

Honouring and praising mothers through song: analysing selected songs of Zimdancehall artist, Tocky Vibes

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Abstract

From antiquity to present, there are notable women who have exercised agency in the best interest of African people. Names such as Nehanda, Queen Nzingah, Queen Mother Yaa Asante waa, Rosa Parks among many others are towering examples of women whose contribution to affirmation of life can only be doubted by those who are against Africa's liberation and development. This paper pursues the intense interest in the contribution of mothers (both male and female) to affirmation of life in songs of Tocky Vibes, namely, 'Mhai', 'Ndikagaya', and 'Aenda nenyika.' The artist's expression of the role of mothers in strengthening individuals as members of a family and community is quite inviting and revealing. The songs recognise the contribution of mothers to empowering young members of a society and fully prepare them for life. Among a plethora of other life-enhancing characteristics, the artist reveals that mothers groom individuals, provide love, strength, vision and purpose in life. Nothing short of recognition and recentering of motherhood finds expression in the songs. Motherhood is retrieved from the periphery that Eurocentrism has located it to firmly position it at the centre of positive child development. Critical appreciation of songs is inspired and guided by Africana womanism.

Keywords: Africana womanism, motherhood, music, songs, Zimdancehall