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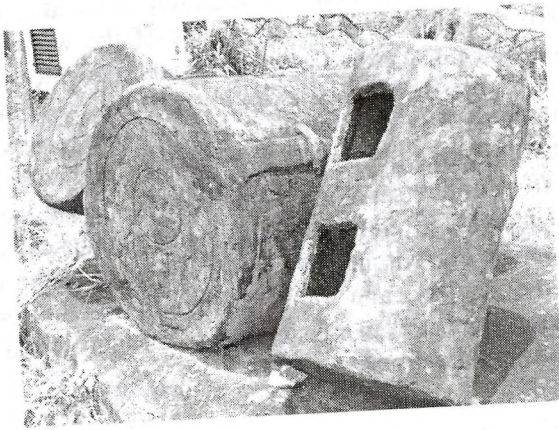
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In keeping with the objectives of the regional body, *PASMAE* West Africa shall be for the advancement of research and studies in all aspects of the musical arts of Africa and other musics of the world; a purpose for which all interested music scholars, researchers, educators, policy makers are encouraged to join the membership, irrespective of ethnic, national and religious affiliations. The aims include serving the society and its entire membership by organizing biennial conferences that will provide ample opportunities to music researchers, practitioners and educators to share contemporary knowledge and experiences in the musical arts of Africa. Also, to disseminate current and relevant knowledge of the musical arts to members of the society and other members of the general public, particularly those interested in music studies through workshops, posters, panel discussions, publications, etc.

West African Journal of Musical Arts Education (WAJMAE)

The West African Journal of Musical Arts Education (WAJMAE) is an official organ of the Pan African Society for Musical Arts Education (PASMAE), West Africa Sub-Region. PASMAE West Africa is a Sub-Regional organ of the PASMAE Africa Region of the International Society for Music Education (ISME). The Regional and Sub-Regional bodies of ISME carry on with such activities as organizing conferences within their jurisdictions and publishing research articles, as part of efforts to strengthen ISME output and to pull a wider participation from the grassroot level to the international level. The journal is a referred/peer reviewed journal published twice annually. It publishes original research articles in the various aspects of the musical arts education in Africa. In the beginning, the journal shall, but not be limited to, publish papers presented at its conference, which duly focused on the theme and sub-themes of such conference, and pass the blind peer review screening after post-conference revisions. The views expressed in the articles are the authors', not necessarily those of the Society, its officers or editors. All articles and correspondences regarding purchase or order for copies of the journal should be sent to the Editor (idadamoyibomusdel@yahoo.co.uk).



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**Taking a Melodic Approach in Preventing Road Accidents:
An Instructive Therapy from Charles Charamba's Song,
*Musatyaire Makadhakwa***

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Abstract

It is envisaged that music influences emotions, but little attention has been given to understanding how it affects emotional regulation in driving and how it can control accidents. There is high rate of road accident in Zimbabwe, which has become a serious concern to human security. To the music therapist, an understanding of this phenomenon has therapeutic implications for a variety of clinical populations that find it a challenge to regulate and manage their emotional experiences. Music instructive therapy provides avenues for communication that help those who find it difficult to express themselves in deeds. This article provides an analysis of the instructive music therapy which Charles Charamba, a musician, offers to Zimbabwean drivers to combat the menace of driving accidents. It analyses the psycho-therapeutic remedial implications inherent in the musician's lyrics with the view to offer instructive insights to drivers since road accident is often caused by human errors. The article advances the views that the musician, through his music, offers an instructive therapy which is psychologically rehabilitating in alleviating the rate of road accidents in Zimbabwe.

