Music in Electoral Processes in Zimbabwe: A Critical Discourse Analysis

Nyasha Cefas Zimuto* ID
Tutor,
Languages Department,
GacubaTeacher Training College,
Rwanda

Abstract

This research focuses on music and dance in Zimbabwe's electoral processes and how politicians use the linguistic aspect of music to achieve various goals. This is against the backdrop that ruling and opposition parties in Sub-Saharan Africa use music and dance as tools in their campaigning sprees. However, very little attention has been paid to discourse analytical investigations of musical linguistics' use, dance and their emotional effects in various communities. This research consequently attempts to address the area scantly investigated in previous linguistic studies, focusing on such a component of musical discourse as a text with psychological effects. As such, the research adds to the existing literature and knowledge on music, dance and politics in Africa and simultaneously brings to the fore the idea that music and dance are used as an emotional ploy to win votes by the political elites. The pith of the research is the emotions generated by music and dance in the masses and how that works to the advantage or disadvantage of the politicians. The research focuses on the Zimbabwean electoral processes and uses Cucsman and Chief Shumba Hwenje 2023's songs as the case study. The Critical Discourse Analysis Theory is used as the launch pad from which various songs are analysed. Qualitative research is also used to gather and analyse data. Participant observations and interviews are used as the main data-gathering instruments in this research. Thematic analysis was the major data analysis tool. The research concludes that the linguistic aspect of music as a text in Zimbabwe is used to generate certain emotions in the masses that in most cases influence them in the voting process. It has thus been unraveled that in Zimbabwe politicians use emotions like fear to intimidate the masses into voting for them. Consequently, music is a form of discourse text and part of the ideological state apparatus in Zimbabwe.

Keywords: Music and Dance, emotions, electoral processes, campaigns, propaganda, Critical Discourse Analysis.

Introduction

Africa in general and Sub-Saharan Africa in particular has been experiencing political turmoil for the past decades with some African countries such as Gabon, Niger, Sudan and Mali just to name but a few experiencing military coups during the last three years (from 2020 to 2023) with Mali experiencing two coups in nine months. In sub-Saharan Africa, there have been tightly contested elections with the Zimbabwean elections being regarded as shambolic in a way by the Southern Africa Development Community observer mission and all the observer missions which were accredited during these elections. In all this, music and dance have been a critical part of the processes, especially in Zimbabwe. Maganga, Tembo, and Dewah (2016,25) argue that Zimbabwean Music serves as a cultural archive, preserving past experiences for future generations. Vambe (2000) aptly argues that Zimbabwean music especially during times of turmoil is didactical. Thus, from the First Chimurenga liberation struggle up to contemporary society, music and dance have been a vital cog of the Zimbabwean populace. This research accordingly attempts to unravel the role of music and dance as used by politicians on the emotions of the masses. Critical Discourse Analysis (hereafter CDA) which Van Dijk (2003,73) concentrates on how power abuse, supremacy and inequality are fostered in the discursiveness of social and political contexts is used to untangle the emotions associated with various songs in Zimbabwe and how that benefits the politicians. Music as a discourse is purposeful (Vambe 2000,106), especially in Africa where art is not for art's sake (Achebe 1988,16). This emotional effect of music as art is an area that has not been extensively investigated in previous linguistic studies. The study as a result focuses on a component of musical discourse as a text with psychological effects. The crux of the research is on the emotions generated by music and dance in the masses and how that works as a benefit or drawback to politicians. The research focuses on the Zimbabwean electoral processes and uses Cucsman and Chief Shumba Hwenje 2023's songs as the case study.

Music in Electoral Processes

The cognitive part of Human beings reacts in different ways when faced with various scenarios and hence there are six basic emotions in general which include sadness, happiness, fear, disgust, anger and surprise (Piórkowska and Wrobel 2017, 66; Paul 2023, 97). These are in most cases reactions that are involuntary but are triggered by the mind when it has been exposed to a certain environment. Music and dance as art according to Jegede (1993,56) are purposeful and as a result, raise different emotions in human beings. Jegede (ibid) opines that art, in general, is not for art's sake, but rather for life's sake. Thus, music and dance as part of the bigger macrocosm are used to achieve a lot of goals in the contemporary African political context. Power relation battles are fought using music (Tarusarira and Chitando 2017,25) which the current research considers to be an effective political tool in communities that revere music and pay much attention to the messages in songs. Music in Zimbabwe is used to win the masses' support for political votes among others. Achebe (1975,16) quotes Awoonor verbatim, who holds that, *An African artist must be a person who has some kind of conception of the society in which he is living and the way he wants the society to go*. The proposition clearly shows that music in society is created in a way that wittingly directs the listeners to do what the artist would want them to do. Hence the composition of the songs by Cucsman and Hwenje is not misplaced but aims to achieve certain goals by playing emotional cards. Thus, in the light of Awoonor's view, (Achebe 1975,16) also concurs with the idea that good art must give its people direction. They must rely on the gyrocompass, especially for urgent matters. Excuses and art for art's sake are not acceptable in Africa because art embodies life. The election period in Zimbabwe is emotionally charged since there are contemporary contestations which are associated with Western sanctions and poor governance on the part of locals. It is thus vital to look at music created solely for the election period to establish its emotional repercussions and the ultimate end goal of the politicians. Achebe believes that good art has a role to play in ensuring community safety. He argues that art should not just report the reality of things but

