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RESEARCH TOPIC:

ZIMBABWEAN SOCIETAL PERCEPTIONS OF THE DEPICTION OF WOMEN IN MATAVIRE'S TWO LOVE SONGS.

BY

MAKUNGANYA ABRAHAM

R123281N

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SUPERVISOR: Ms. V. B. BUTETE

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Declaration

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Name of student

Abraham Makunganya (R123281N)

Dissertation Title

Zimbabwean societal perceptions of the depiction of women in Matavire's two love songs.

Name of Supervisor

Ms. B.V. Butete

Signature of Supervisor

…………………………………..

Date: ……………………………

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DEDICATIONS

This document is specifically dedicated to my loving wife Hilda, and children whose love, understanding, support and encouragement have been an inspiration through the years. Above all I owe the success of this research to Mr. and Mrs. Reginald Matshiya who financially supported me during the research process.

ABSTRACT

The main purpose of this research was to establish the Zimbabwean societal perceptions of the depiction of women in Matavire's two love songs. The researcher had to interview respondents to get their views on how Paul Matavire's music depict women. A qualitative content analysis was used to gather data. The study showed that women are portrayed in various ways. They are subjected to naming, demeaning words, sexual objectifications and considered weak. It also emerged that while Paul Matvire sang for humour, their love issues raised in his songs were real. He therefore conscientised the society the rough singing real life situations and issues on gender inequality. It emerged that Paul Matavire, as perceived by interviewees, is highlighting the plight of women. Women are however strong and ready to defend their position despite the gender imbalances which militate against them. Patriarchy is blamed for this scenario. The study was guided by the theory of feminism as its analytical mental framework to assess the position of women in society. Finally, the music education and performance in an effort to create co-existentiality among women and men.

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CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

The study investigates the societal perceptions of the depiction of women in popular music composed by the late Paul Matavire. The chapter focuses on the background to the study, the aim and objectives of the research, research questions, and the significance of the study, delimitations and limitations of the study. Key terms are defined in light of the problems associated with the content to be explored.

1.2 BACKGROUND TO THE STUDY

Every society has music that is specific to it hence it is common in every society. Music is a vehicle by which each society articulates its norms, values and needs in an endeavour to solve its problems. Nett (1990) says it is a preservatory of a people's culture. Ntarangwi (1999:27) argues that:

> Musical practice, including the composition of songs and accompanying tunes, rehearsals, performance, recording and consumption ... is a social-cultural affair that is couched in the values, moral structures, aesthetics and other nuances of the attendant culture.

Musical practice is therefore intimately tied to the cultural realities of the society in which it is performed. It is a reflection of what that society thinks, behaves and how its members interrelate. Music is therefore a mirror of the perceptions of that society. A people's culture is reflected in its music. Blacking (2000) in his study of the Venda people of South Africa illustrates that music as a culture is depicted in these people's gender roles and what they value in the functionality of their music (Merriam 1978). Music is a reflection of what transpires in the society. The lyrics of the songs are a vehicle through which each society unveils itself. The lyrical content conveys

what that society perceives as good or bad. Therefore by studying the lyrics of a song one gets to know the philosophy of the originators of the music regarding their social organisations and other aspects of life regarding gender roles, stereotypes, norms and ethics (Ntarangwa 1999). The analysis of Matavire's two songs, *Tanga Wandida and Dhiyabhurosi Nyoka.* by respondents brings to light the Zimbabwean society's perceptions of the depiction of women since he sings a lot about love.

It is against this background that this research study aims to find out societal perceptions of the depiction of women in music composed by the late Paul Matavire. Paul Matavire was a popular composer who sang a lot on women in the Zimbabwean society. The Zimbabwean society is patriarchal in nature and as such men seem to have more priviledges economically(Mawere et al, 2011). Makombe (2004:4) asserts that "Patriarchy describes the dominance of men over women and children in the family and in society". The idea is institutionalized and reinforced through marriage which is one of the ways in which authority over a particular woman is decided.

Women and men perform different tasks or have different gender roles in the home, at work or in the community "according to society's beliefs about what is masculine and what is feminine" (Makombe 2004:7). Women do reproductive work and this mainly takes place in the home setting. Feminine roles include looking after the children, fetching fuel and water, cooking, cleaning, washing and health care. Men tend to hold leadership positions and do tasks that bring money to the home. This therefore makes them carry a lot of respect and authority in a family. Traditionally men are considered heads of families. (Makombe, 2004). However, this has changed as many women single, divorced or widowed also head households. "Gender stereotypes are socially constructed ideas or beliefs about men and women which are not necessarily true but taken as truth by society," (Mawere et al 2011:6). These are passed on from

one generation to another by social institutions like the family, the school, the media, religion and culture (Ibid.). Men are considered a superior sex and this ascription by society is called patriarchy which can also be said to be stereotype. According to

Mugodzwa in Mawere (2011:8) most stereotypes are based on

- Sex (for example males are aggressive while females are affectionate).

- Personality (for example men are cheerful while women are nervous).

- Age (for example young men are rebellious while older women are conservative).

Gleaning from the above citation, it is a stereotype to consider women a weaker sex. Stereotyping projects men as more powerful than women in society. The transcending power and authority from grandfathers, fathers, uncles and brothers in a traditional family set up promotes patriarchy which subjugates women. Meena (1992) in Mawere (2011:5) observes that "even the weakest man has a woman to oppress and exploit." This study seeks to establish the respondents' analysis of the depiction of women in the two songs by Matavire.

Music permeates all social life activities and relationships between men and women in society. It is a gendered social practice hence "the need to look at how men and women experience, practice and consume music in their gendered subjectivities" Ntarangwi (1999:31). Ntarangwi (1999) further asserts that "many African cultures have been able to contain many women in restricted social spaces through relational systems which define them as wives, daughters and mothers." Research studies on such relationships have been carried out in Africa. Ntarangwi (1999:31) quotes Campbell's (1983) work in Kenya on the processes of enculturation and socialisation. The research showed the influence of patriarchy in confining women to domestic chores. In America, Armstrong (2001) conducted a content analysis of rap songs which contained lyrics featuring violence against women including assault, rape and murder. Weitzer

and Kubri (2009) studied the portrayal of women in songs wherederogatory naming and shaming of women was apparent. Women have been perceived differently in different societies.

Ntarangwi (1999) observes that there are many songs that are centred on gender issues. The lyrics reflect the musician's experiences or expectations. At times comments on gender, social behaviour, or advice on a social ill are sung. Music therefore has a functional role in society. It brings out the feelings of the society; their perceptions are brought out by the lyrics of their music. Ntarangwi goes on to say that most of the songs he has had a chance to listen to address mainly the relationship between people, especially women and men. He adds most male musicians mainly sing about their relationships with women based on their experiences, expectations, imaginations and frustrations.

The researcher will therefore explore and systematically analyse the respondents' analysis of the lyrical content of Paul Matavire's songs in an endeavour to investigate how the Zimbabwean society perceives women.

1.3 STATEMENT OF THE PROBLEM

The research study is informed by the theory of feminism. Nature has it that there is no equality between women and men, and ever among men themselves. Perception of women and men should be equal. Of cause, there may be equity among women and men due to the "biological make up of males and females" (Mawere, 2011) However, there is need to give opportunities and recognition of the two sexes. Men should realize and appreciate the need to take women as equals, (Makombe, 2004)

The portrayal of women in popular music is a patriarchal reflection of cultural notions of social space and practice. Women are considered to be minors. Socially and culturally, women and men have tended to assume different roles, duties and identities in their respective societies and therefore often have different needs, aspirations and values (Ntarangwi 1999).