Keywords: Music, instructive therapy, emotions, driving, road accidents, Charles Charamba

Introduction

The article examines the instructive therapy which Pastor Charles Charamba proffers to Zimbabwean drivers in an endeavour to assuage and alleviate the intensity of road accidents in the country. It analyses the psycho-therapeutic remedial implications inherent in the musician's lyrics in the song, "*Musatyaire Makadhakwa – Avoid drunkenness while driving*" (2010) with a view to offer instructive insights to drivers. It also examines the influence of passengers on the driver while driving. This offers a portrayal of the driver's temperament and rationality when driving. It also conveys the socio-economic and political cost of road accidents to the nation with the view to expose the detrimental and injurious nature of the phenomenon. The discourse recognizes diverse types of accidents, although it intentionally focuses on driving and road accidents, specifically on public transportation. Charamba's lyrics seem to be pointing to this mode of transport service. Charamba's song is used as a representation of other Zimbabwean musicians' views. The study focuses on the poetic analysis of the lyrics.

There is need for understanding some terms used in this article. A driving accident is "an accident in which the driver loses control of the vehicle" because of over speeding which could be inappropriate for the layout, the cross-section, the inclined or the conditions of the road. "Driving accidents are not always one-party accidents, but they can also result in collision with other road users" (Mikulik *et al.*, 2007:17). This is reiterated by Mitsopoulos (2005:5) who contends that driving is a highly complex skill that involves many different components, "including vehicle control skills and perpetual and cognitive skills." This implies that driving involves a thought process that takes into consideration the ability to think and reason with dexterity. Failure to do so may lead to driving becoming a serious threat to human life, since road accidents can claim the lives of bread winners, leaving some children orphaned and groveling in poverty. It is against this backdrop that this article examines the psycho-therapeutic remedial implications which Charamba offers to Zimbabwean drivers in the hope of alleviating the high rate of accident on the roads. The effects of road accident are examined in the context of threat to human security and prevention of great damage or loss. As highlighted by the Commission on Human Security (2003), human security has now broadened to encompass a host of socio-political, economic and environmental concerns. As such,

road accidents can now be safely considered a threat to human security because they bring about gross suffering and irreparable loss.

An Overview of Road Accidents in Zimbabwe

Road accidents are a predicament and a cause of concern the world over. According to World Report Traffic Injuries and Prevention (2004):

...approximately 1.2 million people are killed in road accidents annually. Projections indicate an increase of about 65% in road traffic deaths by 2020. It is estimated that road traffic accidents are likely to be the third leading cause of premature death worldwide by 2020 if there are no measures put in place to reverse the trend. Clearly, road traffic accidents are a major global challenge requiring concerted efforts for effective and sustainable prevention.

Zimbabwe is no exception. The Herald (20 July, 2009) reports that road accidents are responsible for 3,500 fatalities per year. In this case, "using the current estimated population of 14 million, the rate of [road] accidents equates to approximately 35 fatalities per 100,000 people (Mbara, 2009: 39). To reinforce the notion of high rate of losses incurred through road accidents, the Traffic Safety Council of Zimbabwe (TSCZ) report on the 2010 to 2011 national accidents states that in January 2010, accidents recorded were 1,964 out of which fatal accidents amounted to 112 and deaths from the road traffic injuries were 121 and injuries were 1,192, whilst in the year 2011 there were 2,449 accidents with 236 deaths and 1,176 injuries with 86 fatal road accidents (Muvuringi, 2011:13). This implies there were "25% more accidents in January 2011, whilst deaths increased by 95%" (Muvuringi, 2011:13). This exhibits abundant evidence of the unhealthy costs of driving accidents to Zimbabwe.

The high rate of road accidents has gone to severe levels in the country such that the majority of Zimbabweans have come up with novel myths which attempt to explain the intensity of the road accidents. On this note, Okpewho (1983) views myths as the basic imaginative resource from which larger cultural values derive. This reveals that myths are sources of visualizing new phenomenon which have never been experienced. Some Christians believe that the occurrence of deaths, especially during holidays stem from a Christian cosmology in which the devil is believed to be the

agitator of all harmful phenomenon, inclusive of road accidents. This is buttressed by Mhandu and Kazembe thus:

In Christian cosmology, the devil is believed to be Lucifer who was thrown from heaven after disobeying God. It is also believed that the devil is going to face judgment for the disobedience. As the devil waits the judgment day, it is believed that this renegade angel is busy causing havoc to humankind and also recruiting mankind to go with him/her to hell (a place believed to harbor an everlasting inferno (Mhandu and Kazembe, 2012:95).