should also aim to change it. The changing of society is the pith of this research. It focuses on how the two artists create music that when listened to makes people emotional.

Considering the above propositions about art in Africa, it is startling that there are very few studies that examine the emotional impact of music in Sub-Saharan Africa, particularly concerning election-related music and dance. This research aims to fill this gap by critically exploring the discourse to bring to the fore the emotional effects of music and dance in this context and the purpose of such productions. The research indicates that music is subtly used in politics (Tarusarira and Chitando 2017, 5) by politicians to evoke various emotions in the masses, allowing them to achieve different goals. The two main political parties Zimbabwe African National Union –Patriotic Front (Zanu-Pf) and Citizens Coalition for Change (CCC) accuse each other of being part of foreign handlers. As a result, their affiliates and sympathisers in the music industry use art to share various aspects to direct the masses on what to do in various situations. Jegede (1994, 238) asserts that good African art responds to an Afrocentric framework. According to the writer, art, which includes music, is an essential part of human existence and well-being. Therefore, he believes that good art must address life issues from an Afrocentric perspective, rather than being created for the sake of pleasing the outsiders. Both parties are at pains in trying to prove their Africanisms and this is shown in their continual reference to the liberation struggle and the spirit mediums in their speeches (Vambe 2004,76). The songs also reflect the same and this research untangles the emotions brought about by the continual revocation of the past in a bid to reflect the parties' identity. Thus, music which must serve a purpose and be a vital tool for Africans' ontological existence is scrutinised in a bid to show its effect on the listeners. The political parties prove dominance and power struggles which emerge as lyrics in songs. Muwati (2009, 45) argues that the term "good" is subjective and this applies to music as a creative discipline. The use of the word "good" in any society or context is relative because music does not always serve the interests of all people. It can be

good. It facilitates the entrenchment of oppression and the obnoxious fear of freedom, or good because it stimulates people's consciousness and enhances their ability to be critical and creative, thereby promoting the practice of freedom. This research focuses on the emotional impact of music and how it benefits politicians. In this research, the later understanding of music will be adopted since the study uses CDA to comprehend music. According to this research, anything that is considered good, particularly in the realm of music and dance, should benefit the general population, rather than just individuals or organisations. The emotions created by the music must in a way be positive in communities and hence the research is going to be skewed in favour of developmental emotions. Vambe (2004,180) argues that Zimbabwean political music attempts to generate a local discourse of self-determination in an epoch of globalization and business organisations that, in effect, control the production and distribution of goods. So, this research scrutinises this discourse in line with Ngugi's (1998) belief that art is meant to serve a purpose in the struggles of the people. According to p'Bitek (1986), good art creates mental images that steer people's lives, and it is the product of experienced artists. This is why he titled his essay 'Artist the Ruler'. Ngara (1985,56) believes that art is responsible for the improvement of society. He argues that art is ideological, and therefore, good art should awaken the oppressed and encourage them to challenge any oppressive system for a better and more humane society. Against this backdrop, the research critically analyses music from the above-mentioned two artists to find how they take their roles as rulers and how the emotions generated help the politicians in their duties as national frontrunners.

The research stands guided by the research question, how do music and dance influence the emotions of the masses and the outcomes of the electoral processes in Zimbabwe? Accordingly, it hypothesises that music and dance can be used as effective political tools to sway the voting preferences of the masses in favour of or against certain politicians or parties.

To answer the above research question, the research uses Critical Discourse Analysis (CDA) to examine the lyrics and performances of two popular songs by Cucsman and Hwenje that were released during the 2023 elections in Zimbabwe. The author also conducts interviews and surveys with a sample of voters and politicians to gather their opinions and experiences of the songs and their emotional effects.

