



MIDLANDS STATE UNIVERSITY

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MEDIA AND SOCIETY STUDIES DEPARTMENT

**DISSERTATION TOPIC— RETHINKING MUSIC AND GENDER: OF ALICK
MACHESO AND LADY SQUANDA MUSIC.**

By

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**DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS OF THE BSC HONOURS MEDIA AND SOCIETY STUDIES.**

Declaration by Student

I Vasco Chaya (R13743), hereby sincerely declare that this dissertation is my original work that has not been previously submitted at any other university. I declare that proper citations and acknowledgements in accordance to copyright law and ethical considerations have been strictly adhered to in the compilation of this text.

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ABSTRACT

The study explores how both men and women are framed in the music of two contemporary artistes in Zimbabwe— that is Alick Macheso and Lady Squanda. The specific objectives were to determine how men and women are framed in the music of Lady Squanda and Macheso. Grounded in the cultural studies research tradition, the study utilises the qualitative research approach. Purposively selected songs were subjected to critical discourse analysis. In-depth interviews were also conducted with the two musicians. The study established that women are framed as sex objects and powerless (symbolically annihilation of women) while men as strong and powerful in the music of Alick Macheso. However Lady Squanda a female Zimdancehall artiste tries to challenge patriarchy through her music and thus positively frames women as equally strong and violent as men.

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I would like to express my gratitude to my family for their unwavering support in life. I would also like to thank the Media and Society Studies Department staff for nurturing me to be who I am today, not forgetting Team Junta, the family I gained in three years.

Dedication

This is for my wife Tinotenda Muvhawa, daughter Myla and my late parents.

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CHAPTER ONE

1.1 Introduction

Zimbabwe is predominantly a patriarchal society. This patriarchal culture is also often reflected in the manner in which both the mainstream and alternative (social) media construct gender identities. In a patriarchal society men's issues are given priority at the expense of women (Coy, 2009; Douglas, 2010; Katz, 2006; McRobbie, 2009; Oppliger, 2008). Popular culture scholars including Dibben (2002) argue that patriarchal construction of femininity which thrives in popular music produces an image in which women are portrayed as simultaneously submissive, innocent and childlike, yet sexually available.

Most of the contemporary music portrays women as sexual objects and unable to function without the help of a man (Douglas, 2010). Most scholars on music and gender viewed music as ridden with messages that belittle women at the expense of men. Brown (2010) argues that most songs are filled with violent, raunchy language, misogynistic allusions, sexual innuendo – sometimes blatant references to lewd sexual acts – and suggestive dancing.

This study explores on how men and women are represented or framed in the creative or culture industry paying particular attention to music of two musicians in Zimbabwe, Sungura artiste Alick Macheso and Zimdancehall chanter Sandra Gazi also known as Lady Squanda. Macheso's music appeals most to the older and mature generation while Lady Squanda is a popular among the youths especially in urban areas. The study is motivated by the fact that Zimbabwe is a patriarchal society though strides have been taken to correct the gender imbalance in society.

1.1 Background of the study

From the colonial Rhodesia music industry was dominated by male artistes in form of Thomas Mapfumo, Oliver Mtukudzi, Sekuru Gora, Jordan Chataika and Zexie Manatsa among other groups. In 1980 Zimbabwe attained her independence and the number of players increased though the industry was still dominated by men. Mhiripiri (2012) asserts that the most popular music genre in the country (Zimbabwe) is sungura. The scholar argues that sungura is the best genre in the country because it appeals most to the downtrodden people or audience including peasants who are in the rural areas.

Musiyiwa (2013) traces the origins of sungura back to the late 1950s and 1960s when rhumba and kanindo from Democratic Republic of Congo and East Africa came to Zimbabwe (then Rhodesia). From 1980 to early 1990s the country saw musicians such as Leonard Dembo, Paul Matavire, John Chibadura, Marshall Munhumumwe, Simon Chimbetu, Nicholas Zacharia and Leonard Zhakata among others. Ephraim Joe who formed his band the Sungura Boys was the pioneer of sungura (Zindi, 2012). Joe's band was made up of talented musicians' who later made their names in the music genre and these include the Chimbetu brothers Simon and Naison who later went on to form the Marxist brothers. In the 2000 the genre saw musicians such as Alick Macheso and the late Tongai Moyo who have continued to rise the flagship of Sungura.

Mhiripiri (2012) states that different music genres emerged including the urban grooves, Zimdancehall and more sungura musicians also sprouted in 2001 when the government enacted the Broadcasting Services Act which had a provision for 75 per cent local content.

Female musicians emerged in form of the late Chiwoniso Maraire, Fungisayi Zvakavapano-Mashavave, Olivia Charamba, Pah Chihera real name Pamhidzai Mbirimi and Shingisai Siluma. Lacan (1999) states that when women speak, take up subject positions, it is not as women, but as imitation to males. Lacan (1999) further postulates that men and women are only in language. Still on that note, Zimbabwe music industry is dominated by male producers the likes of Lyton Ngolomi, Jonathan Mgazi, Bothwell Nyamhondera, Jabulani Sibanda and Munyaradzi Viyali among others and there are few if any female music producers in the country. Music producers play a crucial role in influencing the content in music of an artiste. As the industry was dominated by men, this gave them power to regulate discourse, sprucing up their images while largely demonising women.

The study attempts to establish the representation of men and women in the eyes of a women artiste Lady Squanda against a male artiste Macheso in Zimbabwe.

1.3 Justification of study

The study explores the role played by Zimbabwean contemporary musicians Macheso and Lady Squanda in representing men and women, and to establish whether the two musicians represent both men and women in society fairly and impartially. Most researched done on the representation of women in music were done focusing on male musicians such as System Tazvida, Leonard Zhakata, and Charles Charamba among others but the current study explores the representation of women in the music of a female artiste Lady Squanda against a male musician in form of Macheso.

The study attempts to establish the representation of men and women in the eyes of a women artiste Lady Squanda against a male artiste Macheso in Zimbabwe. Lady Squanda was chosen because she is a young and independent musician who composes her musical lyrics without too much influence of male artistes. Macheso was chosen to find out if the current crop of male artistes still perpetuates male dominance through music. Macheso is one of the leading contemporary sungura artistes in the country.

A number of researchers had researched gender representations in-line with newspapers for example the dissertation done by Helen R Kadirire, she was studying “The media and female politicians: The portrayal of Thokozani Khupe and Joice Mujuru in the Daily News and The Herald” while as Kaleen Gombera focused on the “Sympathetic reporting in the media? The framing of Peter Moyo and Tryson Chimbetu in The Sunday Mail.” My study is focusing on the lyrical content of Macheso and Lady Squanda.

1.4 Scope of the study

The research explores the portrayal of women in the music of sungura artiste Macheso and a dancehall female artiste Lady Squanda from 2005 to 2015. The study is restricted to the two musicians, one for the mature audience and people perceived to be ‘backwardness’ while the other for the youths and well civilised audience. Mhiripiri (2012) stipulates that with the limited choice of music genres in Zimbabwe sungura is the best music genre in the country. He further notes that the fast paced beat attracts more listeners from the working class, peasants and the fast paced beat is originally associated with the rural people. However, I beg to differ with Mhiripiri as Zimdancehall is now the most popular and followed music genre in Zimbabwe as of 2015 judging by the number of fans attending concerts of both sungura and Zimdancehall. The researcher only focused on five songs from each musician that is Macheso and Lady Squanda as a result I only studied 10 songs from them in order to save time.

1.5 Statement of the problem

The manner in which language is fashioned and used by the musicians in framing women in society is a bone of contention. Language typically excludes women from being active participants in community and at the same time giving more power to men. The research explores the construction of gender identities in Macheso and lady Squanda's music.

1.6 Research objectives

By end of the study I must be able to:

*To explore how men and women are framed in the music of Lady Squanda and Macheso.

*To find out similarities or differences on how the two musicians frame men and women

* To ascertain the response by Macheso and Lady Squanda on how they compose and frame men and women in their music.

1.7 Main research question:

How are men and women framed in Alick Macheso and Lady Squanda's music?

1.8 Sub-research questions:

What are the similarities or differences on the two musicians' discourses on men and women?

What is the audience response of Macheso and Lady Squanda on how they frame men and women in their music?

1.9 Limitations

Artistes are busy people hence getting in touch with them can be difficulty. Cooperation from people intended to be interviewed can be a challenge as they could be not at liberty to share their thoughts on certain topics and questions. In the study I have only selected two musicians Macheso a sungura artiste and Lady Squanda hence the findings of this research will be generalised to represent how musicians frame men and women in their music. I used only two musicians because it is not feasible for me to look at every musician in the country especially against tight deadlines like when writing a dissertation like this.

1.10 Structure of the study

The research comprises of six chapters. Chapter one introduces the study. Chapter two is the literature review and theoretical framework. Chapter three discusses the research methods and methodologies. The artists being studied will be found in chapter four. Chapter five is the data analysis and presentation. The final section chapter six is reserved for the summary, conclusion and recommendations.

1.11 Conclusion

The introduction is the summary of the research. It looks at what I intend to do and how I will conduct my research with regard to the topic. Chapter two explores the literature review, which are previously published and unpublished academic and literary works that are related to the research topic. It shall be presented in thematic form.

CHAPTER TWO

Literature review and theoretical framework

2. Introduction

This chapter is on literature review and theoretical framework. It reviews the literature and theories that informed and guided this study. Literature review can be understood or defined as a body of text that seeks to explain the crucial and critical points of current knowledge on a particular topic or issue. It can be also defined as a summary or explanation of important studies pertinent to planned assignments that are related to research questions (Cooper, 1988). Literature will be reviewed using a qualitative thematic approach.

2.1 Popular culture (music) and the representation of gender identities.

Music as a form of popular culture is one of the sites where gender representations are manifested. While gender identities are central in music representations, there is a tendency for the under- representation and fracturing of the identities of women. Wood (1994) argues that the media are a key site for the distortion of the reality of gender identities. This is a common trend in most popular cultural representations of women. This is often contrasted with the representations of the identities of men, whose identities are often stabilised as they are given more prominence. Wood (1994) further postulates that men issues are given much prominence in music popular culture. This study is interested in investigating the representation of gender identities in Zimbabwean music by paying particular attention to the music of Alick Macheso and Lady Squanda. Macheso a male Zimbabwean singer performs sungura music while Lady Squanda a female Zimbabwean chanter sings Zimdancehall music. While these two genres are quite different from each other, this study seeks to find out how the two artists tackle gender.

Often in popular cultural forms, such as news television, women issues are covered negatively. Basow (1992; 159) is of the view that “whether it is prime-time television, in which there are three times as many white men as women.” Women issues are even further marginalised as they are treated equal to children issues- which are given even lesser time slots. The media are at the helm of misrepresenting the actual proportions of women. This constant distortion tempts us to believe that there really are more men than women and, further, that men are the cultural standard (Wood, 1994). This further marginalises women in the public sphere. They are either marginalised or their voices are not heard at all. The representation of gender in popular culture has been noted by (Lichter, Lichter and Rothman,

1986) as cited in Wood (1994) to be the manifestation of the political economy of the media. This is because few women have positions of authority at executive levels (Mills 1988). believe that if, media would offer more positive portrayals of women” Wood (1994). This study seeks to find out how the political economy of the music in Zimbabwe, perhaps influences the imagination of gender in the music of Macheso and Lady Squanda. It seeks to find out how women like Lady Squanda when given access to the microphone image and circulate images that either reinforce their roles in society or otherwise challenge media stereotypes.

Stereotypical representations of gender have always been spearheaded by the media, and music is no exception. While the stereotypes of both men and women have been prevalent in the media, those of men have always been stabilised and hegemonised against those of women. This study also seeks to find out how the music of the two artists may also be perpetuating dominant views on gender in the Zimbabwean society. It may be that Macheso being a man may through his music continue to perpetuate patriarchal stereotypical representations of gender in Zimbabwe. The same can also be said for Lady Squanda whose music may also reinforce male patriarchal hegemony. There maybe however other imaginations of powerful women whose music may resist male dominant views of womanhood. This study seeks to find out if the music of lady Squanda performs this role of resisting dominant male hegemony.