Some Christians hold the view that holidays are characterized with the devil's thirsty for evil acts which center on the desire to kill innocent living souls. Furthermore, holidays like heroes celebration, held mostly in the month of August every year, has been labeled as the most dangerous road accident saturated season due to its high records of road accidents in Zimbabwe. In an interview (9 August, 2014) with one war veteran in Zimbabwe, Mr Magadzira, he opines that:

The issue that Heroes holiday has been characterized with numerous fatal road accidents stems from the history behind our liberation war fighters in which a lot of blood was shed for the liberation of Zimbabwe. As such, the intensity is symbolic to the death of comrades. This is the reason why most people avoid traveling in this particular period (Magadzira, Oral interview).

From the above assertion, the high rate of road accidents in Zimbabwe during holidays instills fear among the people of Zimbabwe. In an interview, (August, 2014) Taurai Kambuzuma, a retired injured driver, shares a divergent view relating to the occurrence of road accidents during holidays. He informs us that in most cases, it is an issue of wrong driving due to over speeding, because holiday periods are associated with a big influx of passengers. This has a financial implication as they need to meet certain financial targets.

Instructive music therapy conceptualized

The conceptual construct of music therapy crops up against the consciousness that countries face diverse social ills which require instantaneous engagement from all stakeholders in the nation. Among these stakeholders are musicians who can also contribute to the social wellbeing of the country. Music is useful in working with patients with a variety of disorders; therefore, it is a science of psychological and physiological health (Nzewi and Nzewi 2009). Tabona Shoko (2007) cited in Chitando and Chitando (2008:63) informs us that health and wellbeing are central to the worldview of the people of Zimbabwe. Music, besides entertainment, promotes health and wellbeing as evidenced by many traditional songs and dance repertoires that celebrate health and wellbeing in indigenous Zimbabwe. Music has an ineffable role of naming the threats to peoples' health and wellbeing and it suggests ways of resisting ill-health and untimely death. Thus, in indigenous Zimbabwe, music serves as a medium for awakening the community to the sensitivity of threats to its wellbeing and a reminder of the need of awareness and preparedness. Charamba, a contemporary musician has carried over the age old mission of music to mitigate life threats which may result in preventable demise of humanity.

In contemporary Zimbabwe, people suffer from disorders which vary from mere mental stress emanating from the troubles of life to disorders of mental and physical retardation. Boredom and depression from work environments and domestic pressures often create psychological problems which may lead to mental fatigue. This type of fatigue can lead to social problems or poor work performances and perhaps precipitate a mental breakdown. Music is one medium that is instructive and therapeutic in its charismatic nature as it possesses the power to influence. A painstaking scrutiny of the phrase "music therapy" reveals that it is a combination of two terms music and therapy. In line with this, Patrick (1974) observes that music is an art form that is concerned with the combination of sounds with the view of form and the expression of thought and feeling. This displays that music has the ability to express, influence and regulate emotions. To Dickens (1969), the term therapy is derived from the Greek verb *therapeuim* and its noun *therapeia*. In his view, *therapeuim* refers "to take care of" while *therapeia* denotes "service and treatment". From this, music therapy refers to the art of utilizing musical lyrics in "bringing changes from undesirable unhealthy conditions to an optimum

health (Aluede, 2006). Musical sounds, melody and harmony as well as rhythm have a way of influencing therapy on humans, not only lyrics. Therapeutically, music becomes a medium that can be utilized in the treatment of any social conundrum. In this case, music is essential for the very survival of man (Blacking, 1973:54). Thus, music serves to offer a treatment to cure and rehabilitate detrimental disorders in the nation.