Both women and men are sung about in songs, however, women are sung negatively in certain instances Women grace band performances, provide dance and backing vocals but not taking the lead roles as band managers. But how does society perceive them in the two love songs by Paul Matavire is the question. It is in these songs that societal perceptions on females are depicted. It is against this background that the researcher wants to investigate the way women are depicted in Matavire's popular songs.

1.4 AIM

The study seeks to investigate how society perceives how women are depicted in two songs by Paul Matavire.

1.5 OBJECTIVES

The study seeks to bring out societal perceptions of the depiction of women in two songs by Paul Matavire.

1.6 ASSUMPTIONS

Paul Matavire's love songs *Tanga Wandida* and *Dhiyabhurosi Nyoka* depict women as sex objects and prone to men's sexual advances.

1.7 RESEARCH QUESTIONS

1. How does the society perceive the depiction of women in Matavire's songs *Tanga Wandida* and *Dhiyabhurosi Nyoka*?

2. How does Matavire's popular music depict gender issues between men and women?

3. What role does music play in the strengthening of gender stereotypes and their continuity in society?

1.8 SIGNIFICANCE OF THE STUDY

The research findings contribute to the existing literature on societal perceptions of the depiction of women in popular music. The findings also enhance the appreciation and considerations on gender issues inherent in the songs to the researcher, music scholars, and any other interested parties. Music scholars are going to appreciate the need to redress the gender stereotypes and prejudices against women through music thereby creating a social climate that promotes co-existentiality between men and women, where no sex looks down upon the other.

Music composers will realize the need to use neutral language which does not portray women as inferior to men. Lyrics that demean women will be discouraged and hence music will be used constructively. The study findings will be used for general reading in music and gender studies. Researchers on similar disciplines will find this literature valuable to them.

To those in the media industry, such a research will be of value when they critique music on gender issues. Those in the broadcasting houses will evaluate the suitability of giving airplay to music of such a nature or not.

1.9 DELIMITATIONS

Paul Matavire composed a number of songs but the researcher chose only two namely *Tanga Wandida (Love me first)* and *Dhiyabhurosi Nyoka (The evil snake)* for analysis. The choice by the researcher of one composer and his two songs was done because any attempt to choose many composers and songs would make it difficult for the researcher and the respondents to analyse and come up with a meaningful generalization.

1.10 LIMITATIONS

Bheru (2012:5) argues that "Every study has its own limitations which make it difficult to go smoothly as planned." It was going to be ideal to interview many subjects on the topic but due to logistic and time constraints twelve were selected.

1.11 DEFINITION OF TERMS

Perception

Oxford Secondary School Dictionary (2011:653) "perception is the ability to see, hear or become aware of something, the ability to see or understand something." For the purposes of this research "societal perception has to do with how the respondents in the research will analyse the lyrics of the songs.

Popular Music

Beard and Gloag (2005) define popular music as that music that achieves a sense of popularity or strives to be popular. On the same token, The Free Dictionary online says it is music of general appeal to the mass or the most popular mainstream music of the time. Therefore popular music or song is music that enjoys high patronage.

Gender

Makombe (2004:8) defines gender as a social construct. This means that it is a way of looking at men and women and their behaviour, characteristics, capabilities and responsibilities that has been decided upon by people and not by nature. Mawere et al. (2011:2) say "Gender refers to human traits linked by culture to each sex." Haralambos and Holborn (2004) argue that within a society males are socialized to be masculine and females are taught to be feminine. Therefore gender is the difference that sex makes within a society, guiding how we think, how we interact with others, the social opportunities, roles and prestige allowed males and females (Makombe 2004).

Patriarchy

Makombe (2004:4) says "Patriarchy is the system where men have an advantage over women just because they are men?" Patriarchy is therefore a social system that propagates male superiority, power and control over women as natural. It oppresses, exploits and subordinates women.

Stereotype

According to Mawere et al (2011: put page number)

> Gender stereotypes are socially constructed ideas or beliefs about men and women which are not necessarily true but taken as truth by society. They are maintained, perpetuated and transmitted from generation to generation by social institutions like the family, school, the media, religion and culture.

Stereotypes are thus fixed ideas about how a particular group of people, for example men or women, blacks or whites think and behave.

Feminism

Mawere et al (2011:5) say "Feminism is a social and political movement aimed at defending and expanding the rights of women. It is both a cause and a result of the changing position of women in society." Feminism is therefore an ideology which fights for the women's rights against men's domination over tem.

1.12 CONCLUSION

This chapter laid the foundation of the study by providing the background of the study, statement of the problem, aims and objectives, research questions, significance of the study, delimitations and limitations of the study. Also key terms have been defined to make them user friendly and specific to the content of the research. The following chapter will be based on what other authors in the same study found out.

CHAPTER 2

LITERATURE REVIEW

2.0 INTRODUCTION

The chapter will give a short biography of Paul Matavire. It also serves to review some of the works that have been undertaken relating to this study on women and popular music. It provides relevant citations from various authors and scholars concerning societal perceptions of the depiction of women in popular music at both international and regional level, and in Zimbabwe.

2.1 BIOGRAPHY OF PAUL MATAVIRE

Figure 1: Paul Matavire

The late Paul Matavire was a visually challenged Zimbabwean musician and songwriter born in Maranda, Mwenezi District. He rose to prominence in the 1980's when he joined the Jairos Jiri

Band in Bulawayo. The band was located at the Jairos Jiri Rehabilitation Centre. Matavire was one of Zimbabwe's first musicians to emerge after the country gained independence from British colonial rule in 1980. He died at the age of 44 in 2005 at his farm in Rutenga in Masvingo.

The Jairos Jiri Band represented the disabled musician's society. They were led by Paul Matavire who was a Social Worker and had been left blind by glaucoma as a child. Matavire's lyrics garnered him the name "Doctor Love". His songs were also known for their social commentary. Matavire's music gained popularity due to his humour, the use of rich and deep Shona lyrics, and his willingness to trade on what many regarded as sensitive societal issues such as love, hate and religious concerns. His songs touched on anything from religion to marital issues, but still retaining the humour that made it so ever popular. His song *Dhiyabhorosi Nyoka* not only stirred controversy at its release by his reference to the Biblical Eve and women in general as the root cause of every man's troubles, at the same time acknowledging the pivotal role women play in society. Surprisingly Matavire's music has remained popular even more among the young in Zimbabwe years after his death.

The Jairos Jiri Band grew in popularity during the late 1980's and even toured abroad. Their success was interrupted by Matavire's one year jail incarceration in jail on rape charges. Matavire had his own fair share of controversies. These saw him serving a one year sentence for rape in the 1990's. The band commemorated his 1999 release with the song "Back From College," a song that narrated his experiences in jail. The band composed various songs under Matavire's leadership releasing thirteen (13) albums, the latest being 2003's *Zimbe Moto*.

Matavire was also known for leading a simple life. Semi-retired before his death, Paul balanced music with rearing goats and cattle in Rutenga where he moved after 2000. He was given a farm

by the government. At the time of his death, there were media reports of him having ejected a commercial white farmer and taken over his farm including the livestock during Zimbabwe's controversial land reform programme.

Some of Matavire's love songs included *Dhiyabhorosi Nyoka, Yokuroora Ihombe, Tanga Wandida, Taurai Zvenyu, Basa Riripano, Dhindindi Full Time* and *Don't Worry Babe.*

2.2 THE EFFECT OF GENDER CONSTRUCTION AS A SOURCE OF MUSIC LYRICAL CONTENT

Artists do not work in a vacuum. Weitzer and Kubrin (2003) suggest that artists whose songs portray women negatively are influenced by three major social forces "Lasger Gender relations that the music industry and local neighbourhood conditions". The most diffuse influence is the largest gender disorder, which includes the cultural brooding of a certain type of masculinity. Weitzer and Kubrin (ibid) argue that

> Hegemonic masculinity are attitudes and practices that perpetuate heterosexual male domination over women. It involves the current most honoured way of being a man, it requires all other men to position themselves in relation to it, and ideologically legitimizes the global subordination of women to men.