Popular culture produces stereotypes of both genders which are reinforced by through the act of production and consumption of music. Lippman (1922) first coined the term stereotype to explain the media’s misleading and manipulated representation of the world. Stereotypes are necessary to make sense of our environment and social relationships, nevertheless, some stereotypes can go overboard resulting in the distortion of reality altogether. Lippman does well to point to the idea that the media stereotypes are media constructs- they are not real. They are not only media but they are also here considered as media constructs. This study while investigating Zimbabwean popular culture, considers the music of the two artists as also central to the construction and circulation of stereotypical representations of gender. However stereotypes as asserted by Perkins (1979) re not always negative. They may also be positive and progressive; however the norm is that while men are strong and powerful, while women are always treated as housewives or sexual objects (Tuchman 1975, & 1978). This study seeks to establish how the music of these artists constructs and circulates gendered images in Zimbabwe. It also tries to establish the kind of stereotypes the music of these artists

construct and circulate- also taking note of the view raised by Perkins (1979) that some stereotypes may also be positive. It may be that, being in Africa where women are regarded as “proud mothers” the music of these artists may also be reinforcing positive women identities or otherwise fracture them- further marginalising the mothers into the confines of the home. It may also be worthwhile to see the representations of gender in particular women by a young and powerful woman (Lady Squanda) through her music.

While the work of scholars such as (Doyle, 1989; McCauley Thangavelu and Rozin, 1988) have portrayed men as strong, wise and powerful in the Western media, it is worthwhile to investigate the representation of men in African, Zimbabwean media (musical) spheres. While looking at film representations, Bayer (1986) argues that gentleness in men identities receded, overpowered by the super man, the lethal weapon and the diehard kind of characters. These are the kind of men who are in control of every situation (Wood, 1994). While these scholars studied gender representations in film, and not music per-se, their arguments inform current study of the possible forms of representations that are there in waiting for both men and women to assume.

This study seeks to establish how patriarchy has influenced the representations of gender in the Zimbabwean society as it has had the same effect in other forms of media. Watkins (2000) defines patriarchy as a political-social system that insists that males are inherently dominating, superior to everything and everyone deemed weak, especially females, and endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence. In a patriarchal society like Zimbabwe, the representation of gender identities may also be influenced by patriarchy as in other cultures. I am therefore interested in finding out the representation of gender as it is constructed and circulated through the music of Macheso and Lady Squanda. It is worthwhile studying how a woman in a patriarchal society may produce texts that reinforce male domination or otherwise resist and challenges it. It is even further interesting to see how the music of Macheso, as a male Zimbabwean may produce discourses that uphold the hegemony of male domination through his music.

2.2 Popular culture (music): A site for the socialisation of people into specific gendered roles

Music is regarded as one of the agents of socialization through which the audience learn norms and values of any given society. In this regard, scholars argue that socially constructed ideas about gender mostly originate and are reinforced in and through popular culture. Since popular culture has a commercial element in it, Jhally (1990; 1997) urges that owing to this reason, profit-driven media conglomerates monopolize the cultural space, creating and distributing dominant ideologies intended to sell everything from war propaganda to commodities. As a result in Zimbabwe it is a common phenomenon to find musicians being influenced by capitalists to propagate certain messages in the society which has a commercial element in it. This usually comes in form of edutainment. Media scholars argue that popular culture messages are subtle; as a result it is a common error that the audience tend to take popular culture for granted.

Katz (1999, 2013) further argues that “as an agent of socialization, media culture differs from the family, religion, and other socializing institutions because of its far-reaching grasp or monopoly of the cultural landscape and also because we often elect to spend our leisure time participating in, generally consuming, pop culture. We are more likely to view it as fun and frivolous, and therefore may fail to interrogate the messages of pop culture and how they are impacting us.” Informed by the views of these scholars, this study seeks to find out how popular cultural forms such as the music of Aleck Macheso and Lady Squanda have also acted as “socialising agents,” that socialise Zimbabwean men and women into specific expected roles in the Zimbabwean society. I am interested in finding out how the music of Macheso, a male Zimbabwean musician, in particular how his music may be influenced by context based factors such as patriarchy which pervades the Zimbabwean cultural life into producing certain expected roles for both men and women in Zimbabwean life. Equally the study sees the music of Lady Squanda as perhaps playing the same function of socialising women into roles that fit into or oppose these social role expectation- because popular culture is also about struggle and resistance against hegemonic definitions of cultural life (Storey, 2003).

Kilbourne (1997) concurred with Katz (1999, 2013) arguing that “everyone thinks they are personally exempt from the impact of advertising in pop culture and that she often hears, ‘I don’t pay attention to that’ and ‘It doesn’t impact me.’ While she focused on advertising, I

also think that her views are important to the analysis of music- because like advertising, music can be regarded as publicity, as free advertising which pervades our lives in ways that even advertising does. In this regard the study of popular culture is relevant to my study as it helps readers to that there may be a disjuncture between perception and reality. Owing to this reason, many feminist scholars employ a range of research methods in their studies, some that are better suited to assess attitudes, others behaviors, and others the content of pop culture texts themselves. Fiske (1995) also studied the music of Madonna and established that music is also one of the forces that socialised American young girls into certain roles, expected of them to fit into the capitalist system in America. While, I am studying Zimbabwean music, in particular of a female artist Lady Squanda it is possible that through consumption of her music, her audiences are socialised into certain roles, which they purchase as they listen to the music.

Milestone and Meyer (2012) postulate that there are three main dimensions when trying to understand the relationship between gender and pop culture texts: production, representation, and consumption. In Western culture, popular or media culture dominates the cultural landscape, for example in 2011 in America a study revealed that men constituted 83 per cent of all executive producers, 87 per cent of all film writers, 93 per cent of all film producers, 98 per cent of all cinematographers, 80 per cent reporters newspapers and 97 per cent of all creative directors in advertising. In Zimbabwe there are only a handful of female editors in the newsrooms as compared to men. There is a gender imbalance. While this study is not about newspapers as a form of media culture, it focuses on music. In doing so the study seeks to find out, how the few women in the Zimbabwean music industry are producing cultural texts that reinforce or oppose hegemonic views of gender. It is possible that music can also be regarded as a form of popular culture; which is a form of journalism- hence we talk of music journalism (Mano, 2004). I want to find out how the music of female artists and male artists articulates the issues of gender seeing that the media are central to the construction of gender.

Because pop culture dominates the cultural spaces, the creators behind the scenes are cultural architects, building our environment. Arguably the role of the makers of pop culture is significant in society just as the roles of architects who design homes, buildings, and public spaces. The creation of popular culture becomes the fabric of society—who we are as people and who we think we can become, including powerful ideas about gender (Storey 2003). This becomes important to the analysis of music, which is also central to the construction of our individual and group identities which affirm or refute dominant positions in social life. In this

regard the study seeks to find out how the music of Macheso and Lady Squanda socialise individuals into specific gender roles that are in line with their imaginations as espoused in their music. The study argues that whatever roles or identities assumed by the individuals, they will be in line with general societal expectations- they would either reinforce or challenge patriarchy in Zimbabwe.

2.3 The political economy of popular culture

Popular culture has largely been seen to be a product of the culture industry which is largely dominated by men. A majority of the producers of popular culture are the men who own and control the culture industry in most societies. Katz (1999) argues that the ways in which our media societies are structured are in ways that produced and perpetuate the positions of dominant male capitalists who are sometimes in the American sense- always white. This study however looks at the producers of Zimbabwean popular culture, whom it argues are majority men. It argues that, if they are men, then the definitions of gender and the roles expectation in this society are constructed from a gendered perspectives which others the roles and identities of women. This makes the music of Macheso worthy our attention because as a music artist and an owner of a recording company/studio his male views dominate most of his lyrics. It is this assumption that his music perpetuates patriarchy. The same can also be studied on the music of Lady Squanda. The intention may be to find out the influence of the male forces behind her music. The assumption is that she does not own any recording studio and whenever she wasn't to record her music- she approaches a male dominated studio- who may want to influence the content of her music.

This is plausible because, Lauzen (2012) argues that men literary produce popular culture in society- however for commercial reasons. It may not be always the case that they produce popular culture to reinforce their dominant positions in society- but it still remains suspect how they will always subtly or openly reinforce masculinity over femininity in their cultural products. This study therefore seeks to find out how the music of Macheso produces and reinforces masculinity. It also looks at the possibilities that Macheso may be a "sympathetic" male who works together with women, and actually produce cultural texts that do not other them. It may also be that the music of Lady Squanda is from a radical feminist who fights against male patriarchy and domination therefore refutes the subordination of women it becomes worthy our attention to see how these two artists' music speaks to issue of patriarchy or otherwise oppose it and challenge its hegemonic status. Yes, these opportunities should be looked at because popular culture is a site for the struggle against the forces of

subordination and incorporation by the hegemonic groups in society (Storey, 2009; Fiske 1995; Gramsci 1971; Ncube, 2013). The music of these artists may actually be producing oppositional imaginations of traditional conceptions of gender which is worthy theorisation. This study is also informed by Louis Althusser (1971, and 1977) when he talks of the interpellation to explain how the media is calling people to fit into specific roles and identities- in this regard gender identities. I want to see how the music of both artists hails and interpellates Zimbabwean citizens into specific gendered roles. In this study, therefore interpellation refers to the way that cultural products address their consumers and recruit them into particular ideological position, (Browne, 1998). Indeed, argue that the music of Macheso and Lady Squanda calls people to come and fit into or wear, or perform certain gendered roles. It is these gendered roles that I am interested in finding out and the ways through which individuals are interpellated into these roles that I am also interested in looking at.

2.4 Popular culture and the struggle and resistance against hegemonic cultural identities

Popular culture has long been regarded as a site for the waging of ideological struggles against the hegemonic forces of incorporation and resistance against hegemonic cultures (Storey, 2003; Fiske 1995; Callahan, 2005). Popular culture, in particular music is one of the sites where resistance against hegemonic cultural identities are waged and manifested. The struggle against hegemonic cultures is mostly pronounced in popular music. Music thus becomes a key site for the construction and circulation of a plethora of identity options which the audience through consumption of music purchase and wear and perform as they listen to and dance to the music (Engelrt, 2008).

Arduo and Horkheimer (1941) writing on the work of the cultural industries argued that, the culture industries are one of the sites where mass production of cultural products including is music. These products of the culture industry- which then became noted as mass cultural products however had the effect of producing or constituting citizens into subjects of the capitalist society. Music as a form of popular culture thus provided audiences with identity options that provided them with pseudo freedom- rather it provided ideological conformity to the capitalist system. This ultimately led to the creation of the one dimensional society that Herbert Marcuse (1964) talked about. Using these approaches, it is possible to find out how the Zimbabwean cultural industries are producing mass commercial music that sells certain

habits, attitudes and ways of doing things that lead to the formation of a one dimensional Zimbabwean society. This however largely depends on consumption of these cultural products. It becomes contested if the music of Macheso and Lady Squanda do qualify as mass produced forms of culture which are also consumed in large volumes. The question to ask, is that s the Zimbabwean society that consumerist that we can talk of consumption cultures. It becomes possible to study, if indeed Zimbabweans are that consuming, the cultural products they consume and the identities that they assume as an act of consumption or as a product of consumption. This study argues that music as a form of popular culture is consumed not only for the sake of entertainment, but is consumed as an ideological and political act. All music and popular culture in general should be regarded as political otherwise it would not be worthy our attention (Englert, 2008; Mhiripiri, 2012). While I do not agree with these scholars entirely that we should study popular culture for its political relevance, I use them to argue that we can also study for its other functions, that is as education, entertainment or most important for this study as a weapon, a tool for the construction of certain identities- gendered identities.