The author acknowledges that this study is limited to the Zimbabwean context and the 2023 elections. It does not claim to represent the views and experiences of all Zimbabweans or all African countries. The author also acknowledges the challenges of accessing reliable and valid data and the ethical issues of researching sensitive and controversial topics.

Theorising Music Through Critical Discourse Analysis

Critical Discourse Analysis in essence is a methodology that intends to analyse social phenomena that are complex and require multi-methodical approaches (Van Leeuwen 1995,16). Van Dijk (2003, 98) concurs by asserting that the CDA is a proposition that focuses on how abuse of power, dominance and inequality is practised in the discursiveness of social and political contexts. The research as a result uses both Fairclough's 1995 three-dimensional model of discourse analysis, which involves the analysis of text, discursive practice, and social practice and Van Dijk's 2003 socio-cognitive approach, which focuses on the mental representations and strategies of discourse participants**.** The combination will help the study critically assess the use and impact of words by the musicians in question in their songs. The above components of CDA are vital in this research as it focus on the music and dance that are produced by political affiliates and is lopsided in a manner to produce certain emotions in the masses for political gains. Fairclough (1995, 44) further argues that the purpose of CDA is to methodically unravel the relationship of the victim who in this case are the masses and the oppressor at this juncture the politician. In most cases, the victim is not in control of the

narration which is determined and coached by the politicians. The research thus critically analyses music as text in a bid to find out the intention of its producer, the effect on the audience and the resultant political gains. Thus, CDA is a form of social exercise in which theory is critically applied to analyse misty relationships. Denoting the ideas above, CDA enables critical examination of the related language with power and power struggles which at once reveal the identity of the oppressor. The enablement of the above aspects becomes very relevant in this research as it harangues the use of music in politics. Van Dijk (2003,35) further states that the CDA focuses on how the mental representation of the social group is influenced by the social structure. The argument is of paramount importance in this research because emotions are cognitive productions, and the pith of the research is to unravel such and their effect. This is because there is little scholarly work in music and dance and discourse from the perspective of how it generates emotions in the political realm. Therefore, the research argues that songs can spread ideological beliefs to a broader audience using various semiotic resources such as text, music, and images. It is important to note that the cognitive effect of listening to a song is different from that of reading or listening to a speech. Thus, it is vital to focus on performed music and how it emotionally affects the listeners.

The researcher engaged in participant observations, which allowed for data collection without disrupting the natural environment of the study (Goundar 2012,243). The researcher attended twenty political rallies as a participant where musicians performed live. The qualitative research method was used in this research to explore different songs from both Hwenje and Cucsman and their emotional effects. The two artists were selected using purposive sampling because they were the most popular musicians from the two prominent political sides that is ZANU-PF and CCC. The research utilised the case study approach, following two Zimbabwean musicians throughout the 2023 harmonised election campaign period to examine the emotional impact of politically affiliated musicians on the masses. According to Igwenagu

(2016,10), case studies allow for wide generalizations to be made after an in-depth analysis of a case. Thus, this research could be viewed as representing the larger African emotional effect of political music. The research focused on only two musicians due to time constraints. The research was conducted during the lead-up to the Zimbabwean elections, which took place on August 23rd, 2023. This period is known for political violence in Zimbabwe, making it difficult for the researcher to attend all the rallies featuring various artists. However, two musicians were chosen for their large followings and popularity across political lines. Chief Shumba Hwenje had twenty-five thousand followers on Facebook, while Cucsman had twenty-one thousand followers when the research was carried out. This increased the likelihood of obtaining similar reactions from a larger sample. Focusing on only two musicians allowed for a more detailed and in-depth analysis, which is crucial for case studies. Purposive sampling was also used because it allows the researcher to select participants based on their relevance to the study (Igbokwe 2009,90). The two musicians were as a result selected purposefully based on their ability to provide relevant data. There was also a sample of the audience that was selected from the rally attendees' population during the rallies that were attended by the researcher. The researcher used the random systematic approach (Goundar 2012,243; Igbokwe 2009,90) to select participants during each rally. To begin with, the researcher randomly selected a participant and then proceeded to select every fiftieth participant from the crowd. The population was divided into two groups to ensure gender balance. The researcher attended a total of twenty rallies, with ten from each political party, and interviewed five participants from each gathering. The researcher purposefully selected the ten provincial rallies from each political party. This was done because musicians were mainly invited to these provincial rallies. This means that the researcher was able to interview a total of one hundred participants. The interviews were conducted during lunch hours and after rallies when participants were on their way to their vehicles or walking home. Participants were accordingly numbered numerically