Connell and Messerschmitt (2005:823) say that "For this type of masculinity, to be a "man" requires the acceptance of attitudes that objectify women, practices that subordinate them, and derogation of men who adopt an equalitarian orientation equally affirmative of men and women and all sexual orientations." This is typically patriarchal in nature, thus applies to Paul Matavire's music because the contexts are the same where women and men seem to be in conflict. This will be unveiled from the research findings according to how the respondents will give their perceptions as they analyse the lyrics of the artist's music.

Hegemonic masculinity exists alongside and in competition with what Connell (1978) calls "subordinated masculinities", and to remain normative, it requires on going reproduction via the "mass media, the patriarchal family, and other socializing institutions. Media representations of men, for example often glorify men's use of physical force, a daring demeanor, virility and emotional distance" (Hanke 1988). Weitzer and Kubrin (2009:6) argue that "Popular music is a case point….. only a minority of songs across music genres, espouse egalitarian gender relations or alternative masculinities, whereas the majority can be viewed as texts on hegemonic masculinity." They even go further to postulate that "popular music over the past three decades is also part of a larger cultural resistance to feminism, an attempt to block progress towards gender equality and resuscitate male dominance."

Matavire's music can be seen as part of a larger ideological process of persuading the population that heterosexual male supremacy is natural and normal. Rap is part of this backlash. Collins (2000:144) considers rap to be one of the contemporary "controlling images" used to subordinate Black women, and Oliver (2006:927) argues that rap music's sexist lyrics "provide justifications for engaging in acts of violence against black women". He goes further to suggest that "it may also be seen as an effort to control all women, because rap is consumed by youth from all racial and ethnic groups". Such images have real-world effects in so far as they contribute to gendered socialization and perpetuate gender inequality.

Artists are also influenced by pressures from the music industry. To maximize sales record industry moguls encourage provocative, edgy lyrics. This is observed by Weitzer and Kubrin (2009:6) as they point out that "Producers not only encourage artists to become "hardcore" but also reject and marginalize artists who go against the grain. As a result of such practices, a directly proportional relationship has developed between rap music's explicitness and the sale of

its records". Music has to be composed in line with the societal norms and what appeals to it. If the patriarchal influence dominates women so should be the popular music lyrics to be composed. Rap music also has local roots which help shape the content of the lyrics. The lived experiences by and large influence the composer. Weitzer and Kubrin (2009:8) argue that "the degree to which a particular music genre and particular artist and particularly male artists within that genre, endorse male supremacy in their lyrics may be related to broader societal opportunities for affirming hegemonic masculinity". These opportunities are also determined by racial and class background. Poor, marginalized black males have historically faced obstacles to asserting their masculinity. Skeggs (1993) says music historically served as a medium that provided black men with an alternative resource for asserting their masculinity.

Rhym (1997) says that privileging of hegemonistic masculinity and negative depiction of women is driven by an interest in selling records. As long as this type of music continues to sell, McAdams and Russell (1991:22) say that "record labels will continue to put ethics and morality aside to release violent or sexist rap." Consumers therefore play a key role in this process. Walkins (2001:389) says that misogynistic representation of women "occur in part, in response to a perceived consumer demand for stereotypical representations of the ghetto."

2.3 IMAGES OF WOMEN IN POPULAR MUSIC

A lot of popular musicians sing about women in different societies. Tuchman (1978) in Weltzer and Kubrin (2009:4) argue that "Gender stereotypes are abundant in popular music, where women are often presented as inferior to men or are trivialized and marginalized". Weitzer and Kubrin go further to say that "A body of research documents depictions of men and women in different genres. A content analysis of rock music videos found that a majority (57%) presented

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women in a "condescending" manner (e.g. unintelligent, sex object victims) and a fifth placed them in a traditional sex role (e.g. subservient, nurturing , domestic roles) while 8% displayed male violence against women. .." The two also note that country music also casts women in subordinate roles.

2.4 WOMEN AND POPULAR MUSIC AT INTERNATIONAL LEVEL

This study was carried out by Cretchen Gundift in his underground research in Communication in 2013. Using a qualitative content analysis and online survey, the research examined how college students perceive and respond to the portrayal of women when exposed to misogynistic lyrics based on cultivation theory. The study analysed the lyrical content of popular rap and hip-hop songs (n=20) on Billboards "Hot 100" charts between 2000 and 2010. Songs were classified into one or more of the following coding categories: - demeaning language, sexual conquest and physical violence. Themes of power over, objectification of and violence against women were identified as prevalent throughout the content analysis sample.

Adams and Fuller (2006:939) define misogyny as the "hatred or disdain of women", and "an ideology that reduces women to objects for men's ownership, use or abuse. Popular American hip-hop and rap artists such as Eminem, Ludacris and Ja Rule, have increasingly depicted women as objects of violence or made domination by communicating that "submission is a desirable trait in a woman" Stankiewic and Roselli (2008:58). Therefore these messages glorify violence against women, including rape, torture and abuse. They foster an acceptance of sexual objectification and degrading of women. Adams and Fuller (2006) concur with Rosso and Priott (2006) when they argue that these misogynistic themes first emerged in rap/hip-hop songs in the

late 1980's and are especially apparent today with women being portrayed as sex objects and victims of sexual abuse.

Smith (2005) observes that young adults between the ages of 16 and 30 are the most likely to follow rap/hip-hop music and may in turn be desensitized to the derogatory lyrics condoning relationship violence and sexual suppression. The physical abuse of women is celebrated in rap/hip-hop songs promoting "models of masculinity that sustain and encourage misogyny" (Cobbs and Bretcher 2007:3026) Also Wood (2012:105) observes that these songs "teach men that aggression and violence are closely linked to cultural views of masculinity". This thus means misogyny is actually a social construct and promoted by societal norms. This observation is quite relevant to my research study as it depicts women in this particular society of research.

2.5 MYSOGYN IN RAP/HIP-HOP MUSIC

In a recent content analysis of 6 types of media Pardun, Engel and Brown (2005) found that music, in particular, contained substantially more sexual content than any other media outlets. Sexually explicit and derogatory lyrics are especially apparent in rap music which has been criticized for its graphic derogatory presentation of women using lyrics that objectify, exploit, or victimize them (Weitzer and Kubrin (2009). Cobb and Boeltcher (2001:5), Adams and Fuller (2006) assert that rap music reduces women to objects "that are only good for sexand abuse" and this perpetuates ideas, values, beliefs and stereotypes that debase women.

Timmermann et al (2008:307) argues that "the consumption of misogynistic music can influence audience perceptions of misogynistic content but does not directly lead to subsequent aggressive actions." Historian and lyric poet Plato from ancient Greece was aware of the power and function

music had within society. Music serves to establish the morality and to confirm desirable civic virtues, but simultaneously music also poses a danger that might divert people from the Good Life.

Plato also distinguishes in his famous work: Respublica between good and bad music and recommended that bad music, as a potential threat of the slate, had to be controlled or banned, "but Plato writes nothing of the music of women being worse than music of men". Throughout history many examples can be found illustrating that fact that women were deemed of a minor sex as compared to men.