Language is one major cultural element which can be used in the transmission of music, that is, instructive therapy. As such, language as a cultural component plays an important role in the art of conveying messages embedded in lyrics. In this context, it becomes imperative to scrutinize the semantic implications in music, that is, the indirect communication of emotion in music. In this case, Nketia (1974:188) contends that "the African society is so conscious of the relationship between music and language". Taking cognizance of the fact that there is a close link between the meaning in lyrics and the events happening in a particular society, Charamba releases a music that is saturated with psychological and instructive rehabilitating insights in a bid to control road accidents, the unhealthy predicament in the Zimbabwean society. Charamba is not a professional 'music therapist' per se, but he plays the societal role of being the voice of reason in his society. With this backdrop, the musician can be seen as a therapeutic practitioner assuming the responsibility of performing music that is instructive and therapeutic. This influences a change, thus contributing to the national interest as far as alleviating road accidents. It is imperative to mention that the conceptual construct of instructive music therapy opens the way for the examination of anything that triggers social conundrum to the nation thereby, curing and rehabilitating detrimental disorders.

Psycho-therapeutic instructive Implications in Charamba's song

Charamba's song displays the driver in three-fold state of mind which includes drunkenness, grief and jubilation. This portrayal is saturated with psycho-therapeutic-instructive implications that insinuate solution to the psycho-blunders in a bid to jettison and rehabilitate any threat to human survival. The musician as the social observer of the community's predicaments visualizes one disturbing social ill to Zimbabwe which is reckless driving and road accident. He chooses to contribute towards providing solution to this national problem by socially informing and educating the Zimbabwean driver and the nation at large. In this respect, he

addresses the psychological implications that can strike the mind of the driver when driving. His main thrust is to conscientise the drivers by offering a psychologically empowering musical entertainment and communication. As an artiste, he observes and examines the 'psyche' of the driver as the cause to the occurrence of road accidents.

From the opening gambit of his lyrics Charamba identifies drunk-driving as a major factor triggering the occurrence of road accidents. It is from this initial statement that the musician discovers his central notion which influences him to put *Musatyaire Makadhakwa* [Avoid drunk-driving] as the nomenclature of his lyrics. In this regard, it becomes imperative to mention that "the selection of lexical items in titles is particularly significant in any lyrical analysis" (Kwaramba, 1997:39). Charamba sings:

Kana makadhakwa muchinge mamwa doro musatyairewo mota.
If you are drunk because of drinking beer please do not drive a vehicle.

The above excerpt opens with a syntax *kana* (if) and the persuasive complement '-wo' (please) which indicates that it is not always the case that drivers drive only when drunk, rather Charamba takes a polite approach to courteously instruct the driver to avoid 'drunk-driving'. He pleads with the driver to avoid driving while intoxicated with alcohol as explicitly buttressed by the negation '-sa-' (not) in the vocabulary *mu-satyaire-wo* (do not drive please) which projects avoidance as the instructive perception of the musician directed to drivers. From this, the musician occupies the chair as a professional music therapist for he politely offers an instructive treatment which is psychologically rehabilitating.

The choice of the lexical items in the nomenclature *Musatyaire Makadhakwa* (Avoid drunk-driving) directly captures Charamba's central position which is a form of therapeutic instruction that drivers should refrain from drunk-driving. This is the reason why, Kwaramba (ibid) articulates that titles are miniature summaries of the general subject of lyrics and they hinge on the musician's attitude to the subject. As such, nomenclature is essential in the establishment of meaning in lyrics as it provides axiological reference in terms of interpreting the semantic value of the lyrics in relation to the subject matter embedded in a song. It is in this context that Charamba locates a title that interrogates drunk-driving as a dominant instigator behind road accidents.

Drawing from the above point, 'drunk-driving', refers to driving after being intoxicated by alcohol. This leads to a sort of mental imbalance, loss of emotional and psychological intelligence and carelessness resulting in road carnages. The driver under the influence of alcohol experiences compromised competence to judge and make effective decisions such as adherence to speed limits, discernment and cognizance of road signs and other road users. It is against this compromised judgment that Parirenyatwa (2004) postulates that perception; balance, coordination and concentration of drivers are compromised by alcohol. Similarly, Peden et al (2004) reinforces that, "alcohol drinking impairs judgement (CDC, 2011), leading to risk taking and aggressive behaviour to other road users. Therefore, drunk-driving is characterised with cognitive incompetence as alcohol acts on the central nervous system to lower mental activity. This kind of psychic condition creates an atmosphere which causes blunders thus raising the acute risk of road accident occurrence.