depending on the number of participants whom the researcher had met before them. Thus, there was participant one up to participant one thousand. This was done to protect the identity of the participants. The research methodology involved interviews and participatory observations. The interviews conducted were semi-structured, which enabled the participants to express their opinions in a semi-guided format. This approach was also time efficient as it allowed the participants to share their thoughts while the researcher recorded the conversation for later transcription, thereby avoiding any conflicts of interest. In this study, the researcher utilised thematic analysis to analyse the data. The data was initially divided into various categories, which were then transformed into themes, as suggested by Goundar (2012,240). These themes were then established as the major points of discussion in the research. To present the information, descriptions were used, which were crucial in laying down the findings and discussions. Since this study involves qualitative research, discussions play a crucial role, as some of the aspects cannot be quantified, as pointed out by Kabir (2016). To ensure the accuracy and dependability of the data, the researcher employed various methods such as triangulation, member checking and peer review. Moreover, the researchers took measures to avoid any manipulation of the data by political factors, by informing the participants about the intentions and goals of the research. Additionally, potential security risks and cultural differences that could have affected the data collection were addressed by conducting participant observations. The researcher participated in the rally as one of the attendees, which created a comfortable atmosphere for the participants to openly share their thoughts and opinions.

Findings and Discussion: Music in Electoral Processes in Zimbabwe

Here, the researcher interprets and analyses song lyrics and interview data due to their relevance to the themes generated. According to the research, political songs tend to evoke six basic emotions among societies, and these are sadness, happiness, fear, disgust, anger, and

surprise. Both artists' songs triggered all six emotions in 90% of the sample, indicating that politically charged music has a significant impact on people's emotions. The participants' responses and songs are thus thematically grouped under the corresponding emotions. In the subsequent discussion, the six emotions act as subheadings or themes. Music and dance are purposeful art, and the current research has identified six emotions that were evoked by the functional songs sung by two artists during the 2023 political rallies in Zimbabwe. The emotions unravelled align with the six major human emotions as postulated by Piórkowska and Wrobel (2017, 103) and Paul (2023,15).

Fear Generated by Music in Zimbabwean Electoral Processes

The data gathered point to the idea that fear is one of the most common emotions the participants experience when they listen to certain songs by both Hwenje and Cucsman. Above eighty-one participants which is more than eighty per cent of the total sample attributed their fear to the words in some of the songs, by the two musicians. The researcher interviewed participants after each song and found out that there were two songs from the musicians which have lyrics that induced fear in the listeners. These two songs are *Samatenga Rendition* by Cucsman and *ED More Fire* by Hwenje.

The lyrics from Samatenga Rendition say, *Sei mwari muchitipa nguva yakaoma. Ko hama dzedu dzakatisiya dziripiko (Why do you our Lord make us pass through difficult times. Where is that place that you keep our departed relatives?)*. This song was originally sung by Simon Chimbetu. However, Cucsman sings it in remembrance of those who died because of political violence in Zimbabwe. This song talks about violence and death and how the members of the opposition are allegedly butchered by the ruling party's supporters. The helplessness of the situation results in them turning to a superpower, God for guidance and protection. Participant 23 said, *ndikanzwa song iyi muviri wangu wose unopera simba nekutya. Tichasvika rini*

tichivurawa. Saka mhuri dzedu dzichasara dzichichengetwa nani (Whenever I listen to this song I feel powerless because of fear. Until when will they continue killing us. Who will look after our families when we are dead) Participant 67 concurs when she said, *Ini hangu song iyi inondifungisa my brother who died during 2008 political violence and ndonzwa kutya.* (This song reminds me of my brother who died during the 2008 political violence I am afraid.) The above finding proves that fear is one of the emotions that are generated by songs and dance in the contemporary Zimbabwean political arena. At this juncture, music is used to evoke sorrow and fear in the masses to trigger them into fighting. Cucsman as an African artist who is the ruler (p'Bitek 1986, 34; Ngara 1985, 61) is leading the masses from the front by triggering their memory about the past to map the way forward. History is revisited in a way that evokes fear and thus music as art helps the masses to reflect their current standing in a way that helps them to fight back against oppression. Cucsman uses art to reflect human struggles (Ngugi 1998) in a manner that helps the oppressed to shake off the shackles of oppression and forge the way forward. Gripped with fear the masses have nothing to lose other than their fear if they aim to fight for their emancipation from the continual attack from the ruling elite.