2.6 WOMEN AND POPULAR MUSIC AT REGIONAL LEVEL

Ntarangwi (1999:27) argues that "research on music in Africa has for a long time been left to ethnomusicologists from Europe and America and to the few Africans trained in the west". This means that little documented research by Africans trained on the continent is available. Locally, in many African countries, music research, especially in popular music has not been a major academic pursuit and these few researches have been on music performances have nothing to do with gender issues.

For cultural and social reasons, women who have been able to move into the spheres where music is often performed, such as night clubs and beer halls are construed as commercial sex workers. Many women in popular music are usually there as appendages of men and "their duties often entail the support of established male-headed bands" Ntarangwi (1999:36). Makwenda and Impey (1992) says that women are there as backup singers or dancers who are put on stage not because of talent but to wag their hips and attract the drinking men. All these are societal perceptions of the depictions of women in popular music performance. Ntarangwi (1999:38)

argues that "Zannaziks recent music performance has been lauded by feminists and women's organisations for their focus on issues affecting women through their lyrics."

In Swahili culture, due to its Muslim way of life, a man is allowed and even expected to have multiple relationships through polygamy. So a man with multiple relationships through polygamy is not regarded as abnormal as would be the case for a woman. Sitara provides a challenge to this thinking in her song *Sege Sege* whose lyrics are as follows "*When you share a plate with your husband. Do not be shocked in the world of today. We women have become bright, we too want Pajero's*"

The woman is challenging the societal status quo which expects the woman and not the man to be faithful. Thus the song may be interpreted as a woman's call for fair play in social and cultural affairs. The woman is also calling for fair economic practices as she says "she also wants a Pajero." These songs portray gender inequality in society hence the coming up with songs which express the need for a change in gender relations and expectations in our societies.

2.7 WOMEN AND POPULAR MUSIC IN ZIMBABWE

In Zimbabwe a few works have concentrated on music and gender. Liz Gunner and Caleb Dube in Liz Gunner's edited volume (1994) on Politics and Performance in Southern Africa says it is easy to analyse the societal perceptions of the depiction of women in popular music by popular artists. For example Chigodora's music piece called *Murume Wangu* (My Husband)

More often than not women are reminded of their place in society and what they should be. Kenneth Chigodora's song *Vasikana Vazvino* (Today's Girls) seems to remind young women of their position in society and what they should or should not do. It goes:-

The problem we get from today's women
They need someone who is strong willed and strong minded
This is what today women do is
Even if they get married
They do not know how to respect their mothers
You see her talking to her mother-in-law twisting her long neck that resembles a bundle of vegetables
They walk swaying their waists like a *Hure-kure* bird sitting on elephant dung
With her chest out like a foreman's lunch box full of yam
Whoever said women should wear shorts
You now see them wearing shorts and aimlessly passing in front of us just to disturb our minds.

Adapted from Ntarangwi (1999:25)

Chigodora is representing the male voice. The man seems to be in trouble and is unable to deal with his thoughts when he sees a woman in shorts or trousers walking past him and his colleagues, the woman are to blame. He makes a negative statement on the body parts of the woman. He alleges that she must have done it to mess up men's thoughts.

It is interesting to note how women are always blamed not only for the problems that befall them but also those that befall men. Victims of rape are blamed for the violation and are accused of having enticed the man by their provocative clothing or behaved in a luring manner. We find out that society often sets up standards of sexual behavior to be adhered to by women. Ntarangwi (1999:43) asserts that "It is not uncommon to find the notion of unfaithful woman and the virtuous man in many song lyrics."

2.8 OBSERVATIONS ON WOMEN AND POPULAR MUSIC IN ZIMBABWE

Even by comparison with other African countries, Zimbabwe has a poor record when it comes to the advancement of women. In Shona society, women are routinely expected to stay at home while their husbands have mistresses that they take care of. This has led to the backward empowerment of women in all spheres of life.

The gender inequality is plain and visible in the domain of music. The vast majorities of popular and traditional musicians in Zimbabwe is and have been men. Those women who have achieved even modest success in the music industry are very much exceptions to the rule. Singer Dorothy Masuka, a contemporary of Miriam Makeba an illustrious career during the 1960's and 70's, but made her name in South Africa's Jazz scene, and enjoyed popularity in her home country Zimbabwe only afterwards. The *Mbira*-playing women, Stella Chiweshe and Beuler Djoko, have made reputations for themselves, but only after defying family and traditional authorities, and proceeding with dogged determination. In Chiweshe's case as with Masuka before her, recognition abroad spurred her reputation in Zimbabwe, but she still faces opposition from conservatives who do not think that women should play *mbira*.

A well known young woman Chiwoniso, now late was raised in the USA, Washington, playing *mbira* and learning Shona tradition in the context of American culture. When she returned home to Zimbabwe as a teenager, she was shocked to find no other girls interested in traditional music. "If Zimbabwe is ever to produce a female superstar, it is likely to emerge from this milieu, rather than one of the existing local genres" (Banning 2001) referring to Shamiso Entertainment – Chiwoniso's group.

2.10 CONCLUSION

The chapter focused on highlighting relevant literature by citing various scholars and authorities on women and popular music. Women have been treated negatively world over. In early times they would be forbidden in singing in church. Women were subjected to naming, demeaning, sexual objectification, violence and regarded as not worth trusting. Their involvement in music

making was very restrictive and considered as sex pets at home. Not much research on women and popular music has been done in Zimbabwe.

CHAPTER 3

METHODOLOGY

3.1 INTRODUCTION

This chapter focused on the research methods that entail the research design, data collection methods, sampling procedures as well as data presentation,analysis and interpretation was used in the study. The research focused on Matavire's love songs *Tanga Wandida* and *Dhiyabhorosi Nyoka*, with the aim to find out societal perceptions of the depiction of women in the music.

3.2 RESEARCH DESIGN

Research design is the backbone of any research. It gives the road map of how the study is going to be conducted. It helped the researcher to know and plan issues in accordance to the research topic. Gray (2009:11) says that a research design is "the overarching plan for the collection, measurement and analysis of data. Gray goes on to say that a research design describes the purpose of the study and the kinds of questions being addressed, the techniques to be used for data collection, approaches to selecting data and how the data are going to analyzed. Punch (2005:65) says that a research design refers to "all the issues involved in planning and executing a research project, from identifying the problem through to reporting and publishing results. A research design thus is a master plan of the research. One artist's was chosen to study the societal perceptions of the depiction of women in popular music. Two songs by Matavire were selected for the purpose of this study.

Qualitative research was relevant in this study because this research did not base its results on statistics. Griffin (2006:14-15) argues that "qualitative approach is used to direct social research

through the process of interpretation that help makes sense of equivocal communication". The qualitative approach allowed the researcher to use a number of ways to get the information needed and because the results were not based on numbers, (Punch 2005).The researcher focused on one musician's two song hence was a case study.

Theodorson and Theodorson (1969) cited in Punch (2005:145) define a case study as:

> a method of studying social phenomena through analysis of an individual case. The case may be a person, a group an episode, a process, a community, a society or another unity of social life. All data relevant to the case are gathered and all available data are organized in terms of the case.

It is apparent therefore that the case study allowed the researcher to study a sample of the population. There are many artists who sing love songs but the researcher chose Matavire to be a sample.

3.3 THEORETICAL FRAMEWORK

The theory on gender inequality also called feminism was used in the investigation. Magezi's (1996) in Mawere et al, (2011) refers to feminism as a broad social movement which looks at the position of women in society. It promotes equality for both men and women in political, economic and social spheres of life. It blames the society's socialization process and gender construction as the culprits of gender inequality.

The theory therefore brings to light how women are exploited, subjugated and down trodden by men. The theory goes further to suggest ways of redressing these imbalances so as to create a conducive working environment for both men and women in society (Makombe 2004). In this research, the theory will be applied to critically examine the position of women as portrayed in the selected songs. The theory was used as a yardstick to examine whether women are being

perceived highly, lowly or unfairly due to patriarchal stereotyping and social construction in the creation of gender inequality.