Popular music of Macheso and Lady Squanda thus could be seen as being ideological in one way or another. They may be ideological in the sense that they offer opportunities for co-optation into hegemonic cultural identities in the Zimbabwean society or they offer opportunities for construction of resistance identities to the hegemony of certain cultural norms and values. Matt Callahan (2005) also argued that music is one of the tools that co-opt people into becoming citizens of a certain hegemonic culture. It offers little possibilities for alternative resistant identities. It could be that the music of these artists also encourages people to live in and perform certain socially accepted identities or otherwise we may take another approach that views this music as progressive and offering opportunities for opposition and resistance the norm- the ordinary way of doing things.

2.5 Zimbabwean music as a form of popular culture

This study sees the music of Macheso and Lady Squanda as forms of popular culture in Zimbabwe. Storey (2001) outlined that popular culture is always defined implicitly or explicitly in contrast to other conceptual categories, folk culture, mass culture, dominant culture, working class culture, amongst other forms of cultural contexts. The field of popular culture is approached from various angles. I am interested in the definition of popular culture as that which is well- liked and listened to by many people. To use Raymond Williams's words the "ordinary" people, the majority enjoy listening to. This study is thus concerned

with the music of Macheso and Lady Squanda because they are forms of popular culture which are listened to by many Zimbabweans. Macheso has been very popular since the 1980s when he began his musical career. This study argues that up to date his music is popular in this regard. The music of Lady Squanda is also popular as it is listened by a majority of youths. Their popularity can be rated according to high numbers of ticket sales, show attendances just to mention a few.

I also consider the music of these artists to be popular because they are produced by the people for the people (Storey, 2003). They are cultural texts that represent the ordinary way of life of people (Williams, 1960). They sing and talk about the everyday cultures of the people, including their roles in that life. I am interested in seeing the music of ordinary people, who belong to the working class majority sing and express themselves through their music. Their sorrows, pains, joys and happiness are important for this study- because it is their imaginations of life that pervade society. These definitions also include those of gender and identity. What is expected of a man or a woman in Zimbabwe for one to be considered a man or a woman?

These are among other concerns that this study regards the music of these two artists as popular. In the popular we can imagine ourselves as anyone, as being anywhere at any time. It is these imaginations of identity that I am interested in. Anderson (1983) posits that popular culture offers us imagined communities. For Elsaesser (2000) it offers us a shared or historical imaginary life that we can all grasp. These concepts are very strong in pointing for this study the opportunities offered by popular culture in terms of how we can imagine and construct our identities. The popular music of these artists therefore offers us opportunities for ordinary people to imagine their identities in certain ways- ways that reinforce or oppose hegemonic cultural identities. I therefore regard the music of these artists as popular music, which can be studied for its role as a site for waging hegemonic and counter hegemonic struggles. But I argue that specific but multiple cultural identities are assumed by artists and their audiences as acts of resistance against these dominant cultures.

THEORETICAL FRAMEWORK

2.3 Popular Culture

Popular culture is simply culture which is widely favoured or well-liked by many people, as stated by Storey (2001). Pop Culture was also defined “as the opposite of high cultural art forms, such as the opera, historic art, classical music, traditional theatre or literature; popular culture includes many forms of cultural communication including newspapers, television, advertising, comics, pop music, radio, cheap novels, jazz and movies among others. In the beginning of the 20th Century, "high art" was the realm of the wealthy and educated classes while popular culture or "low art" was considered commercial entertainment for the lower classes (Storey 2001). In the 1950s and 60s the gulf between high and low art closed with the rise of Pop Art as postulated by Storey (2001) in which artists incorporated imagery and/or media from popular culture such as advertisements, mass produced objects, movies, and comics.”

A “synonym for mass culture,” that commercialized, commoditized “culture industry” decried and described by Adorno (1903–1969) and Horkheimer (1895–1973). Therefore Macheso and Lady Squanda’s music falls under the popular culture hence the theory fit well into my study. Popular culture generally refers to the images, narratives, and ideas that circulate within mainstream culture. Macheso and Lady Squanda’s music fall under popular culture in sense that they are “popular” in that they are known to the masses—most in a given society are exposed to the same dominant aspects of pop culture.

Storey (2003) states that popular culture has undergone eight major historical phases or moments and these are: folk culture, mass culture, high culture, hegemony, postmodern culture, cultural identities, and global culture. Storey argues that in the contemporary era, there is a thin line between media culture and popular culture. In this regard, popular culture is also regarded as commercial culture. Guided and informed by popular culture theory I am convinced that the music of Macheso and Lady Squanda also qualify to be regarded as popular cultural forms which can be studied. I am interested in studying this music as forms of popular culture that are actively involved in the construction and circulation of gendered images in Zimbabwe. In this regard I seek to investigate how the music of Macheso and Lady Squanda also constructs and circulates gendered images in Zimbabwe.

From a social science perspective, pop culture includes both practices and products. Beginning with the former, there are a range of practices or rituals by which we produce and consume pop culture. There are also the cultural texts themselves, or the products of pop culture (using the word “text” in its broadest sense to include a range of objects, stories, and mediated images) as stated by Wood (1994).

This study is informed by the theory of popular culture. Popular culture is that culture which is produced by the people for the people. It is a culture that means something to the people who produce it and to those who it is produced for (Storey, 2003; 2009; Fiske 2009). Using their approach I view Zimdancehall music performed by Lady Squanda and Sungura music performed by Macheso as forms of popular culture that can be studied on how they construct and represent gender identities. I also use popular culture as that which is well liked by many people, to the study of sungura music performed by Macheso as well liked by many people.

2.4 Gender Concept

Gender can be defined as a social construction of masculinity and femininity. Stoller, a psychologist who worked with individuals born with ambiguous genitalia, was the first to point out a distinction between sex and gender and he posited four concepts: sex, gender, gender identity and gender role (Stoller 1964, 1968). Gender is described as a social construct, it consists of the ideas we have about masculinity and femininity and how we apply these notions to people based on their designated sex assignment. It is also important to distinguish sex and gender. Sex is biological; it is physiologically what prompts us to be assigned as male or female, Lorber (1994; 2008). The scholar further argues that gender is a set of culturally-specific meanings attached to a person because of their sex assignment. The cultural meaning ascribed to gender in Zimbabwe through the music of the artists is also worth theorisation for this study.

Oakley argued that gender is not a direct product of biological sex. She defined sex as the anatomical and physiological characteristics which signify maleness and femaleness and gender as socially constructed masculinity and femininity (Oakley 1972). Masculinity and femininity are defined not by biology but by social, cultural and psychological attributes which are acquired through becoming a man or a woman in a particular society at a particular time. The theory of gender applies to my study of how Macheso and Lady Squanda frame men and women in the society. In most parts of the world an outstanding woman who exhibits strong qualities in life is usually referred to as a “man” while as weaker men in

society are usually mocked as “women.” These stereotypes of men and female are as a result of social construction and they are mostly conveyed through the media including music. My study seeks to find out how contemporary musicians such as Macheso and Lady Squanda portray both men and women in their music. This study views gender as a social construct, socially constructed through music discourses or the music of Macheso and Lady Squanda. Discourse can be understood as the means by which differences between people become produced. For Foucault, discourses are ‘normative’, carrying with them standards for behaviour, defining what is proper and improper, what is say-able and unsay-able, do-able and undo-able.

Materialist feminists emphasise on social structural relations, treating men and women as social groups founded upon unequal, exploitative relationships. Post-modern feminists, on the other hand, emphasise cultural factors, seeing ‘men’ and ‘women’ as discursively constructed categories (Simmonds; 2012).

Human beings experience their world through the senses and interpret what they see, hear and touch, feel and using the brain. This ‘making sense of things’ is mediated or influenced by cultural/ sociological notions. Sociologists debate whether there is such a thing as an unmediated knowledge of the world, coming straight from things in the outside world into our understanding of those things. Perhaps all knowledge is filtered by cultural assumptions and created as a result of discourse (language).

Discourse analysis follows from the 1970/80’s ‘turn to language’ in sociological thought. There was a challenge to the assumption that language provided a set of unambiguous signs with which to label internal states and describe external reality. Language was re-conceptualised as productive that is it constructs versions of social reality and achieves social objectives. The focus shifted away from the individual and his or her intentions, to language and its productive potential. So in post-structuralist or post-modern models, language constitutes rather than reflects or expresses the meaning of society, experience and the individual’s sense of self.

Human beings are said to have no fixed essence; you construct who you are through discourse. There is no ‘I’ (and no body?) prior to (in the absence of) language and discourse. The most influential version of the concept of discourse is derived from the work of Michel Foucault. For Foucault, discourses are anything which can carry meaning (languages, images, stories, scientific narratives and cultural products) but are also things we do; social practices

such as the marriage ceremony. Discourses are not a reflection of an already ordered reality; instead they are that with which reality becomes ordered (Simmonds; 2012).

Discourses are said to be historically variable and to be tied up with power. The emergences of certain discourses of sexuality are inter-dependent with social power exercised by medical, judicial and religious communities. But wherever power is exercised, a resistant discourse arises which is empowering for different groups of people. From a Foucauldian perspective, all forms of knowledge are constructed through discourse and discursive practices, including scientific knowledge. It can be argued that even scientific/ biological knowledge comes to us through a filter resulting from the scientist's position as an interpreter influenced by sociological concepts, from their use of language among others. Moira Gatens writes that, "the anatomical body is itself a theoretical object, for the discourse of anatomy is produced by human beings in culture" (Gatens 1996: 70). In this way a pre-1800 knowledge system based on religion determined that a one-sex arrangement was the basic truth.

This post-modern form of theorising recognises the mediated nature of our relation to the world, through the ideas, concepts and so on, by means of which we make sense of it. It also recognises that these meanings can vary according to context and over time. Such theories reject notions of a coherent unified self, capable of rational reflection and agency, in favour of a model of the self which is fragmented, constantly in the process of formation, constituting itself out of its own understandings. The theorizing of gender in response to these strands of thought comes to emphasise the process whereby subjects become gendered as a process in which subjectivities form in relation to the meanings that people have available to them.

The concept of discourse gives a role to subjects in the making of themselves as gendered, via the appropriation of discourse (Simmonds (2012)). This study seeks to understand and investigate if contemporary musicians Macheso and Lady Squanda still and how do they frame men and women in the society through their music.

2.6 Conclusion

This chapter critically reviewed literature related to this study. The chapter also reviewed the theories that guided and informed this study. Literature was reviewed using a qualitative thematic approach. The next chapter, Chapter Three will discuss the research methods and methodology that were used in this study.

CHAPTER THREE

3. Introduction

This chapter outlines methods of data collection and data analysis procedures. The study utilised several methods that will complemented each other to reach a comprehensive conclusion. As Leedy and Omrod (2001) notes, research is a viable approach to a given problem only when there is data to support it, as a result the research methods that are followed to gather information pertaining to this study will include interviews, questionnaires and case study approach.

3.1 Research Approach

This study utilises a qualitative research approach. The qualitative approach involves the collection of extensive narrative data in order to gain an understanding into phenomena of interest Harris (2003). Qualitative research seeks to gain insights concerning the field of research basing on interviews, observations, or analysis of documents McQuail (1994). In this context, much emphasis will be given to the discourse used in the music of Macheso and Lady Squanda. The main types of qualitative data collection methods include non-participant observation, participant observation, interviews, case studies and questionnaires. Mytton (1992) defines the key features of qualitative research as only using relatively small numbers of people.

