that key to leadership parental obligations is the father's role of ensuring that he mentors the potential leaders of the family who will continue to advance the cause of the family in the future. Conceptually observable from the analysis is that musicians' deployment of fatherhood is premised on the family motif to reflect on the broader Zimbabwean polity which emblematically accredit the family as the microcosmic social structure of the nation-state. This reveals that the family provides the relational framework for nurturing and sustaining the nation-state guided by a familial emblematic and phallogocentric leadership. Thus, in Shona cultural milieu, when one occupies the position of authority, he is called upon to behave like a father figure to all his subordinates. As a father figure, the President/Prime Minister/leader in general is expected to envision a stage at which he will relinquish power to 'the leaders of tomorrow' emblematically 'the fathers of tomorrow'. Within the framework of the familial conception of a leader, the father is emblematically a President at the level of nation-state. Thus, as showed by the research, any act of refusing to relinquish power to the 'leaders of tomorrow' is symbolically the father's act of blocking the children, to the Presidential position, who are the cog of the family or nation respectively. This, as instituted by the discussion, is tantamount to operationalising authoritarian tendencies.

The study further established that through music nationalists that are recognised as fathers include recognise Leopold Takawira, Josiah Tongogara, George Silundika, and Herbert Chitepo. This conception of nationalists through fatherhood taps from Shona people's epistemological premise which positions fatherhood as a familial status endowed with the leadership responsibilities of

directing the children on the path to follow in the pursuit for a meaningful existence. As such, the research brought out that nationalists as the fathers of the guerrillas in the Zimbabwean liberation war family are expected to have specific normative qualities. The nationalists define and name themselves by being nation-centred as role models for the combatants who are committed to the struggle by embracing the authentic liberation ethos that makes them strong and whole in the midst of the armed struggle's adversities. They are obliged to be supportive of the combatants by protecting them through love and upholding a moral discourse in the ambition to attain independence. This would obvious made the nationalists to be flexible role players who are guerrilla compatible and worth to be respected by all the guerrillas in the liberation struggle. This cultural conception of nationalists informed the manner in which the nationalists provided leadership for the combatants. The study also averred that musicians also presents a father to a children relationship between God and the citizens. It emerged from the discussion that the intensification of a child to father relationship between these two constitutes the suzerity covenant in which their relationship is that of a master and servant relationship. God as a master-father is expected to take care of the children-servants. In turn, the children are also supposed to be obedient to their father-master for them to realise the blessing which comes with upholding that covenant with acts.

The discussion has demonstrated that motherhood is conceptualised as the former first lady within intra-party factional and succession battles. The research maintained that the mother in Shona cosmology is the womb of life. Through this, the inquiry affirmed that the invariability of the mother in experiencing joy and happiness. It emerged from the discussion that the parenthood ideational imperativeness invests into a relational nexus between ZANU-PF youths and the former first lady. The discussion tapped from the Shona existential folkloric epistemology. For instance, the proverbial lore *musha mukadzi* (A wife is home) and *kugocha kunoda kwaamai kwemwana kunodzimura moto* (Roasting is best done by a mother, the child's effort extinguishes the hearth). The research maintained this cultural undercurrent purveys ideological tropes that lead to the spiritualisation of the mother, thereby imaginatively engendering a patriotic consciousness that the former first lady is the mother of the nation. In a way, this astutely dualises Presidency between the nomenclatural complementarities which are 'mother of the nation' and 'father of the nation'. It emerged from the discussion that this dualisation deconstructs the previous political narratives

in ZANU-PF which had constructed the narrative that Joice Mujuru, the former Vice President, is the ‘mother of the nation’.

6.3 Recommendations

In consideration of the foregoing research findings, this research proffers recommendations for future practice and academic research. Thus, the following segments are preoccupied by underscoring recommendations for future research conscious of the multidisciplinary nature of this study.

6.3.1 Recommendations for future practice

1. The interpretations of patriotic consciousness need to be open-ended as opposed to monolithic in the andragogic of Humanities.
2. The research of Zimbabwean history should not be monocentric or polarised but it should cover diverse renditions of discourses, narrative, ideologies, conceptions and ideations as opposed to capturing the hegemonic views of the elite.
3. The study of Zimbabwean political culture should not be based on monocentric or polarised conceptualisations of democracy, political behaviour, political thought and ways of discussing politics. Instead, scholars on Zimbabwean political culture need to embrace a polycentric conception of renditions of their polity.
4. Government leadership, policy makers and academics need to spearhead the dismantling of ruling mythologies in the Zimbabwean political culture such as the politics of gerontocracy, ethnocentrism, superphallogocentrism, partisan politics, in order to obviate from exclusivist tendencies and embrace inclusivism that respect, tolerate and integrate age, gender, race, ethnic difference and different political opinion.
5. The study recommends an ideological shift from autocratic hegemony and discourses to democratic pluralism that inter alia promotes peace, tolerance, respect, accountability, transparency, respect of human rights, fairness, honest, merit and justice.
6. Politicians and political parties are urged to avoid the use of militia and exploitation of the security services to use intimidation and violence as a way of suppressing and silencing

alternative, subaltern views and discourses as well as abstain from coercing the electorate to take a particular view against its democratic will.

7. The multifarious histories and cultures of Zimbabwe should be at the centre of understanding and conceptualising anything interpreted about Zimbabwe, building on the strength of that experiential context and discarding its pitfalls.
8. There is a compelling need to institute cultural concepts '*mhuri*' and '*musha*' as discursive constructs in understanding political concepts on state, nation and country as well as governance. Informed by these discursive constructs, the research recommends that the President/Prime Minister or any leader needs to envision a stage at which he/she will relinquish power to the 'leaders of tomorrow' emblematically 'the fathers of tomorrow' (fatherhood being asexual) within the familial conception of a leader of nation-state. This is critical in measuring the progression or regression of democracy of any nation-state and the grooming of potential leaders.
9. The inquiry is expected to conceptually and ideationally educate Zimbabwean citizen on Zimbabwean politics and its ramifications on the nation-state's economics and social sustenance.