3.4 POPULATION

"Target population is a particular group of people that is identified as the intended people for a certain research" (Bheru 2012:30). Tuckman (1994) defines target population as systematically establishing boundary conditions that specify who included or excluded in the study. McMillan and Schumacher (2010) say a population is a group of elements or cases, whether individuals, objects or events that conform to specific criteria and to which we intent to generalize the elements of research. Gay (1987) adds that should include the size and major characteristic of the larger population.

Ghuri et al, (1975) observes that the target population is the actual population to which the researcher would like to generalize with when collecting data. In this case it is the respondents and the interviewees from whom I will collect data. The researcher's target population consisted of consumers of music from both a rural and urban set up.

3.5 SAMPLING

According to Springer (2010) sampling consists of those individuals who actually participate in the study. A sample is the actual focus of the study; from which the data for the investigation was collected. Sampling therefore becomes as important as any other stage in a research project. Kumar (1999:193) says a sample is a "representative subset of the population from which generalizations are made about the population." Kumar goes on to say that sampling is the process of selecting a few (sample) from a bigger group, (sampling population). Thus the sample is drawn or chosen from the sample population. This is the case in this study. Only twelve

respondents were randomly selected to provide data to the research questions on questionnaires and also to give answers during, face to face interviews.

3.6 STRATIFIED RANDOM SAMPLING

In choosing the subjects the researcher used the random sampling procedure. Everyone within the subgroup had an equal chance of being selected (Henry 1990 quoted in Bheru 2012: 32). Stratified random sampling involves "categorising the members of the population into mutually exclusive and collectively exhaustive groups" (Henry 1990:12). For the purpose of this study the researcher had three age groups namely the youth, the middle aged and the elderly. Each age group had two females from a rural setting and two males from an urban setting. This gave a total of twelve respondents. These would give responses that would represent each age group. The youths ranged up to 30 years, the middle aged 31-51 and the elderly were the those above 50 years.

3.7 COLLECTING DATA METHODS

3.7.1 Interviews

The researcher used face to face interviews as a way of gathering information from specific respondents. Subjects from both rural and urban settings were interviewed. The sample catered for the youth, the middle aged and the elderly. This enabled the researcher to find out what each age group feels about Matavie's love songs. The researcher also wanted to find out whether there could be some difference between ruralite's and urbanite's views on Matavire's love songs in so clear as they bring out society's perceptions on the depiction of women.

Interviews are an effective way of data gathering when conducting a research as they provide the researcher with much needed information. "An interview is a purposeful discussion between two or more people that can help gather valid reliable data that is relevant to research objectives,"(Kahn and Cannel 1957:29).

Navaya (2013:31) asserts that "Interview guides can be used to solicit information from people who cannot read or write. The interview enables the researcher to probe the respondents᾽ responses on the questions asked. Thus through an interview, information concerning facts, beliefs and feelings of the respondents is likely to be obtained (Stake 2008). The interview enabled the subjects to give their independent view points on given questions freely. This may have proved to have been difficult for some who were unable to write.

3.7.2 Questionnaires

Chiromo (2009) defines questionnaires as that form of enquiry which contains systematically compiled and organized series of questions that are sent to the population sample. The respondents respond by writing their answers. Cohen et al, (2004) say questionnaires must be in written form and are made up of questions or statements.

The questionnaires were made up of both open ended and closed answers. This enabled the researcher to use a qualitative content analysis approach. According to Fraenkel and Walter (2003) open-ended questions allow for more individualized responses but are sometimes difficult to interpret. Open ended questions also give room for the respondents to give opinion and explanatory reasons for their answers that will help the researcher in analyzing and reporting on the findings. Closed questions allowed respondents to choose from options given hence they

were easy to fill in by ticking the appropriate box. These were designed to give a specific and definite answer, whereby respondents answered "yes/ no".

While questionnaires are easy to administer, the weakness with this instrument is that the respondents may say what they think is right or what they think the researcher wants to hear and may not necessarily tell the truth especially when it comes to sensitive issues. There is also no room for probing and clarifying vague responses.

3.7.3 Ethical Considerations

It is important to realize that realize that the researcher had to deal with people in data collection. The question of ethics thus comes into play. Chiromo (2011) says "Research ethics are the principles of right and wrong that guide researchers when conducting their research." The researcher had to get discuss the issues surrounding the research had to get respondents. The researcher discussed issues of consent and confidentiality with the respondents. They all showed interest in the research.

3.8 DATA PRESENTATION AND ANALYSIS METHODS

3.8.1 Data Presentation

The research did not use numbers for responses but words were spoken by subjects used. The research uncovered patterns, themes and categories important to a social reality, (Gray 2009). The researcher used interpretive method in presenting data. The method fully explains issues. Qualitative research is basically interpretive and interpretation represents personal and theoretical understanding of the phenomenon under study (Patter 2002).

3.8.2 QUALITATIVE CONTENT ANALYSIS

The researcher used content analysis to analyse Matavire's music and the responses given by respondents. According to De Vos (1998:345), "Tesch's approach is a method of data analysis whereby data are first analysed in the language in which the interviews were conducted." The researcher read the interviews' responses to get a clear picture on societal perceptions of the depiction of women in Matavire's music. After the interviews were analyzed and understood, the researcher categorized the themes into major themes.

"Content analysis is used to explore meanings underlying physical messages" (Bheru 2012:37). This study aimed at finding the way women are depicted in Matavire's songs. According to Patton (2002: 453) content analysis is, "any qualitative data reduction and sense-making effort that takes a volume of qualitative material and attempts to identify core consistence's and meanings, any recorded, written, spoken sung or otherwise recorded narrative (words) can be content analysed song lyrics". In other words the researcher has to make sense of recorded spoken words and reduce them to meaningful information and draw conclusions from them.

3.9.3 Data Analysis

Kripperndorff (1980:98) defines content analysis "a research technique for making replicable and valid inferences from texts or data to a context of their use". Content analysis can be used as an analysis technique. Patton (2002) argues that content analysis involves a process designed to condense raw data into categories or themes based on valid inference and interpretation. The researcher used qualitative content analysis analyse data. The interviewees to Matavire's love songs. They gave responses to the questions posed to them that would reflect the societal perceptions of women.

Holsti (1969) refers to qualitative content analysis as a technique used for making inferences by objectives and systematically identifying specific characteristics of messages. The researcher thus used content analysis to identify specific characteristics of the messages in the responses given by respondents, which showed the perceptions of the depiction of women.

3.10 CONCLUSION

The chapter discussed all the procedures that the researcher used in data gathering. It also explored ways in which data was presented and analysed. The researcher used the content analysis approach lyrical content study of selected songs by Matavire. Questionnaires and the interview guide were the main tools for gathering data. The theory on gender inequality was the guiding theoretical framework for the study in analyzing the discourse. The chapter paves way for chapter 4.

CHAPTER 4

PRESENTATION, ANALYSIS AND INTERPRETATION OF DATA FINDINGS

4.1 INTRODUCTION

This chapter focuses on data presentation, analysis and interpretation of the research findings. The researcher presented the data thematically as derived from the research questions. Also direct quotations from questionnaires and interviews were captured and interpreted so as to establish respondents' thoughts and views regarding the depiction of women in Matavire's two songs namely *Tanga Wandida* (Love me first) and *Dhiyabhurosi* Nyoka (Snake the Devil).