Juxtaposed Cucsman's song *Samatenga Rendition* is the song *ED More Fire* by Hwenje. Part of the lyrics of the song goes; *Musha una mabhunu ndewani tideure* (Whose homestead is known to be a home for the whites so that we kill the owner). The freedom fighters sang this song during the second Chimurenga in Zimbabwe, and it was bent on making sure that the masses do not protect white people and their interests. The discovery of any relationship resulted in death. The same was being evoked by Hwenje when he was singing this song during the rallies. Participant 100 said, *ini hangu this song inondityisa ndosaka ndichiuya kumusangano chero ndisingadi. Ko zvakaitika 2008 zvikadzoka vanhu vakaurawazve vachinzi muri vatengesi (*To me this song breads fear, that is why I attend these rallies even though I do not like the party. What if the 2008 scenario is repeated and people are killed being labelled

sellouts*). Participant 60 added, *mdhara team iri rinotorevesa rinogona kudeura, ndotya hangu* (Brother this team is serious they mean it they may kill, if need be, I am afraid.) Participant 13 concurs when they said, *pandinonzwa song iyi mudumbu munorira nokutya (*When I listen to this song, I feel butterflies in my stomach because of fear*).* The participant indicated that the song triggers fear because of the words used. Thus, the notion that fear is the greatest weapon of dictators. Fear is thus used to make people conform to the status quo. The fear of being labelled as a sellout makes people attend rallies and vote for certain parties in Zimbabwe. The choice of words is not a mistake but a calculated move that is meant to frighten the masses. Songs become the ideological vehicles through which propaganda is channelled to the masses. The findings are in tandem with the analysis by Van Leeuwen (1995,16) and Van Dijk (2003, 98) that abuse of power, dominance and inequality is practised in the discursiveness of social and political contexts through aspects like music. The ruling elite at this juncture ZANU-PF and its members dominate using fear. The fear of being killed makes people vote and support the party. Art is thus functional (Achebe 1975,124) and in Zimbabwe, it is generating emotional make-ups that are favourable to the continual leadership of ZANU-PF. Music thus is used to generate local discourse which is shaping the political landscape in the country (Vambe 2004,99). The song goes on to name people prominent socialites in Zimbabwe like Hopewell Chin'ono who are perceived as sellouts. This is done to intimidate the masses. The naming clearly shows that the ruling party is aware and has the names of individuals who are deemed sellouts hence generating prohibitive fear in the masses not to follow the lot.

Disgust Generated by Music in Zimbabwean Electoral Processes

The findings have brought to the fore the idea that disgust is another emotion that was prevalent in the interview responses. Of the one hundred participants ninety-eight participants which is 98 % of the total sample indicated that they feel disgusted when they listen to certain songs by the two authors in question. During the interviews, four songs were tropical regarding lyrics

that provoke disgust in individuals. These are *ED More Fire and Shera by Hwenje and Chamisa Ibhiza and Register to Vote by Cucsman.* Chamisa Ibhiza by Cucsman states *Nero wadarirei kushungurudza harahwa dzeZANU (*Nero why are you so rude and intolerant that you cause problems for the old ZANU folks*?* When asked about the emotions generated by this song seventy-five per cent of the participants argued that they feel disgusted that they are led by the elderly in a country with a youthful population. Participant number 89 said, *shoko rekuti harahwa rinondisvota. Saka tatadza here kuisa vachiri kuzvihwa.* (The word 'old men' disgusts me. Does it mean we have failed as a country to select a youthful leader?) Thus participants felt disgusted by the words in the song which are meant to provoke the youths into action. The word *harahwa* (old men) is meant to despise ZANU leadership. The artist intentionally converses with the masses in a way that despises the leaders to show them that the power is in the hands of the people who no longer have worries about the future because they are old hence the need to choose new younger leaders. The song Register to Vote has also been named as one song that triggers disgust with ninety-five per cent of the participants concurring. *The song has these words, Uri munhu wakaita sei asingadi kuvhota?* (What kind of a person are you who does not want to vote?) Participant 51 argues, *blaz song iyi inondifungisa kure, munhu asingavhoti anondisvota. (*My brother this song makes me think deeper, a person who does not want to vote disgusts me.*)* Participant 54 coincided*, ndohwa hangu kusvotwa pandohwa nezvevanhu vasingavhoti…toipedza sei nhamo saka. (*I feel disgusted when I hear about people who do not vote… how will we overcome poverty.) The above responses clearly show that when exposed to art that is purposeful the audiences react cognitively and at this point the participants felt disgusted because of the diction which was used by the musician in his song. The choice of words is intentional. It is aimed at provoking the community into forcing their fellows to register and vote. Thus, art is part of the ideological apparatus (Pongweni 1982;24) that is used by politicians to achieve their goal of having more