Mack, Woodson, MacQueen, Guest and Namey (2005) define qualitative research is a type of scientific research. Mack et al (2005) further suggest that scientific research consists of an investigation that seeks answers to a question, systematically uses a predefined set of procedures to answer the question, collects evidence, produces findings that were not determined in advance, and produces findings that are applicable beyond the immediate boundaries of the study. Mack et al (2005) postulates that qualitative research seeks to understand a given research problem or topic from the perspectives of the local population it involves. Qualitative research is especially effective in obtaining culturally specific information about the values, opinions, behaviours, and social contexts of particular populations (Mark et al 2005).

Qualitative research is when a researcher employs a range of methods which use qualifying words and descriptions to record and investigate aspects of social reality (Bless, Higson-Smith and Kagee, (2009). Du Plooy (2007) argues that qualitative research denotes

interpretive and exploratory activities, rather than those which are factually descriptive. Qualitative research is especially effective in obtaining culturally specific information about the values, opinions, behaviours and social contexts of particular populations (Mack et al (2005)). Since my research is focusing on how the musicians use discourse to represent men and women in society, hence this research will be people centred and seeks to assess such things as perception and opinion; therefore it is proper to use qualitative research methods.

3.2 Unit of analysis

Unit of analysis as defined by Du Plooy (1995) are the people, groups, organisations, or things and anything else that has relevance to whose characteristics we wish to observe, describe and explain. Roger et al (2000:84) postulates that the unit of analysis is “the major entity that you are analysing in your study such as newspaper articles, single words, themes, sentence individuals, geographical units and social interaction”.

In the study, I am going to only focus on the music of two musicians— Macheso and Lady Squanda. There are a lot of musicians in the country and it is not possible for me to study all of them in a short space of time like in dissertation writing. As a result I have only chosen two artists to represent some of the artistes.

From the two musicians I am only going to focus on five of their songs each meaning the study is looking at 10 songs all in all. Macheso has more than 50 songs on nine albums while as Lady Squanda has more than 500 songs hence it is time consuming to look at each song of them in this study. Apart from this, some of their songs have nothing to do with my research hence this study is only focusing on those songs which matters most in this research topic.

Kenny (2010) posits, the unit of analysis is the major entity that has to be analyzed in a study with the most typical units of analysis being individuals, groups, artefacts, geographical units or social intentions. A unit of analysis refers to the primary empirical object, individual, or group that a researcher wants to study (Davis 1996). According to Huck (1974), the unit of analysis should be accurately described for the conceptual and methodological operationalisation of the research. Units of analysis mainly investigated in social sciences are individuals, groups, organisations and social artefacts (Babbie 2001).

3.3 Sample Size

Sampling is the process of selecting representative units (for example people, organizations) from a targeted population. The studying of the sample will enable the researcher to generalize the findings back to population from which they were taken. Researchers opt to select a few representatives units as it is not always feasible to work with an entire population hence one has to determine a sample size to work with. Sample size refers to the number of people to be studied or surveyed. In this research, I am going to randomly pick five songs of each artist that is Macheso and Lady Squanda to present their music in my study.

Sampling according to Frankel and Warren (2006:92) refers to the process of selecting individuals from a larger group of people and drawing conclusion that are “an accurate representation of how the larger group of people act or what they believe. It is what Rees (1998) calls a process of identifying samples that represent the whole population from which they were chosen. There are two main types of sampling techniques known as probability sampling, and non-probability sampling.

Marshal (1996) defined sampling as the selection of items at random from a population and then use them to test hypotheses about the population. Accordingly convenience sampling as defined by Du Plooy (2000:114) draws from units of analysis that are conveniently available, while purposive sampling is done by handpicking subjects on the basis of specific characteristics, building up on a sample of sufficient size having the desired traits.

Probability sampling techniques are primarily used in quantitatively oriented studies and involve “selecting a relatively large of units from a population, or from specific groups (strata) of a population in a random manner where the probability of inclusion for every member of the population is determinable.” Probability samples aim to achieve representative which is the degree to which the sample accurately represents the entire population. It is each member of the population has a known probability of being sampled. (Tashakkari and Teddlie (2003:17)).

On the other hand non-probability sampling is conducted without such knowledge about whether those included in the sample are representative of the overall population. The other form of non-probability sampling occurs by accident when the researcher inadvertently introduces non-randomness into the sample selection process. In this study I employed non-probability sampling techniques as I used purposive sampling to select respondents.

3.4 Sampling Methods

Punch (2005) asserts that “we cannot study everyone, everywhere doing everything” hence the need to employ purposive sampling methods. There are so many artistes in Zimbabwe and it is not feasible to study all of them in a short space of time like when writing a dissertation. In Zimbabwe the most followed genre is sungura (Mhiripiri) though nowadays it seems as if Zimdancehall has overtaken sungura, this is possible because music industry is dynamic hence it changes in any given time space. As a result I used only one artiste from the sungura genre that is Macheso who is arguably the contemporary face of sungura genre in Zimbabwe. Again I took a female artiste Lady Squanda representing Zimdancehall which the local media reports as now the leading genre in the country.

Simbarashe Templeman Godfatha Maphosa, a veteran Zimdancehall musician and a local radio presenter says there are more than 20 000 recorded Zimdancehall artistes in the country hence it is not possible to research all the 20 000 artists here. Qualitative research uses non-probability sampling which is sampling in a deliberate way, with some purpose or focus in mind. In this research, I will use purposive sampling. Systematic random sampling to select songs that are relevant to this study will be also applied. Mack et al (2005) state that even if it were possible, it is not necessary to collect data from everyone (everything) in a community in order to get valid findings. In qualitative research, only a sample (that is, a subset) of a population is selected for any given study. The study’s research objectives and the characteristics of the study population (such as size and diversity) determine which and how many people to select.

3.5 Purposive sampling

Purposive sampling is a form of non-probability sampling and is defined as selecting units based on specific purposes associated with answering a research study’s question, Polit and Hunglar (1999:284). The researcher selects the respondents to be included in the sample on the basis of his or her judgment of their typicality. This sampling technique assures and ensures the researcher that the sample is satisfactory to the specific needs of the research and that only an information- rich and appropriate sample is selected.

In addition Maxwell (1997:87) defined purposive sampling as “the type of sampling in which, particular, persons, or events are deliberately selected for the important information that they can provide and cannot be gotten as well from other choices.” With this type, the

sample is "hand-picked" for the research because they are more likely to provide the relevant answers.

Dane (1990) points out the advantages of purposive sampling being that it allows the researcher to home in on people or events, which have good grounds in what they believe and will be critical for the research. Instead of going for the typical instances, a cross-section or a balanced choice, the researcher will be able to concentrate on instances which display wide variety – and possibly even focus on extreme cases to illuminate the research question at hand. In this sense it might not only be economical but might also be informative in a way that conventional probability sampling cannot be Descombe (1998).

In this research I chose purposive sampling as it came in handy in the selection of songs from each musician being studied that is Macheso and Lady Squanda. All in all I sampled 10 songs and these would give meaningful and comprehensive analysis in my research.

Macheso has nine albums and each album contain not less than six songs and as a result Macheso has more than fifty songs. In this regard it is time consuming and not so feasible for me to study each and every song of him in a short space of time. Apart from this, some of Macheso's songs do not go in line with what I am studying for in this dissertation. I am only looking at his songs that speak about gender representation hence I purposively selected only five of his songs that are in line with what I am studying.

On the other hand, Lady Squanda is an artiste with more than 500 recorded single songs hence I also find it tedious and tiresome to look at each and every song of her. Despite that not all of the more than 500 songs speak about the representation of men and women hence, again I purposively selected only five songs from her that are in line with what I am researching on.

Methods of Data Gathering

3.6 Archival research

Archival research is defined as the use of pre-collected data in one's research. Lewis-Beck et al (2004) defines archival research as the locating, evaluating, and systematic interpretation and analysis of sources found in archives. These may include the internet (youtube), reports and books. In my research I relied on the archived material that covered the two musicians Macheso and Lady Squanda. Both artistes have their own musical libraries at their working stations. I visited all their recording studios where I got a chance to listen to almost all of their songs. I went on to purchase CDs containing most of their music and this helped me in carrying out my study.

Some of the musician's songs music is being found on on-line that is on the internet and in my research I also visit online platforms where some of their music are found. I visited the youtube platform on www.youtub.com and I accessed some of their music. Online platforms helps the researcher to understand more about how the two artiste frame both men and women in their music as the platform gives a room for feedback hence some of the interested parties or researchers commented on the songs. Audience views in form of comments helps the research in understanding some of the concepts and how they differently interpret the message from the artistes.

3.7 Interviews

Kahn and Cannell (1957:149) describe interviewing as "a conversation with a purpose". According to Welman (2001:158) the interview is a data collecting method which is very useful because highly specific data can be obtained in a very short space of time.

In my research, I employed different types of interviews including face-to-face interview with the artistes, social media interviews where at times we contacted the interviews through social media platforms such as facebook and WhatsApp as well as e-mails.

Interviews are useful as follow-up to certain respondents to questionnaires for example to further investigate their responses. Interviews are an effective way of gathering data as they

provide the opportunity for both qualitative and quantitative analysis of a phenomenon. (McNamara; 1999; Klave 1996; Cannel et al 1959).

Cannel et al (1957) assert that interviewing is a direct method of obtaining information relevant to a research and it is a non-problematic method of obtaining information. Here I am going to apply face to face interviews with the musicians who did the songs that is Macheso and Lady Squanda. Unstructured interviews are also fundamental to this research. Mack et al (2005) define in-depth interview is a technique designed to elicit a vivid picture of the participant's perspective on the research topic. Mack et al (2005) further state that during in-depth interviews, the person being interviewed is considered the expert and the interviewer is considered the student. The scholars agree that researchers engage with participants by posing questions in a neutral manner, listening attentively to participants' responses, and asking follow-up questions and probes based on those responses. In-depth interviews are usually conducted face-to-face and involve one interviewer and one participant. Phone conversations and interviews with more than one participant also qualify as in-depth interviews (Mack et al 2005).

A variety of interview methods exist and according to Berg (1998:59) these include the standardised (structured), the un-standardised (informal) and the semi-standardised (semi structured interview). Therefore I shall make use of the structured and informal interviews which will provide me with the relevant answers to my questions pertaining to my research topic. Combined with observation, interviews allow the researcher to understand the meanings that everyday activities hold for people. The decision to use interviews as a data gathering method in this research was influenced by Ely (1994:4) who maintains that "qualitative researchers want those who are studied to speak for themselves, to provide their perspectives in words and other actions."

I used face to face interviews with Macheso and Lady Squanda. I also used online interviews with Lady Squanda. Tan (2002) adds that it also allows the respondents to have greater time to respond to the questionnaires, consider a question or consult a document. Moreover this method cuts costs relating to access much lower than travelling and breaks down barriers created by language and distance.

E-mail interviews also provide a written record of the conversation, so there is no real room for being accused of misquoting. In my e-mail interviews I used semi-structured interviews which Stone (1984:12) defines as an interview method in which some questions are

structured (closed) and some are open-ended. Unstructured questions allow respondents to reply freely without having to select one of the several provided responses.

Methods of data analysis

3.8 Critical Discourse analysis

Critical discourse analysis is crucial to my study as it has aspects that are concerned with analysis of texts, as in this case the words that make up the lyrics in the music of Macheso and Lady Squanda songs. Van Dijk (1998) describes critical discourse analysis as a type of analytical research that primarily studies the way social power abuse, dominance and inequality are enacted, reproduced and resisted by text.

Data analysis involves discovering patterns among the collected data, so as to identify trends that point to theoretical understanding (Babbie 2004). In the research, I will pay particular attention to the use of discourse analysis as method of data analysis. O' Leary (2010) defines discourse analysis as it involves the interpretation of language as it is involved in a socio historical concept. O' Leary goes on to note that "rather than focus on simply what is said, discourse analysis explores language as it constitutes and embodies a socio-historic context tied to power. Analysis necessarily involves 'critical' data exploration."