4.2 DO YOU LIKE LISTENING TO MATAVIRE'S MUSIC?

The above question was very important because it would enable the researcher to know how many of the respondents liked listening to Matavire's love songs. Out of the twelve respondents interviewed, seven said they liked listening to Matavire's songs. Among those who said enjoyed listening to the music, five were men and two were females. Only one man said he did not know much about Matavire since he was young during the musician's prime days. The four females who said did not like listening to Matavire's songs were of the middle and young age. Asked why they did not like the music and cited the reason that the music was old fashioned. These female respondents said they did not really value Matavire's songs due to the fact that it was meant for the elderly. Female respondent F1 said, "Such music is meaningful for the rural folk and those who visit beerhalls."

The majority of the male respondents knew the songs due to their patronage to places of interest like beerhalls. Mt M1 said, "These songs entertain and are full of humour." Nowadays due to the

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advent of digital music, the young are not exposed to music of the old days and Matavire's music is music of the by gone days. That is the reason why the majority of the men know and like the music. The young men who liked the music could have hears the music on the radio. Generally, Matavire's love songs are known to people since 58% of the respondents said they knew them. Those who know the songs are mainly the elderly who grew up during the musician's days. Men visit places where music of this type is played like the beerhalls, and this is the reason why five out of the six males interviewed said they liked and knew the songs. Women are mainly tied at home so the exposure to music by Matavire is not familiar to them. Popularity of a musician is linked to time of his composition meaning to say Matavire was known to the elderly interviewed because they were contemporaries of the musician.

4.3 SONGS MATAVIRE IS REMEMBERED FOR

The researcher found out that the songs brought up were *Kisimisi Isifikile, Dhiaybhurosi Nyoka, Tanga Wandida, Ma"U", Zimbe Romoto* and *Joke of the Year*. The songs that the researcher chose for the respondents to analyse were among the songs listed and known by the subjects. This therefore made the choice of *Dhiyabhurosi Nyoka* and *Tanga Wandida* relevant to the study. All the respondents had these two songs listed.

Tanga Wandida (Love me First) and *Dhiyabhurosi Nyoka* (Snake the Devil) were listed by all the twelve respondents among the popular ones. These were Matavire's most popular songs since 100% of the respondents pointed them out. Respondent M2 said "The two songs had more airplay in the beerhalls and other entertainment places I used to go. We used to have duke box where we would slot in money and make a music request of your own and it would be played. Many of us requested for the two songs." Mr M3 said "The songs are full of humour and would

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actually make you ready for an entertaining and relaxation mood after work." This means to say the men enjoyed the lyrical content the songs had. Just listening to the music would release tensions and fatigue they had from the day's work routines. M(s) F6 said, "The songs are well known for articulating life issues on love. The words used by Matavire are just interesting to me. It appears the women would want to enjoy the words Matavire used in his music. Matavire's music is well remembered because of its richness in language use.

4.4 ISSUES RAISED IN THE TWO SELECTED SONGS

According to the respondents' observation the issues raised in Matavire's songs were exposition of corruption at work places, women as objects of love and sex, dominance of patriarchy, lamentation of women and women as the source of all social ills as depicted in the song *Dhiyabhurosi Nyoka*.

The respondents were able to note that the song *Tanga Wandida* (Love me First) had three episodes. The first one brought a scenario where a woman is being offered a job, food at work and quick promotion once she concedes to the boss' love proposals. The second one is where a married couple is offered a lift. The wife would sit in the front seat while the husband is in the boot. The third episode is that one at a butchery. The woman is proposed love to and is offered meat if she only loved the butcher. Female respondent F3 said "Do you realize that in all the three episodes the woman kept on refusing to take up the offer? Matavire is actually showing women being courageous and not gullible." This respondent was quick to note the resilience in women. It happens in places of work that male bosses ask for love from their female subordinates. Matavire, while he painted these scenarios in a comical way, the fact still stands that he painted a woman at the mercy of men who had material things to lure women. The

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women are again painted victorious as they totally refused. Matavire therefore has it that women have a strong ego. They can stand for what they see as right and maintain their dignity. Respondent F4 said "Matavire wants to encourage women to remain what they are by showing men that they cannot just be taken for a ride." The respondents therefore view Matavire's songs as singing about women's struggle in keeping their virtue and safe guarding their marriages as is meant by the words "I am somebody's wife. I vowed in the church of God that I will have one husband" in the song *Tanga Wandida* (Love me First).

The issue of corruption and patriarchy dominated questionnaires and the interviews. The respondents pointed out that the songs paint an initial scenario that would depict the woman as unworthy. For example, in *Dhiyabhurosi Nyoka*, the women were in disagreement with the assertion that they are the originators of sin. Most of the female interviewees were in concurrence to say the woman was blameless since she didn't commit the sin alone. It even happens in homes, when children make a mistake, it is the woman who is blamed. The fathers distance themselves from the fault. This is not a good thing to do since the father and mother contribute in the upbringing of the children.

4.5 WHO INITIATES THE LOVE TALK IN THE EPISODES?

The question assisted to establish the source of discussion in Matavire's love songs. Matavire brings a scenario where a man and a woman are involved in a love affair talk. Only one out of the 12 respondents pointed out that both the man and the woman had an equal chance of initiating the talk. The rest pointed out that men were initiators of love proposals. Men propose love to women. Mr. M3 also said, "There is no woman who proposes love to a man. It is a taboo in our African lifestyle." The respondents show an imbeddedness of patriarchy in them. Here we

see the interplay and influence of patriarchy among the respondents. This is the situation in our African culture that the woman has to be proposed love to by men. Matavire clearly depicted this in his episodes of love talks as was noted by the respondents.

4.6 HOW ARE WOMEN DEPICTED IN MATAVIRE'S TWO SONGS?

Of all the respondents asked, only one urban female respondent said she had no answer to the question on women depiction by the society. All the eleven answered that the two songs did not depict the women in a bad way. Mrs F6 said "These songs are portraying men as having too much lust. They think women do not have choices for love partners?" the respondent was supported by two other male respondents who said that men should learn to manage their love affairs and not to go about behaving like animals. Mr. F4 said "Even animals are better at times because they wait for a love season." The two songs are therefore a manifestation of men's lust for love. Men should not take women for granted that they can be easily manipulated for love affairs. The song *Tanga Wandida* (Love me First) depicts the status of women as that full of integrity and virtue. Mr M4 said "There is no episode where the woman gave in to the man's proposal of love." It is men who thin that they can make it easy to convince women. Because of their status in work places and at homes men think they can apply their marital conjugal right to every woman they meet in life, but Matavire proved them wrong in his two songs. He was actually educating men to desist from such a stereotype of taking women as sex objects.

Dhiyabhurosi Nyoka (Snake the Devil) was analysed as being anti-women by all 6 female respondents. Mrs. F5 said, "Matavire must have been influenced by his religious background. Religion according to the Theory of Feminism is a socialization agent that perpetuates the dominance of men in society. It preaches the supremacy of males on earth. "Matavire must have

had such a mentality," said M(s) F4. Three of the six male respondents said men can live harmoniously alone but when a woman joins them conflicts start." This therefore reflects that in his song, *Dhiyabhurosi Nyoka*, women were depicted as originators of conflicts in society. The respondents however all agreed that religion has the philosophy of taking women as having stirred God's anger to punish the human kind. Long back women were not allowed to lead certain church proceedings. These days there has been a change. Certain churches are ordaining female priests and pastors. These women preach messages that change the mentality that women are originators of conflicts and all earthly tribulations.

4.7 LESSONS DRAWN FROM THE SONGS *Tanga Wandida* and *Dhiyabhurosi Nyoka*

4.7.1 *Tanga Wandida* (Love me First)

All the respondents identified this song as having been one of Matavire's love songs. The respondents were able to point out that the song has three episodes portraying scenarios of women being exposed to man's advances. The first being a job offer, the second being a front seat offer in the car and the husband being offered the boot, and the last one is an offer for some meat. All the offers were being suggested to the woman if she would love the man.