voters on their side. The song *Shera* by Hwenje has also been labelled by participants as evoking the feeling of disgust. The song talks about the war and the sellouts during the war and how they were treated. Participant 90 reiterated the idea that she felt disgusted by the people who sell out their country. Participant 71 added, *my sister talked about her being disgusted by vatengesi (sellouts) for me they make me spew*. Participant 22 agreed that *the words, Hauna shoko rebudiriro (You are always against the system) in Shera made me disgusted by the behaviour exhibited by the opposition*. The discursiveness of the genre makes the listeners think about the situation at hand thereby triggering the cognitive aspect which makes them feel disgusted. The artist knows the power of words and the fact that music touches the mind and the soul (Fairclough 1995, 66) of individuals prompting different cognitive reactions. Thus the art for life (Jegede 1994,203) by Hwenje generated life-changing experiences in his audiences during the 2023 ZANU-PF rallies. The artist knew what he intended and that was to gunner for support for his party. He did so by playing the emotional card on the unsuspecting masses thereby supporting p'Bitek's (1986,45) argument that artists are opinion leaders who inform and lead the masses in decision-making. ED More Fire by Hwenje was part of the list that was itemised by the participants as arousing disgust in their minds and souls. One of the stanzas has the lyrics *Hakuna musha usina benzi*. (There is no country which has no insane individuals.) Responding to the above lyrics Participant 8 said, *ndorwadziwa nemapenzi atinawo ari kuOpposition. Mashoko a Hwenje anoita ndisvotwe navo*. (I feel pained when I think about my fellow insane opposition supporters. Hwenje's words about them make me feel nauseating). Participant 20 uttered the same sentiments when he said, *Mashoko a*Hwenje *anoita kuti ndifungisise kuti asi mapenzi awa anoda kudii*. (Hwenje's words make me think deeply about the intentions of the insane opposition supporters.) The above propositions in this exegesis without any doubt indicate that music during the 2003 campaigning period in Zimbabwe made the masses feel disgusted with those regarded as sellouts. The emotional play was aimed at

making the masses vote for the musician's party. Music was thus used as a propaganda tool that peddled political manifestos brainwashing the masses into believing the politicians' narratives. These songs were in most cases performed before the main speech by political leaders thereby acting as mind-setting instruments that helped the politicians prepare the masses for the shoving of political philosophies into their unsuspecting minds.

Sadness and Happiness Contrasting Emotions Generated by Music in Zimbabwean Electoral Processes

In the Zimbabwean plateau music and dance are among the commonest occurrences during gatherings. Emanating from the traditional societies music and dance are also present in contemporary society. Whenever they gather Zimbabweans sing and dance (Makina 2013, 68) When they are happy, they sing and dance when they are sad they also sing and dance. Music accompanied by dance was also found during the live performances by both Hwenje and Cucsman. During the researcher's participatory observations at rallies, two songs were typically accompanied by dances. The songs are *Shumba Ngavapinde* by Hwenje and *Ghetto Youth Ambassador* by Cucsman. Depending on one's political stance, these songs evoke mixed emotions. The song *Shumba Ngavapinde* has lyrics which talk about the party president. *Vopinda here? Shumba* ngavapinde (Shall we vote Shumba? Let Shumba be the president). The words are accompanied by *Jiti* traditional instruments and sounds. The researcher observed that whenever this song was performed the crowd would go haywire. They would sing and dance ecstatically along with the musician. When answering an interview question which asked her about the emotion associated with the song Participant 52 has this to say, Iii iyi song inondiitira zvakanaka. Ndinonzwa kupombonoka mumoyo mangu zvokuti ndongokaruka ndotamba nomufaro (This song soothes my soul. I feel happy in my heart such that I end up dancing unconsciously). Participant 99 added, *Mufaro basi basi baba (It brings happiness all the way, my brother)*. The participants indicated that they feel happy whenever they listen to