I used discourse analysis to study the lyrics and messages embodied in the music of the musicians Macheso and Lady Squanda. Discourse analysis refers to analysis of texts and what they can possibly mean. Discourse analysis is also known as "text analysis". Discourse analysis is a term used to describe a range of research approaches that focus on the use of language. It can be used to understand a wide range of texts including natural speech, professional documentation, political rhetoric, interview or focus group material, internet communication, journals and broadcast media.

O'Connor and Payne (2006) argue that discourse analysis is firmly based in the study of language, its usage, the meanings behind the words and the values that are implied. Critical discourse analysis or CDA according to Wodak (1996) "highlights the substantively linguistic and discursive nature of social relations of power. This is partly the matter of how power relations are exercised and negotiated in discourse. It is fruitful to look at both the power in discourse and the power over discourse in these dynamic terms".

CDA falls under the qualitative research paradigm and it fits well within the scope of my study. Fairclough (1993) defines CDA as discourse analysis which aims to systematically explore often opaque relationships of causality and determination between discursive practices, events and texts, and wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony.

According to Fairclough (1989) each of these dimensions requires a different kind of analysis text analysis (description), processing analysis (interpretation), and social analysis (explanation). What is useful about this technique is that it enables the researcher to focus on the signifiers that make up the text, the specific linguistic selections, their sequencing, layout and so on. However, it also requires you to recognize that the historical determination of these selections and to understand that these choices are tied to the conditions of possibility of that utterance.

CDA is a type of discourse analytical research that primarily studies the way the abuse, dominance and inequality of social power are enacted, reproduced and resisted by text and talk in the social and political context. CDA ultimately seeks to resist social inequality (van Dijk 1998:1). Through applying CDA the study previewed some songs from Macheso and Lady Squanda to find out how their use of language portrays both men and women in society.

3.9 Conclusion

The chapter has looked at the various techniques to be used in data gathering and analysis while employing a triangulation approach to the methods for accuracy. Interviews and questionnaires were used to gather data while critical discourse analysis, content analysis and hermeneutics of interpretation were techniques for data analysis.

CHAPTER FOUR

4. 1 Political Economy of music industry

Political economy focuses on the interplay of politics, economic issues and production of cultural goods, which Mosco (1996:78) called “social totality”. Curran (1990:139) defines political economy work within a neo-Marxist view of society just like cultural studies and both are centrally concerned with the constitution and exercise of power and both take their distance from the liberal pluralist tradition of analysis which tries to enhance the continued existence of capitalism by perfecting its blemishes”. Those who own the means of production also own mental production and as such proprietors of media houses influence the production and content of media products.

As such, the musicians just like any other person in any given society, they are bound to be affected by the economic politics of the day. In contemporary days, music is a business hence every business is affected by the political economy of the society. Macheso and Lady Squanda are not operating in a vacuum but rather they are dealing with a number of their publics including their recording studios, fans, producers and music promoters among others.

All these publics mentioned above play a critical role in affecting the outcome of the musician’s messages. Newbold et al (2003) states that political economy focuses on the social relations especially power relations between the media owners and the audience. The critical political economy of the media concerns itself with how the “array of forces that exercise control over cultural production limit or liberate the public sphere” (Graham and Murdock, 2000:78).

Murdock and Golding (2005:65-66) postulates that political economy looks at the impact of the economic structure on the diversity and availability of “public cultural expression.” In other words, it asks whether or not a diversity of views are limited by the capitalist’s control over the media. This is a useful endeavour because there is a lot of evidence that suggests that ownership does have an effect on the content that the media produces. Media owners have a great deal of control over the content that is produced by the media (Kline 2009:6) This study seeks to investigate and found out how the two musicians Macheso and Lady Squanda are being affected by the political economy of the day in their business as artistes.

4.2 Macheso's band— Orchestra Mberikwazvo

4.2(i) Shareholding Structure

The Orchestra Mberikwazvo is wholly owned by Alick Macheso. He founded the group in 1998 in Chitungwiza.

4.2(ii) Organisational structure/ Organogram

Cornelissen (2004) defines an organisation as “the framework of the management process whose purpose is to create an arrangement of positions and responsibilities through and by means of which an enterprise can carry out its work.” Therefore, an organisational structure can simply be defined as drawing that gives the names and job designations of all the staff in an organisation or section, unit or a department showing how they are connected to each other in an endeavour to achieve its overall objectives.

Macheso's band is called Orchestra Mberikwazvo and it is made up of 30 members. Macheso is the founder, the executive director and chief executive officer. There is only one general manager in the band who is Macheso's young brother Lucky Macheso. The band manager is responsible for overseeing day-to-day running of the band and he reports to the director who is also the CEO— Alick Macheso.

Macheso confirmed during the course of the research that there are no female members in the group Orchestra Mberikwazvo because he believes that women are not strong enough to pull through the night dancing and playing guitars.

Thus materialist feminists postulate a Marxist class-like relationship, with patriarchal domination causing a social division rather than following from pre-existing sex differences.

Patriarchal society is said to take certain features of male and female biology and turn them into a set of gendered characteristics that serve to empower men and disempower women, and which are then presented as natural attributes of males and females. Hence a (power-based) hierarchy is said to precede division. Men and women exist as socially significant categories because of the exploitative relationship that binds them together and sets them apart (Delphy and Leonard 1992).

Orchestra Mberikwazvo is an all-men musical group. Since the group was formed in 1998, it mainly accommodates or employs men in the structures of the band.

4.2(iii) Core business

Orchestra Mberikwazvo's core business lies in entertaining, informing and educating the entire nation of Zimbabweans and the world at large through music (mainly of sungura genre). The group hold concerts across the globe.

Currently the group has nine studio albums and these are Magariro (1998), Vakiridzo, Simbaradzo, Zvakanaka Zvakadaro, Zvinoda Kutendwa, Vapupuri Pupurai, Ndezvashe-eh, Kwatakabva Mitunhu (Kure Kwekure) and Zvido Zvenyu Kunyanya.

4.2(iv) Orchestra Mberikwazvo funding mechanism

The business of Macheso is surviving through receiving funding from different streams of revenues including corporate deals, direct royalties from sales of the music and money generated from concerts among others.

In 2012 Bakers Inn paid Macheso \$20 000 after the singer composed the now popular chant Zora Butter which was later used as a marketing statement by the confectionery company. Macheso was also appointed the same year to be the company's brand ambassador.

As Bakers Inn brand ambassador Macheso is expected to help the organisation in marketing its products including bread to the public. Macheso is expected to chant the company's name in his concerts and is not allowed to engage in shady deals or to get involved in media controversy as it will put the company's name and reputation into disrepute.

Macheso in 2012 again was appointed the brand ambassador of Nash Paints and was paid an undisclosed amount for the service. Macheso is currently the face of the Nash Paint and again he is expected to market the company's products to the market. Macheso is not allowed to compose dirty lyrics by the organisation as it will jeopardise the operations of the company. As a result Macheso's natural creativity is now on state as he is now dancing according to the will of his sponsors. Scholars state that one he who pays the piper dictates the tune. In this

case Macheso's sponsors have power to dictate or to influence the outcome of Macheso's messages though mainly in the jingles.

Macheso is also the brand ambassador of the humanitarian organisation— the Zimbabwe Red Cross Society— and likewise the two parties are in a mutual relationship where they both benefit from it. The Zimbabwe Red Cross Society usually sponsors Macheso with a vehicle to use for his concerts for example travelling from Harare to Kariba and in return Macheso will help in marketing the company's name into a popular brand. The organisation is known for helping people in the country who are affected by natural disasters such as hunger and droughts as a result the musician is expected to help the organisation in spreading the awareness in the reduction of the natural disasters through his music.

Veteran music producer Bothwell Nyamhondera states that big companies in the production of music such as Gramma Records played a crucial role in the outcome of artiste's final message in any given song. Emmanuel Vori of Gramma Records states that they do not allow "rubbish" music to sail through in their studios but they prefer "marketable" lyrics. Vori added that at Gramma Records they charge recording time per 30 minutes and this will force musicians to either shorten their message in order to pay less or will be forced to employ speed in the manner they sing.

Most of Macheso's revenue comes from his fans or audiences through selling of CDs and concerts. In this regard fans or audience have their own definition of what good music is. Like in any given market, the marketer has to carry marketing research first. Macheso is keeping his band afloat because he consistently carry out some marketing research time and again. As a result he tends up singing what his audience are expecting him to sing.

Promoters also play a crucial role in Macheso's career as they are the ones who fund most of his concerts. Since Macheso sings music for commercial, as a business, he is bound to be competing with some of the musicians in the industry including Suluman Chimbetu, Jah Prayzah and Peter Moyo among others for a chance to be booked by music promoters. This will force the musician to try hard in pleasing the promoter in order to secure more deals in line with his business that is music.

Despite the fact that of late, Macheso has registered his own music promotional company called Cheso Power Promotions, he is still relying heavily on big names in the music promotional industry such as Partson Chimbodza of Chipaz Promotions, Josh Hozheri

(Pamuzinda), Biggie Chinoperekwei (Divine Assignments Promotions), Barbara Chikosi (Red Rose Entertainments) and Chris Musabayana of Ghetto Fabulous Promotions among others.

This means that musicians such as Macheso despite being the CEO at his Orchestra Mberikwazvo band, he will be left to be just an employee of the musical promoters, recording studios and fans by the system of the political economy. Likewise, the musicians will be forced to compromise his professionalism and end up serving the interest of the capitalists or owners of the means of production (ruling class).

Critical Political Economy criticises both state owned and private owned media as both are creation of the capitalists therefore are meant to be saving the interests of the rich class as postulated by the German Karl Marx. In studying political power it is imperative to look at multiple factors such as politics, culture and social power.

Macheso was born in Shamva on June 10 1968 and grew up on a farm. He did not go further with his secondary education as he dropped out at form two.

Critical political economy of the media looks at how patterns and processes of ownership relate to the range of discourses. Ownership is an important factor in considering women's representation in the press. Media owners set the agenda of what the audiences are supposed to think and how to think.

On the other hand, Lady Squanda is the founder and Chief Executive Officer of her musical label. She has no band members but she carries out all the work on her own. Though like Macheso she is bound to be affected by the political economy of the day in Zimbabwe. She relies heavily on musical promoters such as Chipaz Promotions, Devine Assignments and Red Rose Entertainment for concerts.

Macheso is the single owner of his band Orchestra Mberikwazvo and a recording studio which is in Chitungwiza at Aquatic Complex. Before opening a small scale music recording studio, Macheso used to co-own a big commercial studio with Tichaona Makahamadze and the stable was called Last Power Studios. Macheso decided to open a studio saying it will be easier for him to record his music using his studio. He was arguing that some of the studios he used to record with such as Gramma Records were charging exorbitant prices and were failing to market and distribute his music effectively. Apart from this, Macheso argues that these studios such as Gramma Records used to tie knots on him, limiting his creativity

through what is known as gate-keeping. Macheso was not allowed to record unmarketable music which include what they call dirty message such as 'Zunza Mukaka' despite the fact that his fans loves that.

Scholars say media ownership and control in most of the developing countries are embedded in economic-politics and this has an effect on the content that the audiences get from the media. Critical political economy of the media looks at how the patterns and processes of ownership relate to the range of discourses. (Golding and Murdock in Curran and Gurevitch (2000)).

Political economy of the media is interested in seeing how the making and taking of meaning is shaped at every level by the structured asymmetries in social relations. These range from the way lyrics are crafted and structured by an artiste anchoring on the prevailing relations between him/her and their publics that is fans, producers and recording companies such as Gramma Records. Political economy of the media is especially interested in the ways that communicative activity is structured by the unequal distribution of material and symbolic resources. (Golding and Murdock in Curran and Gurevitch (2000:73)).