6.3.2 Recommendations for future research

1. Versions of patriotic consciousness are not unique to music but can be found in diverse texts such as novels, poems, plays, news stories, speeches, documentaries and social media texts (*cyberture*) among others. It is recommended that researchers need to explore these various texts in order to discover and unravel the multifarious versions of patriotic consciousness for shaping democracy, nation building and the developmental agenda.
2. The research adds voice to the need to move away from humanities curriculums that narrow on partisan conceptions of patriotic consciousness to polycentric conceptions that embrace the diverse views of the Zimbabwean populace.
3. This study was preoccupied with the analysis of *Zimbabwe-centred musical texts* within the period 1970 to 2015. Future research should explore on patriotic renditions beyond the year 2015 in order to unmask the (dis)continuity of specific versions of patriotic consciousness in Zimbabwean music among other texts.

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APPENDICES

Appendix A: Interview Guide for Music Critics

Dear Respondent

My name is Reggemore Marongedze, a PhD student with the University of South Africa. The title of my thesis is '**Interface of Music and Politics: Versions of Patriotic Consciousness in Zimbabwean music, 1970-2015.**' The study observes that there is an ever expanding collection of songs which traverses the music genres that lyricise Zimbabwean politics through the terms Zimbabwe and/or *Nyika* and/or *ilizwe*. This body of songs is conceptualised in this research as *Zimbabwe-centred musical texts*. The choice to name or embed these words either as lyrical titles or as key vocabularies inserted into the lyrics conjure the probability that the musicians who contribute to this collection of songs are prompted by the desire to reflect on anything that relate to Zimbabwe in specific historical epochs. The study, thus, argues that their reflections are potential literary templates that initiate the manifestations of several patriotic renditions as they respond to realities in specific historical periods in Zimbabwe. By patriotic consciousness, the study identifies two essential tools to guide the research which are the notion of love and the object of allegiance. The object of allegiance refers to what the musician values most which can be nation, country, state, group, political party, community, society, and an individual among others. I kindly ask for your contribution by way of responding to the questions below. This interview is aimed at collecting data on the possible communicative intentions, of the aforementioned body of songs, which potentially invest into versions of patriotic consciousness. May you kindly cooperate and contribute through responding to the questions. Your views could be of great value to the research because the views will help the researcher to generate arguments for the thesis. The information will be used strictly for the purposes of this research and your cooperation will be greatly appreciated.

1. From the *Zimbabwe-centred musical texts* which musician do you listen to or have you written something on?
2. In what way is it interesting to you?
3. From that musician, which are the song(s) that he/she has released which lyricise Zimbabwean politics through the terms Zimbabwe or *Nyika* or *ilizwe*?

4. In what way have those songs responded to topical socio-economic and political situation of a particular historical era?
5. Which are the main thematic preoccupations of those particular songs?
6. In your opinion, how did the background of the musician influenced his/her object of allegiance?
7. In what way is that object allegiance either exclusive or inclusive of other people?
8. What could be the factors and forces which shape this musician's object of allegiance?
9. In releasing these songs:
 - a) Whom do you think he/she sings for?
 - b) Why do you think so?

Appendix B: Interview Guide for Musicians

Dear Respondent

My name is Reggemore Marongedze, a PhD student with the University of South Africa. The title of my thesis is '**Interface of Music and Politics: Versions of Patriotic Consciousness in Zimbabwean music, 1970-2015.**' The study observes that there is an ever expanding collection of songs which cuts across the music genres that sing about Zimbabwean politics through the words *Zimbabwe* and/or *Nyika* and/or *ilizwe*. This songs are referred in this research as *Zimbabwe-centred musical texts*. The choice to name or use these words either as song titles or as key vocabularies inserted into the lyrics bring up the possibility that musicians like you are prompted by the desire to reflect on anything that relate to Zimbabwe in specific historical contexts. The study, thus, argues that your reflections are possible literary texts that reveal several patriotic interpretations as they respond to realities in specific historical periods of Zimbabwe. By patriotic consciousness, the study identifies two important tools to guide the research which are the idea of love and the object of loyalty. The object of allegiance refers to what musicians like you value most which can be nation, country, state, group, political party, community, society, and an individual among others. I kindly ask for your contribution by way of responding to the following questions. This interview is aimed at collecting information on the possible intentions of your songs and what they say about patriotism. May you kindly cooperate and contribute through responding to the questions. Your views could be of great value to the research because the views

will help the researcher to discover important information. The information will be used strictly for the purposes of this research and your cooperation will be greatly appreciated.

1. Which of your songs have either of the following words?
a) *Zimbabwe* b) *Nyika* c) *ilizwe*
2. Does the message in your songs say anything about the love of 1) country, 2) people or 3) leadership? If yes, in what way does it explain issues of patriotism?
3. Has your songs responded to any burning issues during specific historical periods?
4. What do you consider to be the main theme(s) of your song(s)?
5. Considering your songs, what do you take as the most important aspect?
6. Which political idea(s) concerning Zimbabwe does your music talk about?
7. What motivated you to compose this/these song(s) about *Zimbabwe/nyika/ilizwe*?
8. In what way has your background inspired the way you compose your songs?
9. Do you think it is possible to freely sing about any political view in Zimbabwe?