and dance to this song. Sixty-five per cent of the participants also talked about being happy because the song talks about their leader's achievements as a president. Participant 34 concurred *we are happy for the past years the ruling party has been fulfilling their promises.* The above findings point to the fact that music and dance during elections in Zimbabwe make people happy. They listen to the words as well as dance to boost morale in their camps. Just like during the liberation struggles in Zimbabwe, (Makina 2013,68) music is still being used during contemporary rallies to boost morale in the masses. The instruments are arranged in such a way that they resemble traditional rhythms thereby enabling the masses to get connected to the music in a way evoking the past for present amusement. This skilful mixture of words and beats is deliberate and is done to sway the masses into forgetting about their challenges and focusing on the agenda of the politicians. Thus, art at this juncture is used to sway the masses into oblivion (Pongweni 1982,52) and as a result, believe whatever the politicians say. Art is thus used to generate happiness as an emotion that would lead to hero worship. However, the same song evoked sadness in some. Participant 47 argued, *look at these people my brother, they are dancing and singing but the words in the song are not what is happening on the ground. It makes me sad. Where are we headed as a party if we do not hold our leaders accountable?* The above proposition shows that the song produces mixed feelings. The masses are not one hundred per cent in agreement and as such some question the authenticity of the words in the song. This shows the complexity of the emotional effects of music and dance during electoral processes in Zimbabwe.

Another song that provokes the above two emotions is *Ghetto Youth Ambassador.* Just like *Shumba Ngavapinde* the song has an afro fusion beat. During participatory observation, the researcher saw people dancing to the song. Participant 43 said, *aka kasong kanondifadza aka (*This song makes me happy*).* However, Participant 59 said, *yah beat rinoita kuti ufare tombotamba but ukafungisisa mashoko arimo anobaya moyo unobva wasuwa zvakare (Yeah*

the beat makes you happy and dance but if you listen carefully to the words you became sad because they speak to the heart). The above findings show that the song generates mixed feelings in the audience. These mixed feelings are to the advantage of the political elites (Chinweizu 1987,234) This is because the goal of musicians and politicians is to influence the masses into voting for them. The music and dance genre are manipulated by powerful politicians during elections to influence their followers.

Anger and Surprise Generated by Music in Zimbabwean Electoral Processes

Anger and surprise were also found to be prevalent during the 2023 Zimbabwean harmonised campaigning rallies. The songs *Ghetto Youth Ambassador* by Cucsman and *Mai Welly* by Hwenje were found to be the top in generating these two emotions in the masses. When responding to what they feel when the song *Ghetto Youth Ambassador* is performed on stage Participant 82 said, *I get surprised and angry at the same time. People condone hate speech. Cucsman is saying, ndikamuona ndomupfira (If I see him I will spit on him) and people are busy singing along*. The proposition shows that music is a double-edged sword. To others it might appear good and at the same time bad to others. The participant was very angry because according to her instead of encouraging peace and tranquillity the musician was spreading hate speech. However, the musician's goal might have been to make people abhor those who criticise his political party leader. The same emotions were also found when the researcher asked participants about the emotional effect of the song *Mai Welly*. Participant 10 said *Hwenje is saying kutenderedza vote pana Mnangagwa (voting Mnangagwa as a president and all his ZANU-PF colleagues.) I am surprised. How can I vote for underperformers? Yes, I like the president but the candidate for the council seat has been doing nothing for us.* Participant 31 said*, ini ipapo panonditsamwisa ndofanira kuvhotera wandoda kwete kuudzwa kuti nditenderedze vote (That statement makes me angry how can I be told to vote for someone I do not like I must vote for whomever I like).* Thus, surprise and anger were prevalent during the

interviews. Denoting the findings above, a critical examination of the related language use in the above songs clearly shows the power contestations and power struggles that reveal the identity of the oppressor. The masses are told what to do to maintain the status quo thereby benefiting the oppressor. This section has thus harangued the use of music and dance in Zimbabwean politics. The focus on how the mental representation of the social group is influenced by the social structure (Van Dijk 2003,200) which was the pith of this research managed to untangle the six basic emotions generated by songs from the two musicians and indicated that music and dance as art in Zimbabwe is functional. Music and dance have the power to reveal injustices and accurately reflect society without exaggerating them. However, it can also be used by the oppressors to justify their existence. Music and dance thus have a symbiotic relationship, mutually enriching their creators.

Conclusion

The research was on the analysis of music and dance in the Zimbabwean election processes. The study found that political rally audiences have different emotional reactions when exposed to dance and music. The study revealed that music and dance evoke six major emotions during electoral processes. The six emotions are sadness, happiness, fear, disgust, anger and surprise. The musicians, as artists and producers of music and dance, deliberately craft their art to evoke a range of emotions. Thus, the art is functional and intentional. The research concludes that music's linguistic aspect in Zimbabwe influences voters by generating emotions which make them behave in certain ways. Music in Zimbabwe serves as an ideological state apparatus that the ruling elite employs to elicit emotions such as fear in the masses. These emotions then become a factor that influences the masses to vote for a particular party, not because they genuinely support it, but because of the emotional pull that has been utilised by the elites. The findings suggest that the political and social situation in Zimbabwe is being manipulated by the political elites through various means, including music and dance. This research adds to the