The respondents said the love issues were real. "The Zimbabwean society is patriarchal in nature" echoed one respondent during an interview. She was however quick to point out that such thinking was very wrong and deceptive for it is not always that women offer themselves to get material things. Men are in authority at their homes. The society ascribes then this status. Makombe (2004:4) also acknowledges this as she says "Patriarchy describes the dominance of men over women and children in the family and in society." Under patriarchy, any man, no matter his status, age or has a woman to dominate. The respondents the researcher interviewed

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pointed out that the song *Tanga Wandida* portrays the woman as a conqueror. This they said was shown by the woman's refusal to give in to all the man's demands. In respondent F3's words, "Matavire's song is balanced. It is a social commentary exposing men to the society. Men are openly depicted as the "haves" in society. Women are depicted as having to use their bodies so that they also acquire jobs and other related favours." Mr. F4 said, "The woman is portrayed as a weaker someone having no resources but has the sexual organ at her disposal to use to mobilise resources," He further said, "However the woman remained resolute in defense of her marriage, status and decision as the song showed that the woman did not give in to the man's demands." "The man is exposed and all his mechanizations on taking the woman for granted are futile," said Mr. M3. It is interesting to note that these men concurred with some of the women who observed that men were exposed in Tanga Wandida (Love me First).

It emerged from the discussions that men do not respect other men's wives and even other men. This was seen in Matavire's song *Tanga Wandida* where the man said "*Ongasiye ndoda yomuntu ngubani*" (Who is not husband to a wife). Mr. M6 during the interview said that "Men do not seem to respect other men just because of the wealth they may have or the authority and position they may occupy at work." The song actually brings out how bad men take women as easy prey for love. This is evidenced at work, where the boss asks for love in exchange of promotions for the women. *Tanga Wandida* painted such a scenario. The song exposes the man even not respecting a married woman as he said, "We run our private affair in the office, while you maintain your love at home with your husband," said Mr. M5

One respondent said Matavire is therefore encouraging women to remain resolute and change the thinking of men that they are of a weaker sex. Although Matavire sang for humour, the truth

remains that women should be equal to men. women should maintain their virtue and integrity by not giving in to men's demands.

4.7.2 *Dhiyabhurosi Nyoka* (Snake the Devil)

F4 said that, *"Dhiyabhurosi Nyoka* portrays man as having been sinless until the creation of Eve." Eve our first mother brought all the social ill the world has. "Sin came about when Eve ate the "fruit" after the instigation of the devil, the snake. Eve went to give Adam the fruit and the two realized that they were naked and therefore sought some form of clothes. God is said to have chased them out of the Garden of Eden and cursed them," Lyrics from the song *Dhiyabhurosi Nyoka*. The respondents said that this painted the woman as the originator of all evil. However, they pointed out it was the influence of religion.

The respondents did not agree on what the fruit was. Some said it was a real fruit and the others said it was "the act of sexual intercourse, as was said by Upon probing the female respondent she was quick to say that that was a religious influence and religion was one of the social institutions that perpetuated patriarchy. "Religion takes women as of a weaker sex than men," said F3. In this particular song, the woman was depicted as the source of all evil. Not much of the blame was attributed to the man. F3 argued that, "If the woman is to blame, why did the man succumb to the temptation." She said both of them committed the sin, all should have an equal blame. In this particular song, the respondents especially the women said that Matavire's singing was not balanced and therefore portrayed the woman as a traitor and deceiver. Women seem to have been hurt by the lyrics of the song. They did not show much interest in the discussion. The interviews gave them a deeper understanding of the song. They even showed the bad effects of religious influence on men's dominance.

4.8 DISCUSSION OF FINDINGS

All the males said they enjoyed Matavire's songs and half the women enjoyed them too. Half of the women did not enjoy due to the influence of their rural background. They did not find anything interesting in the songs. Patriarchy is rife in rural settings. The observance of traditional leaderful is fully recognized and has full allegiance. Matavire's love songs could have been played in the rural settings but only the males enjoying them. Upon asking the women, only two said they liked the songs and had heard the songs on radio and television. The reasons given why the songs were not really suitable for home listenership because of some of the lyrics Matavire used. For instance, the description of women as "*More fire, Beauty, Cloud tearer*" would incite the youth to do anti-social activities. Such words would activate and stimulate the youth to be involved in activities not meant for their age. Music has an influence on its audience. It can rebuke or incite. The youth can be incited by wanting to experiment as incited by the lyrics of the song. Men enjoyed the songs because they reminded them of their successes in so far as love is concerned. Besides the above observation Matavire's songs were good to listen to because of his humour. The songs are rich in vernacular language. Matavire used idioms, metaphors and proverbs in these songs. Besides being humourous to the audience the songs will enrich the audience with vocabulary and language usage. "The songs educate the society" said one of the respondents.

In Matavire's love songs, women are portrayed in the receiving end because they are not the aggressors. Men come to them with love proposals. The man is offering be it a job, lift in a car or meat in exchange of love but the woman did not agree. This is success for the women folk. Matavire therefore portrayed the woman in a triumphal position. The song *Tanga Wandida* was considered to portray women in a resilient position to defend their integrity. However, the song

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Dhiyabhurosi Nyoka portrayed the women as very distrustful and deceptive. One female respondent F4 said,

> One would say Matavire wanted to show the society that religion as a socializing institution also encourages patriarchy. This has negative perceptions on women as the source of all earthly tribulations. However, these days the thinking on women is slowly changing. Women are taking jobs society used to consider masculine. We now have female parliamentarians, female ministers and even famous female musicians. The status quo is slowly changing in favour of women.

The above assertion is relevant because religion preaches about the supremacy of men over women. Long back men were the only divine leaders of churches and this in a way perpetuated patriarchy and this has cascaded to every man to want to be head. Men should realise that omen should be respected and can take up jobs of high authority in life. Women can also perform tasks that men do like cutting firewood, driving cars and even become traditional chiefs like is the case in some of the Matebeleland provinces. Although Matavire's two songs depict the women as being manipulated by men, the women still stand steadfast. The men try to give favours like the job offers, transport and food but the women reject all these.

4.9 THE ROLE OF MUSICIANS IN REDRESSING GENDER IMBALANCE

Musicians can play a very influential role in redressing gender imbalances. The respondents suggested that female artists should come up with songs that promote gender sensitivity. Male and female musicians should perform together. Women used to be seen as backing vocalists and dancers. Their job was to "grace the stage and add heroism and fame" to the male artist, (Ntarangwi 1999).

Today there are lobby and advocacy groups for women's emancipation and empowerment. Musicians can be invited to perform at such gatherings. By so doing the society will realize that males and females can perform equally good despite the biological differences. Institutions of

music education should equip students with knowledge on gender to eradicate stereotype thinking in the society. The Midlands State University offers this called introduction to gender studies to all students. This knowledge can be transferred into music composition. Songs which encourage gender sensitivity will be composed for the consumption by society and the transformation of its perceptions of women (Ntarangwi 1999). Nowadays church organisations are moving towards a more gender balanced state. Women musicians in gospel songs. The likes of Mai Charamba, Fungisai Zvakavapano Mashavave, Mercy Mutsvene and many others are on the musical scene. This will assist the female musicians' involvement and contribution in gospel music will go a long way in removing or eradicating some of the thinking that militate against women's rights. This can be done through the music industry.