Fourie (2007, 130) critical political economy focuses on the media's ideological impact on the masses that is institutions such as the media, the church, and educational institutions. These have been seen to manipulate the masses to either consciously or unconsciously accept the manner in which they perceive the world, which is the capitalist ideology. The church uses God as the Supreme Being who should not be questioned or disrespected. The commandments are the equivalent to the laws in society in that violation of what is demanded is punishable. Same applies with the school set up. These institutions assist in making people content and not rise up and rebel against authority. The media plays the part of normalizing the demands of these institutions. Political economy can be also understood in terms of how media affect the audiences politically, culturally and socially.

Golding and Murdock in Gurevitch (2000) define political economy as looking at sets of social relations and the play of power. Critical political economy is understood as a form of analysis that attacks the status quo in that it tries to understand why the free market has not led to total plurality. Another dimension that is taken by critical political economy is that it analyses why and how power is centralized in society. The nature of representation in democratic politics is an old subject of debate that dates back to the eighteenth century. At stake is whether election to office implies a responsibility to represent the opinions of a

constituency or party, or whether it authorizes the representative to act independently or in accordance with the more general public interest.

Political economy revolves on the interplay between the symbolic and economic dimensions of public communications. It sets out to show how different ways of financing and organising cultural production have traceable consequences for the range of discourses and representations in the public domain and for audiences' access to them according to Curran and Gurevitch. Critical political economy starts with sets of social relations and the play of power. It is interested in seeing how the making and taking of meaning is shaped at every level by the structured asymmetries in social relations. Critical political economy argues that under capitalism inequalities become more visible. In this case, Macheso is forced to compose certain lyrics by the politics of the society. Macheso's band Orchestra Mberikwazvo has 30 members including dancers, backing vocalists, guitarists and those in management. As a result in order to sustain this number in terms of survival, Macheso tries all his level best to please some sections of the society including musical promoters, fans, bar proprietors and corporate world. While trying to sustain this working relationship with his publics, Macheso tend to be compromised in the manner he composes his music. As a result this will also affect his representation of both men and women in the society through his music.

Critical political economy is in tandem with regards to the media serving particular interests. Murdock and Golding (1977) employed the Marxist view of ideology for a political economy approach in attempting to analyse the operations of the mass media. They argue that Marxist statement in the Germany ideology entails three empirical propositions which found as satisfactorily validated. They alluded that the production and distribution of ideas is concentrated in the hands of the capitalist owners of the means of production. Therefore their ideas receive much greater prominence and hence dominate the thoughts of subordinate groups; and that therefore this ideology domination serves to maintain the prevailing system of class and exploits of subordinate classes (Curran and Gurevich).

Research into popular culture (music) shows that political economy and culture are usually divided into specific categories that is the role of the majors (major record companies, independent labels, marketing and publishing) (Wale, 1972 and Stratton, 1983), the making and cultivation of popular stars (Frith, 1997 and Longhurst, 1995), technological inroads into music recording and production techniques (Negus, 1993 and Frith 1992), counter-culture, political subversion and the general politics of musicians (punk movements, rock concert

benefits and political defiance) (Mabey, 1969, Frith 1986 and Jones, 2000); and independent musical identity in emerging scenes such as Techno dance music and raves (the drug culture and dance parties) (Thornton, 1995 and Poschardt, 1998).

Attali explains 'when observed from the outside, the music business appears as an ordinary consumer industry, yet it is a strange industry on the borderline between the most sophisticated marketing and the most unpredictable of cottage industries' (1985, 102-103). However, by identifying, controlling and organising the key players in the industry, the majors attempt to organise music as a product more effectively in a bid to minimise unpredictability.

On a macro-level, the 'industrialization of music' is organised mainly by majors, labels (entities - often subsidiaries or licensees of the majors), and 'Indies' that is independent labels. The first two entities are inextricably linked, therefore on a global scale the multinational majors control most of the industry. These transnational few are responsible for 90% of the US music market (by far the largest market); and between 70-80% of the world-wide music market (Brown 1997, 80).

In 2004 the oligopolistic or the 'exclusive club' consisted of conglomerations including Vivendi (Universal), Sony Corporation (Sony), Thorn-EMI (EMI-Virgin after demerger in 1996), and Bertelsmann Group (BMG). However, only an independent major now exists and that is Warner (after the Time Warner Group sold it to an independent consortium in 2003 (on condition)). Together, these five form the core of the industry which constitutes nothing more than a highly concentrated, vertically and horizontally integrated business.

Throughout the past 100 years, the industry has come to be characterised by three major factors and that is heavy concentration, organisational integration and acceptance of specific technology. Upon acquisition and consolidation, the majors enjoy success primarily because their respective internal structures are integrated successfully.

Generally speaking, the industry is relatively homogenized on a global scale in order to maintain the above status quo. This concentration of power is quite extraordinary considering the sales (and related publishing) component of the industry is probably worth in excess of \$US42 billion world-wide (excluding live concert revenue and related merchandising) (based on a statistical review of the trade publication Music and Copyright for the year 2003). Overall, however, it is difficult to determine exact figures because accounting methodologies

are inconsistent throughout the industry and a great deal of questionable royalty calculation methods exist (Kretschmer, Klimis and Wallis, 1999). Suffice to say, the music industry is big business; characterized typically by the representation of a few major players.

Pop music commodification is a unique business in that one creator cannot be substituted by another, and it is the intellectual property component in the product that makes music production so multifaceted. Indeed recently a merger between Sony and BMG was provisionally sanctioned by the European Union.

If the regulatory authority in the United States sanctions a similar prospective merger, then only four major players will essentially dominate the global industry.

When these creators have their music released they create a ‘temporary monopoly’ during their careers (that is, there is only one Madonna or Michael Jackson, but there are various styles of pop). For this reason, labels are created to ‘trade mark’ or brand a specific creator or specific genre. Each label possesses its own unique products, and two companies cannot share the reproduction of the same product. Creators may leave one label and go to another, but a great amount of energy is spent in terms of marketing practices to ensure that the industry does not suffer from weak product differentiation. In this regard, competition amongst the majors is fierce in terms of signing the next ‘big thing’. But a statistical analysis of any chart compilation reveals successful signings are relatively rare, and in reality ‘song lotto’ does not pay off (see especially Billboard’s charts).

It is important to further distinguish musical product diversification in terms of a) its real or tangible form (material), and b) its intangible or proprietary form (copyright). As for the former, it is evident that music’s material form changes subject to each successive wave of format development. These formats are typically designed by the manufacturing arms of the majors. It is for this reason comprehensive vertical integration in a major record company consists of downward or “downstream” integration whereby the company includes the following stages in the production of pop music: a) offer the creator a recording contract (the best result would be to secure assignment of as much copyright as possible), b) offer the creator an in-house recording studio in order to record the master, c) use its pressing plant to press (manufacture) the CDs, and d) distribute the finished product to the retail outlets.

Copyright remains constant throughout this process, and it is the copyright control that permits the majors to reorganise the musical product in successive waves of format

developments. Copyright should be regarded as the nexus between the industry's vertical and horizontal organisation. It is argued the industry is particularly unique in that it is also heavily horizontally or 'laterally' organised in a bid to stay in tune with cultural developments so it can capture, exploit or even create popular socio-musical movements. For example one purpose of horizontal organisation is to sign as many influential artists and/or composers in order to control as much intellectual property (IP) (including back catalogues) as possible. This is why the modern industry is traditionally a highly integrated and complex business that centres on sophisticated management and appropriation of intellectual property (namely copyright) for repeated exploitation for decades after its initial acquisition. GraftonGreen (quoted in Fleming 2000) correctly points out 'After all if you can't secure copyright you can't secure revenue, without which there will be no possibilities for reinvestment in the industry' (2000, 33). This is why the majors usually insist this intangible property be assigned from music creators or Indies. It is for this reason music publishing is an essential element in the process of horizontal music integration.

In the light of the above macrocosmic environment, this research explores both the tangible and intangible interaction between output and input. As creators and entities are involved in a mutualistic or symbiotic relationship in order to form an exploitable product, these parties invariably align themselves with one another in order to get the product to the consumer. As producers, both parties rely on distinct technologies to perform their respective obligations.

Historically, in terms of technological access and use, the delineation between these two groups has been well defined: the former relied on technologies associated with music creation whilst the latter depended on improved technologies associated with music reproduction and distribution (exploitation). Furthermore, consumers have also been traditionally separated from the production process (Longhurst, 1995).

Though there are volumes of work or researches done previously by different scholars which talks about the political economy of the media. My research seeks to explore the relationship between politics and the musical band of Macheso and Lady Squanda.

4.3 Music industry as culture industry

The music business is commonly referred to in the literature and in public policy as one of the 'cultural industries' or 'culture industries'. These are usually described as those industries

that create, produce and distribute goods and services copyright as a primary means of control over the economic functions of those industries. In one sense, to study the music business as a culture industry is little different to the study of the music business in terms of its political economy, but the critical focus as well as the key thinkers and core texts tend to have some popular culture creates a single marketplace in which the most popular works succeed, regardless of their 'artistic merit' or 'cultural worth' (both entirely problematic terms that require some unpacking when working in this area of critical theory).

Adorno and Horkheimer suggest that the vast majority of this standardized fare is owned and controlled by a very small number of major corporations that claim to serve consumer needs by supplying what audiences want – and that point to the popularity of their successes as evidence that they are serving this need. However, by both creating and meeting demand for standardized products, the culture industries are described as manipulating the public, so that the identities and individual tastes of consumers are minimized. In this way, the music business can perpetuate the 'star' system that, as noted earlier, producing more copies of fewer and fewer items.

CHAPTER FIVE

Data presentation and analysis

This chapter seeks to present the finding gathered by the study and also tries to explain the possible reasons why artistes end up portraying men and women like that.

Enemies of women are women

This study found out that women are portrayed as their worst enemies. The old cliché in Sona which says *mhandu yemukadzi mukadzi* is confirmed in the discourses of some of Macheso's songs.

In the song *Shedia* by Macheso which is on the album *Vakiridzo* released in 2000, the musician painted a picture that women's problems are not caused by men but by other women. The song revolves around the sour relationship between two women— mother-in-law and her daughter-in-law called Shedia. The two women are fighting to have a total control over a man who is a husband to Shedia and a son to Shedia's mother-in-law. The presence of Shedia leaves her mother-in-law feeling uncomfortable which led her to ill-treats her daughter-in-law— Shedia.

Ndakambobvunza vatete amai Jonah, (I once consulted my auntie— John's mother

Kuti amai vanondidairireiko ini (Over the way my mother-in-law is treating me)

Zvikanzi iwe muroora wotoshinga (And she 'auntie' advised me to brave it)

Tsungu moyo zvinowanikwa muhupenyu umu (Do not worry as such is life).

On the other hand, Shedia's mother-in-law is heard blaming her son's irresponsibility on Shedia, his wife.

Mwana wangu zvaaindiitira kare hapachina(My son has stopped doing what he used to (spoiling me)

Hazvisi izvo zvaave kuita makore ano (He has changed)

Kuda ndiwe wava kumudziva-dziva (Maybe you are the one stopping him).

In the song *Shedia*, Shedia revealed that she was encouraged to stomach all her mother-in-law's ill-treatment by her aunt instead of solving the problems. The song revealed that women are not able to solve their own problems but rather, continue to protect a system that

imprisons them. In traditional African society, an aunt is a person who is expected to solve family problems but here, the women are portrayed as failing to deal or to end their own problems. One can argue that Macheso was trying to expose the reasons why nasty relationship that has since existed between mothers-in-law and their daughters-in-law is far from ending because women themselves are not problem solvers.

Vamwene (mother-in-law) is portrayed as simply blaming her daughter-in-law for the wrongdoings or weaknesses of her son. To illustrate this, there are some lyrics in the songs such as *mwana wangu zvaainditira kare hapachina, hazvisi izvo zvaave kuita makore ano, kuda ndiwe wava kumudziva dziva* (my son has stopped what he used to do; maybe it is you who is stopping him). She failed to rebuke her son maybe because he is a male. Women were also portrayed negatively in this song as they cannot engage a round table meeting to discuss their issues openly. Here the mother-in-law simply ill-treats Shedia for no apparent reason and her argument was not factual as it was not discussed.