Besides psychological implications, Charamba proceeds to analyze other emotions of mental interference such as grief which is a state of being in intense sorrow. The musician bluntly instructs the driver to avoid this kind of state of mind. He sings:

Kana marwadziswa muchinge magumburwa musatyaire mota.

If you are pained, when you have been hurt, avoid driving vehicles.

The above quote displays the circumstances which cause a state of grief to the driver. As narrated in the song as being in pain 'marwadziswa' and getting hurt 'magumburwa'. This tends to have negative effects such as grief, sorrow, and pain on the driver's psychic competence. Charamba's lyrics exhibit the linkage between these negative emotions and a compromised cognitive process. Thus, drivers with negative emotions function ineffectively for they possess deprived cognitive processes which are not productive to driving performance.

Charamba proceeds to tackle the influence of the state of jubilation on driving accidents. To him negative emotions are not the only psychological roots of driving accidents instead positive emotions also plays an operative role in influencing driving accidents. Thus, one needs to be able to regulate and control one's emotions. Divergent to this view is Diener (2009:58) who expresses that "happy people tend to function better

in life than less happy people; are typically more productive ...” To the contrary of this Charamba sings:

Kana makafarisa makawanza mufaro mustatyairewo mota.

If you are too happy, saturated with jubilation avoid driving please.

From the excerpt above, the musician visualizes jubilation as another instigator behind the occurrence of road accidents, thus, he instructively warns the driver to avoid driving in this psychic state. This may amputate driver’s cognitive competence when driving as it detaches the attention of the driver while focusing on rejoicing and celebration at the expense of concentrating on driving. It compromises the driver’s cognitive processes as it attracts blunders which are orchestrated by the driver’s failure to control the vehicle properly due to inattentiveness. This is contrary to Hupert’s (2009:139) views that “research using mood induction techniques demonstrates unequivocally that positive mood can enhance attention and other cognitive processes”. In this manner, to Charamba, positive emotions (jubilation for instance) are not always advantageous and constructive to all cognitive processes as they have detrimental consequences such as disturbing the driver’s concentration and responsiveness.

Instructive therapy for Drivers in Zimbabwe

Human beings have always used music to meet certain social needs in different circumstances (Adegoju: 2009). There are numerous situations which influence the driver to act in a way that captivates unhealthy circumstances to life such as road accidents. Essentially, the driver is a key figure in as far as transportation of passengers is concerned, whether in public or private transport. As such, it is the driver’s obligation to drive safely, to avoid putting passengers’ lives at risk. To buttress this, P’Bitek (1986:31) argues that “no one is born free. Everyone is born with a bundle of duties attached to him by society.” In the same vein, Achebe (1975:11) states it clearly that [drivers] should actually march right in front in performing their duties. For this reason, if every person has a bundle of duties it implies the driver cannot be excused. It is against this awareness that Charamba provides useful insights to the driver about the value of human life. He sings: *Mweya waMwari unokosha wamakatakura*, meaning ‘the spirit of God you are carrying is vital’.

In the above excerpt, the singer inculcates into the driver the need to respect human lives, particularly the passengers/customers in public transport who travel on a daily basis. Thus, to the musician, the moment of driving is a phase of being cautious and spiritual to avoid putting the precious lives of passengers at peril. In this regard, the passenger becomes an essential figure in as far as driving is concerned. In fact, passengers occupy the core position of the public transport business, thus, the more their numbers, the more the growth of the public transport sector. Hence, for the driver, the need to respect passengers' lives remains focal in this discourse. The passengers are viewed by Charamba as the 'souls' created in the very image of God.