4.10 CONCLUSION

The analysis of the respondents of Matavire's love songs gave answers to the research questions. Through the interviews held and the lyrical content analysis of Matavire's two songs by the respondents, the researcher has come up with what the respondents perceived as the depiction of women in Matavire's two love songs. The two songs were interpreted differently. *Tanga Wandida* (Love me First) sang highly about women as they remained victorious in defence of their integrity against men's offers. *Dhiyabhurosi Nyoka* (Snake the Devil) painted women as the originators of sin on earth. However the woman still denied the allegation throughout the song.

Men solicit love from women using their job positions, and their wealth as baits but women are found alert and refusing to give in. Matavire is therefore exposing men and at the same time exposing corruption. *Dhiyanhurosi Nyoka* is exposing women as deceitful and untrustworthy but the female respondents say Matavire is again exposing religion as a perpetuator of patriarchy

which is blaming women for social ills because religion portrays men as superior to women. It is men who think that women are of a weaker sex but the songs prove that women are aware of men's lust and thus refuse to be used.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

The chapter presents the summary of the research. After identifying the research questions, the aim of the research and the objectives, the researcher related the research to the theory of Feminism and reviewed relevant literature. The researcher had to gather information from respondents regarding how they perceive the depiction women in two of Matavire's songs titled *Tanga Wandida* (Love me First) and *Dhiyabhurosi Nyoka* (Snake the Devil)..

5.2 SUMMARY

A case study of Matavire's two songs *Tangawandida* and *Dhiyabhorosi Nyoka* was used to find out societal perceptions of the depiction of women in popular music. The researcher used Matavire's songs as a case study of these two songs as it was not feasible for the respondents to analyse many songs due to time and money.

The theory on Feminism was used to analyse the lyrics of Matavire's songs. The theory enabled the researcher to assess the responses of the respondents as they analysed the songs. Structured and semi structured interviews were used to gather information from the resondents. The qualitative approach was used in the research as words of respondents were recorded for analysis. No statistical data was used. The data was presented in themes based on the questions asked. The main concern of the research was to establish the Zimbabwean societal perceptions of the depiction of women in popular music using two of Matavire's songs.

5.3 CONCLUSIONS DRAWN

Basing on the findings of this study music can be used to perpetuate or eradicate stereotype on women. It emerged from the research that Matavire's songs address real life issues regarding gender imbalances in society. Matavire's song *Tanga Wandida* portrayed women as victors who can resist men's material offers. Men's lust was influenced by patriarchy. *Dhiyabhurosi Nyoka* was also considered to be driven by religious' ideology on patriarchy thereby women are blamed for all social ills. The two songs concur on the influence of patriarchy. Matavire's songs are a social commentary that encourages society not to look down upon women.

Paul Matavire's composition of his love songs was greatly influenced by his home background, personality, religion and the society's patriarchal state. Religion is a socializing agent of its community members. Matavire could have composed following his church teachings on the creation of "man." Matavire learnt the use of his language from his mother tongue. He would establish what is transpiring in society and would compose and sing about these issues. While he sang for business, his content was based on real life issues. Issues on gender are real.

5.4 RECOMMENDATIONS

- Having established and found out the Zimbabwean societal perceptions of the depiction of women in Matavire's two love songs, it is important for the musicians to keep on singing gender-sensitive songs that portray both females and males as equals in society.
- Musicians should expose corrupt tendencies and practices that militate against women's rights
- Female musicians should rise to the occasion and become band managers and not backers of male artists.

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- Musicians can partner women's lobby groups fighting for gender equality.

- Education institutions on music to offer gender studies like is the case at the Midlands State University.

- More researchers and studies on Music and Gender should be done so as to gain more knowledge.

5.5 CONCLUSION

This study aimed at establishing the Zimbabwean societal perceptions of the depiction of women in Matavire's two love songs. The songs are actually a social commentary to prove that women are equally important and can speak for themselves. This is in line with the Theory of Feminism on gender inequality that advocates for women to stand up and fight for their rights. The assumption that Matavire's love songs take women as sex objects and prone to men was proved wrong by the research findings as it emerged that women resist men's exploitative and manipulative love proposals.

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MIDLANDS STATE UNIVERSITY

FACULTY OF SOCIAL SCIENCES

DEPARTMENT OF MUSIC AND MUSICOLOGY

My name is Abraham Makunganya. I am a student at the Midlands State University studying for a Bachelor of Science Honours Degree in Music and Musicology. As part of my study, I am carrying out a research project on "**Societal perceptions of the depiction of women in popular music: An analysis of Paul Matavire's music**."

Please respond to all questions in the questionnaire as honesty as you can. Information given will be treated confidentially and has nothing to do with your personal life. Where boxes are provided you are asked to show your response by a tick. Write your answers on spaces provided accordingly.

PART A

DEMOGRAPHIC DATA

Please respond to the provided items by placing an X in the suitable box.

1. Sex: Male   ☐

                           Female   ☐

2. Age: Below 20 years   ☐
                           21 – 30 years   ☐
                           31 – 40 years   ☐
                           41 - 50 years   ☐
                           51 – 60 years
                           61 years and above   ☐

3. Academic Qualifications: Primary School   ☐
                              Z.J.C   ☐
                                               ☐

"O" Level

"A" Level [ ]

Tertiary [ ]

4. Occupational Status: Unemployed [ ]

Gainfully Employed [ ]

Self Employed [ ]

PART B

1. Do you enjoy to Paul Matavire's music based on Love themes?

    Yes [ ]   No [ ]

    Give reasons for your response:……………………………………………………………
    ……………………………………………………………………………………………………
    ……………………………………………………………………………………………………
    ……………………………………………………………………………………………….

2. In your own opinion how would you rate the status of women as depicted by Matavire's songs?

Excellent	Good	Fair	Poor	Very Poor

3. Most of Matavire's music brings scenario where a man is in dialogue with a woman who seems to be suggestive and has control over the other?

    Man [ ]   Woman [ ]   They are equal [ ]

    Why do you think so?..
    ………………………………………………………………………………………………………
    ………………………………………………………………………………………………..
    ………………………………………………………………………………………………

4. Do these issues really occur in real life or they are farfetched and just meant to entertain?...

5. Which are some of the songs Matavire is well remembered for?

   Song   Theme

   a) ……………………………………….   ……………………………….
   b) ……………………………………….   ………………………………..
   c) ……………………………………….   ………………………………..

6. How are women perceived in Matavire's music?...

   …………………………………………………………………………………………………

   …………………………………………………………………………………………………

7. From the look of things are women aware of their social standing as depicted in Matavire's music?...

   ………………………………………………………………………………………………..

   ……………………………………………………………………………………………….

8. How can the music industry be used to redress gender inequality between men and women?

   ……………………………………………………………………………………………….

   ………………………………………………………………………………………………..

   ……………………………………………………………………………………………….

9.   What issues are raised in the songs Tanga Wandida and Dhiyabhorosi Nyoka in so far as the society's perceptions of women are concerned?

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APPENDIX 2: INTERVIEW SCHEDULE

<u>MIDLANDS STATE UNIVERSITY</u>

<u>Interview schedule for interviewees</u> on the societal perceptions of the depiction of women in Matavire's Popular Music

1. How would you rate the late Paul Matavire as one of the finest music artists worth talking about?

2. What in particular made Matavire's love songs popular?

3. What role do women play in the music by Matavire?

4. Are the gender issues Matavire portraying real in life or he is just singing for humour and cash?

5. Who in your opinion has dominance over the other sex and why?

6. If they are real what are the societal perceptions of women depicted in Paul Matavire's music?

7. What role can musicians play to address the society's perceptions about women?

8. What is the current position of gender issues in Zimbabwe with particular reference to patriarchy as depicted in popular music in general?