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# ZANGO

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## EDITORIAL COMMENT

Language, songs and music continue to be closely linked throughout human history, cultures and societies. From nursery rhymes to traditional songs, religious to pop songs, music is often used to aid in the learning and retention of language. In turn, language is often used to convey the emotions and meanings behind music. In this special issue on Language and Musicology, the authors of the ten articles with high levels of specialisations in the fields of Language and Literature have provided the ZANGO readers with a rich array of well-researched scholarly articles. As the legend of literature, William Shakespeare, once wrote that ‘the earth has music for those who listen’ this issue is parked with scholarly music for academicians and students to listen and enjoy.

The first article by Mwansa, Jimaima and Simungala is an analysis of Abel Chungu’s song ‘*Mwamuna Samalila*’ (A man does not cry). The song seems to be a reaction to the prevalent cases of child abuse in Zambia. In this article, the authors make a critical interrogation of the problematic masculinity ideologies and practices which the singer has cleverly brought out as dysfunctional aspects of gender and mostly masculinity ideologies. The omnipresence of song and music certainly has been felt and relied on by humans even in the face of death and danger.

In the second article, Moyo and Moyo give insight into the hope driven by two songs: ‘We Will Dance Again’ by Matthew Tembo and ‘Dzuwa’ by Slap Dee. The authors explain the experiences of Zambians during the COVID-19 pandemic using various poetic elements that are reflective in the selected songs.

Singing, dancing and music are part of the rites of passage at weddings and funerals in most African societies. Mukonde, Chikuta and Musonda in the third article focus on exploring the perception of death among the people of Luapula Province in Zambia through dirges, also known as *icimbo camalilo*, which are big songs performed at funerals. In their scholarly exploration, the trio analysed the lyrical and poetic form of these special funeral songs whose stylistic qualities are based on and drawn from the local context, expressing the anguish of loss, death, the grave, and the significance of the deceased.

In the fourth article, Siakavuba and Musiyiwa analyse the *budima* oral performances of the Zambezi Valley Tonga people, in the context of the encroachment of Western values. Using selected songs, the duo analyse the challenges encountered by relocated communities, the adjustments they made and relationships they established with upland communities. Although according to the scholars, the *budima* seems to lose its place in the valley Tonga society, due to the Eurocentrically-gowned, Christian-inspired modernity, the two authors explore social dynamics that give the *budima* cultural resilience amid vicious cultural forces.

Jimaima, Simungala and Mwansa demonstrate in the fifth article that there is a very close interplay between linguistics and musicology. In this article, the authors attempt to gain insights into how material narration of affect, nostalgia and subjunctivity are constructed and transacted in song.

Music and songs are ever-present in the daily life of humans, making it almost impossible to imagine life without them. Studies show a wide range of situations in which people listen to music and songs: while learning, praying, running, exercising, driving, at political campaign rallies, when getting up and going to sleep, during working hours and even when communicating messages on very sensitive topics such as sexual performance. In the sixth article, Khondowe and Moyo examine the figurative devices used in the composition of Cinamwali sexual performance songs of the Ngoni people of Mtenguleni in Chipata District of Eastern Zambia.

In the seventh article, using the Patriotic Fronts’ 2016 political campaign song ‘Dununa Reverse’, Simungala, Jimaima and Mwansa trace and glean sociocultural narratives that often

inform the Zambian people. The trio interrogated the notion of translanguaging, showed how sociocultural discourses are resemiotised from different sources and explored how individual texts are related to other texts.

The eighth article by Njobvu, Mambwe and Jimaima is a discourse analysis of Moses Sakala's tribute song to his friend and former music associate, Levy Sakala, titled *Chobaba* 'pain' to show how language is constructed and represented to demonstrate pain, grief, and love, and how, by the same token, it provides emotional release, honour the memory of the deceased, and offer comfort and support to the bereaved. The trio clearly demonstrated in this discourse that while language is primarily used for conveying meaning, songs are often seen as a form of emotional expression, which in this case, is fuelled by the pain of death of a loved one.

The Edo people of Nigeria say that 'A cockroach knows how to sing and dance, but it is the hen who prevents it from performing its art during the day'. Using songs, artists have over the centuries condemned unwanted human behavior such as child abuse and molestation. Like the unwanted cockroach, acts of child molestation have been severely frowned upon and condemned through songs. In the ninth article, Jimaima and Njobvu analyse diction and symbolism in Sister Ds song *Vitendeni*. While saving as an example of how diction and symbolism can be used in songs 'Vitendeni' provides phenomenological commentary and awareness and prescribes the punitive measures to end the scourge of girl child abuse and molestation.

In the final article, Kondala analyses the role that traditional oral songs played in fortifying matrimony in the Bemba traditional society. In this clear and concise analysis, the author noted that marriage songs played a very significant role in reminding the society of the importance and seriousness of marriage and how the bride and the bridegroom should remain committed to it. The analysis actually showed that the songs are characterised by double meanings. There is a surface meaning as well as the deep or intended meaning(s).

Thank you very much to the ZANGO Editorial Team and our critical reviewers for working tirelessly in ensuring that these rich ten articles, mostly based on the Zambian local and traditional songs, are acceptable for publication and thus brought to life in this special issue on Language and Musicology. A special thanks to the authors who have given the ZANGO reader a rare chance to enjoy this scholarly discourse, which is punctuated by songs.

Prof. Innocent Mutale Mulenga  
**Chief Editor**

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