Women gossipers a lot

The study found out that women are gossipers and they are not able to keep secrets. In the song *Madhau* on the album *Zvido Zvenyu Kunyanya* released in 2003 by Macheso framed women as gossipers and lacking the ability to keep a secret. In the song, Macheso used the female name Madhau in representing women. Macheso regrets sharing a secret with her and confiding in her because Madhau failed to keep that information as classified (secret) but instead, she took delight in spreading the message that was meant to be a secret. Madhau's failure to keep a secret is attributed to the collapse of an affair between a man known as Para and his fiancée Nancy.

Anga aripo muvimbiki wandaivimba naye mufunge mhai(There is a person I used to confide in)

Dzimwe dzenyaya ndaitokurukura naye mufunge mhai (I used to share some secrets with her)

Kusaziva kuti ndatomupa mavambo ho-woooo (Not knowing that she will betray me)

Uyu neyu anoti Para handichavimba naye (Everyone has lost respect and trust with Para)

Para achiti Nancy haachavimbika (Para is also accusing Nancy of infidelity)

Ndiye munyengeri Madhau uyu (Madhau is a betrayer)

Hepo pamutonga iye onyara (She needs to be shamed).

One can argue that Macheso deliberately used a female name Madhau in this song to put across his message of infidelity and gossiping because in a patriarchal society such as Zimbabwe, men are generally viewed as not gossipers but people who can keep a secret. Women are stereotyped as such. Macheso framed Madhau as a relations-wrecker who played a crucial role in the collapse of Para and Nancy's love affair.

Both men and women perpetrate violence

This study found out that both men and women perpetrates violence in the society. Macheso's song *Macharangwanda* revolves on a man who perpetrates sexual violence on a woman. *Macharangwanda* is the name of a man who impregnates a lady but refused to marry or compensate the girl for the torture and damage caused. In return the woman got her solace in the religion that is God. Lady Squanda on the other hand preaches volumes of violence perpetrated on men by women. On the song *Ten Note* and *Sadza Rangu* Lady Squanda preaches violence against men. On *Sadza Rangu*, Lady Squanda In the song Lady Squanda preaches volumes of violence perpetrated by a woman after she arrived home late from the club and found that her portion of sadza (thick porridge) had been allocated to a visitor. The violent woman fumes and confessed that she had drunk and being influenced by a drug called mbanje. In this case Lady Squanda portrays women as equally violent as men. The woman in the song demanded her portion of sadza and she was expecting to be served.

Macharangwanda song by Alick Macheso:

Varume munorwadzisa, (Men are a pain)

Hazvichina hazvo mhosva wazviita muchenjiri, (You have wronged me but no problem as you are clever)

Mwari ngaave newe God be with you).”— *Macharangwanda* by Macheso.

Here, a lady voice is heard complaining about men's violence perpetrated against her but she has no solution to end or avoid this in future. Her panacea is only coming in form of religion where she gets comfort in God's hands. The phrase Mwari Ngaave Newe (God be with you) can be loosely interpreted to mean that she has forgave him as she left the case in God's hands. Critical analysis of these statements from this lady in the song revealed that she was tormented to the bone by her boyfriend (man).

In contrary, Lady Squanda also painted that women are equally perpetrators of violence. In the song Ten Note a lady is portrayed bragging about perpetrating violence on men.

Ndakamurova 10 note akabuda misodzi, (I conned him)

Akambodzungaira kusvika pakushaya road, (to the extent that he became confused)

Pamusoro pazvo ndikamuvhara...

Ndakaona kuti haana kungwara itsaga (I also noticed that he was dull).”— Lady Squanda, *Ten Note*

The song frames men as powerless, stupid and dull. In the traditional African society, men are portrayed as strong people who cannot easily shed off their tears but here the artiste says “ndakamurova ten note akabuda misodzi” (I conned him and he cried). Shedding tears is a sign that one is deeply in pain and in this case it was a man.

Violence comes in different forms, on the other hand this study noted that women are framed as radically violent and drug abusers as illustrated by Lady Squanda’s song Sadza Rangu with the following lyrics.

Sadza Rangu by Lady Squanda

Kuti zvityise ndatotenga bhodhoro rebronco(I have ordered alcohol of preparation of the war)

Ndikaunganidza zana rematombo (I am equipped with stones)

Two maplastics akazara nedhobho (I have two sachets of marijuana)

Nhasi ndopika ini pachatomuka hondo (Today I am waging a war)

Ndoda kunyatsotanga ndabhema mogo (So I will start by smoking)

Mhuri yose pfugamai— (The entire family is in trouble with me)

Here, women are framed as people who deliberately perpetuate violence as the lady in this song boasted of hoarding drugs in preparation of a domestic violence. The study also notes that women are strong enough to the extent of throwing stones in order to attack people. Traditionally women were viewed as meek and humble. Contextually, Lady Squanda is dancehall artiste and the genre is associated with violence. The study shows that in modern society women are as equally as strong and violent as their male counterparts. When Lady Squanda says “mhuri yose pfugamai” meaning everyone in the family should kneel down

before me shows that women are also now in control of the situation and they can impose their wills violently as men used to do in the past.

My findings on women as equally perpetrators of violence are in agreement with Watkins (2002) who postulates that even though in a patriarchal society boys are taught that their value would be determined by their will to do violence (albeit in appropriate settings). “Boys are taught that for a boy, enjoying violence was a good thing (albeit in appropriate settings).” Watkins (2002) further argues that in reality violence behaviour is not only limited to boys as the African culture dictates but also to girls. As shown by my findings, Lady Squanda frames women as equally violent as men in the song Ten Note.

In these songs Lady Squanda portrays women as again equally violent to the extent of perpetrating violence to their male counterparts. Lady Squanda in her music women can perform all gendered roles as equally as men. In this case the concept of gender came into light as just a social construction not natural. Watkins (2000) further states that “my brother was taught that it was his role to be served; to provide; to be strong; to think, strategize, and plan; and to refuse to care-take or nurture others. I was taught that it was not proper for a female to be violent, that it was “unnatural.” Scholars have defined patriarchy as a political-social system that insists that males are inherently dominating, superior to everything and everyone deemed weak, especially females, and endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence.

5.4 Culture (religion) as a form of oppression on women

The study found out that culture can be a form of oppression on women. In the song Baba Mukuru Lady Squanda refused advances of her brother-in-law to fondle her in a cultural act known as chiramu. In chiramu men are allowed by discourse (culture) to fondle or sexually interact or play with his wife’s sisters. Lady Squanda frames women as aggressive people and strong people who can fight against traditional cultures which abuses them in general such as religion and chiramu. In the song Baba Mukuru, Lady Squanda was speaking against the culture of chiramu and was rebuking her brother-in-law who was interested in the act. She revealed that the culture was not good at all but only meant to sexually harass women and pleases men. She further threatens to expose and report the brother-in-law to law enforcers. In the song, the man was equated to a dog on heat. In another song of Lady Squanda called Madzibaba, the musician exposed sexual harassment or abuse which comes in form of

religion in this case Christianity. In the song, Lady Squanda mocks and ridiculed the so called madzibaba (man-of-God) as fake and witch.

Baba mukuru matambiro enyu ndati maya, (Brother-in-law I am not interested in this type of play.
Chiramu chacho chanyanya... Sembwa iri paheat vonditevera...You are behaving like a dog on heat,
Mukaramba makadaro ndomhan'ara. I will report you if you insists).”

On another song called Madzibaba, Lady Squanda literally attacks religion (Christianity).

Madzibaba vakati Holy Ghost Fire, (And the man-of-God calls the Holy Ghost Fire
Mwari baba komboreerai Lady Squanda Fire, God, please have mercy on Lady Squanda
Mwana uyu ano-needa imimi fire, As she seriously needs your deliverance
Kana musipo upenyu hwake haumbofaya. Her life is empty without your help
Vakazondibata zamo rangu He (man-of-God) tried to fondle my breast in the process
Vakati zamo iroro rine chironda chisingaperi, (Claiming that there is a spiritual problem with my breasts)
Ndakambofunga kunoreva kuna Chihuri (I contemplated reporting the abuse to the police)
Ndikati madzibaba imi muri muroyi. (And I called (labelling) him a witch)
Handidzokere futi. (I will never consult the so-called man-of-God again)

My findings that culture can be a form of oppression on women are in agreement with Watkins (2000) assertion that culture is one of the effective institutions that perpetrate the oppression of women and at the same time that upholding values of patriarchy system. “At church they had learned that God created man to rule the world and everything in it and that it was the work of women to help men perform these tasks, to obey, and to always assume a subordinate role in relation to a powerful man. They were taught that God was male. These teachings were reinforced in every institution they encountered-- schools, courthouses, clubs, sports arenas, as well as churches. Embracing patriarchal thinking, like everyone else around them, they taught it to their children because it seemed like a “natural” way to organize life,” she argues.

Most of women oppression comes in form of culture and in Africa, Zimbabwe specifically; there is a culture of chiramu where a man is allowed to fondle his wife’s siblings. Watkins

(2000) states that “the point of such violence is usually to reinforce a dominator model, in which the authority figure is deemed ruler over those without power and given the right to maintain that rule through practices of subjugation, subordination, and submission. Lady Squanda challenges this practice of chiramu in the song Baba Mukuru. The study shows that Lady Squanda is one of the female artistes who sing against male dominance (patriarchal system in the society).

5.3 Women being condemned to silence

The study found out that women are condemned to silence in the society. They are encouraged to remain quiet despite encountering hardships or criticism in life. Macheso in his song Tafadzwa on the album *Zvinoda Kutendwa* released in 2010 encouraged women to remain silent or not to voice or question some of the systems in the society.

Tafadzwa nyarara unyararise, (Tafadzwa remain silent, they can poke you but remain silent)

Denga rinoziva iro (God knows all your problems)

Vangaite zvavanoda asi ramba wakanyarara, (Whatever they do, remain quiet)

Chero uchiona uchiziva denga rine nyasha. (As long as you know that God is there and has mercy).

Taridza ushingi mukurarama kwako, (Show braveness in life)

Uenderere mberi nehupenyu hwako kusvika wasvika-wo. (Demonstrate strength in life and remain focused till the end).

This finding is in agreement with Watkins (2000) assertion that that women were taught not to argue how patriarchal system operates in the homes, religion or so but to simply accept. It is un-womanish to quarrel with men in a patriarchal system as Watkins (2000) postulates hence the song Tafadzwa encouraged women to remain silent despite the fact that she was feeling the ‘heat’ from the society.

In this case Macheso was perpetrating patriarchal system through encouraging a woman called Tafadzwa not to quarrel with the system but to simply remain silent (submitting to the system) and get their solace in God (religion aspect). In society, women are encouraged to develop (beauty, sexiness, passivity, and powerlessness) in order to meet cultural ideals of

femininity (Faludi; 1991). In other words Macheso framed women as people who should not voice and retaliate in society but should suffer in silence. In this regard, I have found out that Macheso is perpetrating the ideologies of patriarchy society through music.

Watkins states that a great majority of individuals enforce an unspoken rule in the culture as a whole that demands we keep the secrets of patriarchy, thereby protecting the rule of the father (patriarchy). “This rule of silence is upheld when the culture refuses everyone easy access even to the word “patriarchy.” Most children do not learn what to call this system of institutionalized gender roles, so rarely do we name it in everyday speech. This silence promotes denial. And how can we organize to challenge and change a system that cannot be named?” she argues.