existing literature on music and politics in Zimbabwe by highlighting the role of music in political campaigns, where it is used to influence the emotions of the masses and gain support. Music in this context is considered a form of discourse and part of the ideological state apparatus in Zimbabwe. Although the current research has limitations, as noted above, and it may not be universally applicable in the Global South since it is based on a case study in Zimbabwe however, it might be reasonable for the authorities in the Global South to ensure that member states do not manipulate the masses through music that generates emotions, leading to a skewed election terrain in favour of those in control of mainstream media and has the financial power to influence the music industry and production.

References:

Achebe, Chinua. *Morning yet on Creation Day.* New York: Doubleday, 1975.

Achebe, Chinua. *Hopes and Impediments: Selected Essays*. London: Heinemann, 1988.

Chinweizu, Ibekwe. *The West and The Rest of Us: White Predators, Black Slavers and the African Elite.* Lagos: Pero Press, 1987.

Fairclough, Norman. *Media Discourse*. London: Edward Arnold, 1995.

Goundar, Sam. *Research Methodology and Research Method.* London: LUP, 2012.

Igbokwe, Precious. *Introduction to Research and Research Methodology. Research Methodology and Grant Writing*. Anambra State: Rex Charles and Patrick Ltd, 2009.

Igwenagu, Chinelo. *Fundamentals of Research Methodology and Data Collection*. New York: NY Press, 2016.

Jegede, Joshua. Art for Life's Sake: African Art as a Reflection of an Afrocentric Cosmology, in *The African Aesthetic: Keeper of Traditions*, edited by Kariamu Welsh Asante. London: Praeger Publishers, (1994): 249-255.

Kabir, Sajjad. *Basic Guidelines for Research: An Introductory Approach for All Disciplines.* Dhaka: Book Zone Publication, 2016.

Maganga, Allan, Charles, Tembo, and Peterson Dewah. Singing The Second Chimurenga (War of Liberation): An Afrocentric Elucidation of Simon Chimbetu's Selected Songs. *Oral History Journal of South Africa*. 3. 32. 10.25159/2309-5792 (2016): 331-341.

Makina, Blessing. Images of Women in Shona Songs by Zimbabwean Male Singers. *Muziki: Journal of Music Research in Africa.* 10: 1 (2013): *50-59.*

Muwati, Itai. Interface of History and Fiction: The Zimbabwean Liberation War Novel. *Unpublished Doctoral Thesis. Pretoria: University of South Africa* (2009): https://uir.unisa.ac.za/handle/10500/18686.

Ngara, Emmanuel. *Art and Ideology in the African Novel: A Study of the Influence of Marxism on* African *Writing.* London: Heinemann, 1985.

Ngugi, Wa Thiong'o. *Penpoints, Gunpoints and Dreams: Towards a Critical Theory of the Arts and the State in Africa.* Oxford: Clarendon Press, 1998.

Pongweni, Alec. *Songs that Won the Liberation War*. Harare: The College Press, 1982.

Paul, Smith. *The Democratic Theory and the History of Communications*. New York: EPS, 2020.

Piórkowska, Magda and Wrobel Monika. Basic Emotions. (2017) 10.1007/978-3-319-28099 8_495-1.

Tarusarira, Joram and Chitando Ezra. The Deployment of a 'Sacred Song' in Violence in Zimbabwe: The Case of the Song 'Zimbabwe Ndeye Ropa Ramadzibaba' (Zimbabwe was/is born of the Blood of the Fathers/Ancestors) in Zimbabwean Politics. *Journal for the Study of Religion*, 30 v 1 (2017): 5-25. https://doi.org/10.17159/2413-3027/2017/v30n1a1.

Vambe, Maurice Taonezvi. Versions and Sub-Versions: Trends In Chimurenga Musical Discourses Of Post-Independence Zimbabwe. *African Study Monographs*, 25 No 4 (2024): 167-193.

Vambe, Maurice Taonezvi. Popular Songs and Social Realities in Post-Independence Zimbabwe. *African Studies Review 43*, no. 2 (2000): 73–86. https://doi.org/10.2307/524985.

Van Dijk, Teun. *Communicating racism: Ethnic Prejudice in Thought and Talk*. Newbury: Sage Publications, Inc, 2003.

Van Leeuwen, Norman. Representing Social-Action. *Discourse & Society*, 6(1). (1995): 81-106.