Women as victims, sex objects and dependent on men for survival

The study found out that women are portrayed or framed as sex objects in the music of Macheso. The song Chimoko Changu (My lady) on the album Zvinoda Kutendwa tells a man heaping praises on a woman. The praises were only on the lady’s facial looks and hairstyle. The song praises a woman with cheek dimples, dreadlocks and artificial hair (weave). The singer went on to show that he is committed to love the girl on basis of those looks displayed by the lady.

Chimoko changu icho (There is my girlfriend)

Chine tukomba mumatama.... Chine-wig mumusoro, (Spotting an artificial hair and dimples on her cheeks)

On another song from Macheso entitled Monalissa found on the album Zvakanaka Zvakadaro, Macheso describes Monalissa’s character as good and irresistible that everyone (men) in the society desires to have or ‘own’ a woman of such a calibre. Macheso used the Shona phrase ‘zvakanaka zvakadaro’ in reference to bride Monalissa, the phrase can be loosely translated to mean ‘good things’ and here a woman is equated to a good thing. By and large women were taken as things (thingitizing, itemizing and objectifying women), second class citizens and not worth compared to human that is men. Macheso went on to classify men alone as ‘human’.... “zvinodiwa nemunhu wese” (things that loved by every man).

Macheso's use of Shona phrase *zvakanaka zvakadaro* in reference to women show that he believes that women are not humans but "things" that men desire most.

Zvakanaka zvakadaro (As good as that,

Zvinodiwa nemunhu (men) wese. (It is every man's desire to have that).

The findings are in agreement with Faludi (1991) who asserts that "the very qualities women are encouraged to develop (beauty, sexiness, passivity, and powerlessness) in order to meet cultural ideals of femininity contribute to their victimization. In this case most men will be preying on a beautiful lady. Also, the qualities that men are urged to exemplify (aggressiveness, dominance, sexuality, and strength) are identical to those linked to abuse of women." Freud (1977) states that women used to be regarded as not humans as in the song *Monalissa*.

Basow (1992) says most of the women who make news in the media are as a result of their association with prominent males. Silverstein (1986) states that advertising in the media including music communicate the message that women are sexual objects. Robinson, Saint-Jean and Rioux (1991) states that when women are represented, communicators centred their focus mainly on their looks including dress code, despite big projects they are working on, they are reduced to the way they look.

Men tend to force women into sexual activities or applying physical abuse to them. Similarly, others (Cowan, Lee, Levy, and Snyder, 1988; Cowan and O'Brien, 1990) have concluded that men dominance and sexual exploitation of women are topical themes in the media as shown by the findings of the study.

Media images of women as sex objects, devoted homemakers, and mothers buttress the very once again my findings. However, women's role in the home and men's role outside of it are reinforced by newspapers, music and news programming.

In an interview with Macheso he said:

"Artistes are not there to disturb the set-up of the society but to keep on respecting norms, values and the expectations of that particular community. A musician is just a social commentator therefore most of my lyrics are in line with our culture. I heard some critics say some of our lyrics are gender sensitive, I cannot refute that as that is

the way they interpret those songs. My role as a musician is just to compose and it is not surprising that the song will be end up having thousands of different meanings or interpretations. Chedu kubvonga chete (Our core business to make music.”

Women are portrayed in the media alternatively either as decorative objects, who must attract a man to be valuable, or as victims of men’s sexual impulses as revealed in the song Chimoko Changu by Macheso. Either way, women are defined by their bodies and how men treat them as stated by Faludi (1991).

5.5 Men have authority and women are incompetent

This study found out that women are framed as always depending on men for survival. In Macheso’s song Kusekana Kwanakamba on the album Simbaradzo released in 2001 tells a story of a man rebuking other men who were ridiculing his wife because she was ugly. The ‘owner’ of the wife stated that it is not everyone’s business to ridicule others unless they are the once who take care of them. In this case women were framed as depended on men for survival. Apart from this Macheso there are no female band members in Macheso’s band— Orchestra Mberikwazvo— and in an interview with the researcher Macheso confirmed that women are incompetent, they are not as strong as men to spent the entire night performing on stage.

Iwe zvaunoseka mukadzi wangu uyu, (You are mocking my wife because she is ugly,

Zvawaona kushata kwake mukadzi wangu uyu, (You are mocking my wife because she is ugly,

Zvakurwadza papi usiwe unomuposha (But it is not your business to do so as you are not the one who takes care of her).

This finding is in line with the assertion of Modleski (1982) that media including music portrays men as competent authorities in whatever they do while women as the opposite (Modleski, 1982).

This division of labour in Macheso’s group confirms the position that Macheso stereotypes women as of weaker sex while men as strong and competent enough to play throughout the night on concerts. The fact that there are no female band members in the Macheso’s group it is a clear indication that women are not well represented in the Macheso’s music. Luebke (1989) postulates that media tend to overstress men’s independent activities and, in fact, define news almost entirely as stories about and by men.

The few stories about women which came out of the media (music) tends to focus on their roles as wives, mothers, homemakers and to a lesser extend about their achievements and professional activities mainly their marriages, family life, and other aspects of women's traditional role as stated by Foreit et al., (1980).

Discussion on findings

5.1 Stereotypical Presentation of Women in songs

Lippman (1922) first coined the term stereotype to explain the media's misleading and manipulated representation of the world; he rejects the view that the media deliberately distort what is happening. His argument was stereotypes are necessary to make sense of our environment and social relationships. However certain stereotypes go over board and end up distorting reality completely.

Perkins (1979) identified five assumptions that surround stereotypes namely; they are not always negative, they are not always about minority groups or the less powerful, they can be held about one's own group, they are not always rigid or unchanging and they are not always false. Narrow and fixed representation of the whole group of people for example women being represented as housewives or sexual objects (Tuchman 1975,1978), is one of the distinct ways of stereotyping that is present in representation.

A stereotype imposes a rigid mould on the subject and encourages repeated 'mechanical' usage, which usually leads to prejudgment. Stereotyping converts the real person into a constructed person - hence the mechanical usage of that person's image whenever needed (McLoud, 1993).

In line with the findings obtained, that women are portrayed in the negative ways including being framed as sex objects and powerless (symbolically annihilation of women) while men as strong and powerful, these results can be generalised to represent what most men thinks or portray women in the society.

Strinati (1992) argues that the problem with feminist perspective is that the mass media should reflect reality of women lives in society, which does not confer the same privileges on women as it does on men. In view of the outcomes of the study, one might be tempted to think that that the portrayal of women in Macheso and Lady Squanda's music is in line to what happens in the society.

However from a political economy point of view, the musicians portray men and women differently because they are influenced to do so by the various factors including personal backgrounds, educational background and their final positions in life. Curran et al (1982) asserts that the economic base of society plays a significant role in determining everything else in the superstructure including social, political and intellectual consciousness. In this regard Macheso was forced to shape his musical lyrics by the base such that they can become marketable. In this regard, women are stereotyped because the majority of them do not own or control the means of production such as recording studios as a result they will continue to be hegemonized.

On other point Zindi (2003) argues that musicians are forced to compose certain lyrics by the nature of the society. He postulates that a number of songs are influenced by the nature of the relationship between men and women, but unfortunately the majority of players in the music industry are men hence women are usually placed in a derisory role in some of these songs.

Of female-headed families and patriarchy

The study has established that children from female headed families tend to disrespect patriarchal system. Lady Squanda grew up in a family headed by a woman, her grandmother in Chitungwiza and as a result most of her songs are littered with radicalism. Lady Squanda lost her mother at a tender age (while she was only five years old) after her father had abandoned her through refusing to look after her and this makes me strongly believe that her personal background has played a big role in influencing her lyrics. Songs such as Ten Note, Sadza Rangu and Baba Mukuru among others portray her as opposing the patriarchy system.

This finding is in disagreement with Wood (1994) assertions that society assume that men are the sole teachers of patriarchal thinking. However the scholar argues that this is not very true considering that many female-headed households endorse and promote patriarchal thinking with far greater passion than two-parent households.

Educational backgrounds' influence on artistes

Macheso grew up in Shamva and did not go far with his academic education but dropped in form two. On the other hand Lady Squanda attained her Ordinary levels therefore the difference in the two musicians' academic qualifications can play a role in the way how the two frames men and female in the society.

5.9 Conclusion

The study shows that in most of Macheso's music or songs, women are framed as incompetent, sex objects and always depending on men for survival and life solutions. But a though look at Lady Squanda reveals the opposite as she challenges patriarchy system in most of her music. This can be as a result that Lady Squanda grew in a female-headed family hence she has no full respect with men and their patriarchal system as the family is the first institution to socialise a person in any given society. My research findings can be used to reinforce that women are still being oppressed in the modern society though to some extend female artistes can rise and speak women issues using a woman's voice even though patriarchal structures always kept them under the bondage. It was also noted that relationships between men and women emphasize traditional roles and normalize violence against women.

As patriarchy is characterized by male domination and power, Psychotherapist John Bradshaw states that "patriarchal rules still govern most of the world's religious, school systems, and family systems." Describing the most damaging of these rules, Bradshaw lists "blind obedience—the foundation upon which patriarchy stands; the repression of all emotions except fear; the destruction of individual willpower; and the repression of thinking whenever it departs from the authority figure's way of thinking." Patriarchal thinking shapes the values of our culture. We are socialized into this system, females as well as males. Most of us learned patriarchal attitudes in our family of origin, and they were usually taught to us by our mothers. These attitudes were reinforced in schools and religious institutions.

CHAPTER SIX

Conclusion and recommendations

6.1 Introduction

This chapter concludes the dissertation and makes recommendations to the musicians basing on the findings.

6.2 Concluding remarks

The thrust of this study was to assess how the contemporary musicians Alick Macheso and Lady Squanda portray both men and women in their music. Archival research, discourse analysis, interviews were relied on as methods of data gathering and analysis respectively.

The study was informed by the popular culture theory and gender theory. It established that media in this case music portrays women as victims and sex objects while as men as aggressors. The study of Macheso's music revealed this while as Lady Squanda tries to be fair in her representation of women in her music.

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The two musicians differently portrayed men and women in their music and this can be attributed to a number of factors including different personal backgrounds and educational level among others.

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considering that many female-headed households endorse and promote patriarchal thinking with far greater passion than two-parent households.

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6.3 Recommendations

The study seeks to explore and critic the themes in Macheso and Lady Squanda and how the two musicians frame men and women in their music. In the study I relied heavily on purposive sampling as the sampling technique therefore my study was confined to only 10 songs that is five songs from each artiste. As a result I recommend that further studies not only confined to portrayal of men and women in the eyes of the artistes but to expand to other areas.

I also recommend that further studies should employ more sampling techniques for better and more accurate results.

6.4 Conclusion to the study

Alick Macheso formed his band in 1998 and since then he rose to become a formidable musician not only in Zimbabwe but the entire Southern Africa region at large. His music is among the most selling and well-liked by many people in the country hence it fits well to be studied as popular culture. Likewise, the young generation has demonstrated that they prefer Zimdancehall music as a genre and as a result Lady Squanda is among the top female dancehall artiste in the country. Her music is also regarded as popular culture as it is well favoured by the young generation, in other words it appeals most to the youngsters, and hence it is worth to be studied.

It has been found that women are still stereotyped in most of the songs especially by male musicians. Female artistes such as Lady Squanda are trying hard to challenge patriarchy system and represent women fairly.

While the portrayal of both men and women by the two artists can be argued to be negative, society is the problem as musicians are merely reflecting what they see and hear from the society. Each structural relationship is modelled on a cultural ideal and inculcated into new members of the society as they grow up in the process of socialisation.

Music is a reflection of society's activities, values, and norms, (Adorn 1991). This made the researcher concluding that musicians simply foster and reinforce the commonly held beliefs existing in the society.

In this regard, the researcher also concluded that it is mostly men are usually frames women in their music in negative stereotypes or in bad light. On the other hand female musicians who used to focus on issues such as love, of late they are coming up countering the negative stereotypes of them as portrayed or framed by the majority of men through their music.

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