Ngugi (1972: 45) articulates that every writer lives in, and is shaped by history. In this context, Charamba is one musician who is shaped and inspired by his Christian beliefs. When one scrutinizes his emphasis on the importance of human spirit, the musician appears to be influenced by his Christian beliefs of human sacrilege. The Christian teachings hold the view that the spirit of every human being on earth comes from God. Consequently, Charamba offers instructive therapy for the drivers by teaching them to be vigilant and spiritual to avoid endangering passengers' lives.

On another dimension, African traditional religion also emphasises on the potency of the human spirit in general. The Zimbabwean social milieu from which Shona and Ndebele are the major cultural clusters uphold the concept called *Ngozi/Uzimu* (avenging spirit) as a belief system. This belief system influences people's behaviour, in which the deceased person's spirit comes back to earth to spiritually inflict punishment on the family of the person who wronged the deceased while still alive. This social principle acts as a means to psychologically equip the society to shun away from any social deviance, particularly that of killing, so as to avoid perennial death of family members. For this reason, murder becomes an unpardonable social mischief which every individual should by any means avoid. It is against this awareness that the musician equips the driver about the need to value human life (passengers) when driving.

Charamba mentions a current incident of a road accident, creating vivid configurations and pictorial images in the listener's emotional mind. He juxtaposes two drivers, an innocent and a guilty one in as far as collision of vehicles is concerned. He sings:

*Regai nditaure zvandaona uyu abva nepapa uyu
Abva nekuku asi haana kumira,
Mai ange akadhakwa uyu,
Uyu ange asina pabva pangoitika tsaona.*

Let me say what I have just seen,
This one came from this side (driver) and the other (driver) from
another,
But did not stop, mother!
This one was drunk and the other was not then the accident
occurred.

Charamba provides the mechanism that distinguishes between an innocent and a guilty/careless driver. The one who does not follow driving rules and regulations, probably at a cross section is guilty when drunk. Furthermore, if one thoroughly scrutinizes the above imagery, the trope follows the mental image inference that the drunk driver is one who does not stop at the expected stopping points, thus, violates the driving laws. Therefore, the overarching instruction therapy in this imagery is that innocent drivers are prejudiced by the careless blunders of guilty drivers.

In view of the above imagery, what is intriguing about it is that the musician displays the pictorial images in which the narrator of the imagery is an eyewitness. This is profoundly reinforced by the introductory axiom '*Regai nditaure zvandaona*' (let me say what I saw), which positions the musician with authoritative and credible voice in as far as recounting the happenings of the accident is concerned. This is reinforced by Kahari (1990:264) who comments that this makes [the imagery] more credible, convincing and concrete as the [musician's] feelings are revealed, adding an additional subjective element to the whole report. Hence, Charamba's music is instrumental in positioning social awareness in an endeavor to fight road accidents in the nation and prevent human sufferings.

Charamba unpacks metaphorical expressions which are philosophically saturated with a barrage of instructive underpinnings in as far as a change in the psyche of a driver is concerned. Metaphors are linguistic devices which express one thing in terms of another that is not directly related to it. From the excerpt below, the musician's metaphorically captures the ideological conditions, which drivers follow when driving, which also captivates the risk for the occurrence of road

accidents. In the first metaphorical expression, he pinpointed the interface between being in pain and the instruction of avoiding travelling. He sings:

*Kusaenda kurinani pakusvikako mafa,
Musatyairewo mota muchinge marwadziswa;
Kusaenda kurinani pakusvikako mafa.
Musatyairewo mota muchinge mafarisa,
Kunonoka kurinani pakusvikako mafa.
Musatyairewo mota muchinge makadhakwa.*

It is better not to go than to go,
Than you arrive there dead;
Do not drive a vehicle if you have been pained.
It is better not to go than to go and arrive there dead,
Do not drive vehicle if you are too happy.
It is better to be late than to arrive 'already' dead.

This departs from the realization that pain is characterized with acute emotional and mental discomfort which disturbs the cognitive processes of the mind. This implies that driving in psychic state of being in pain is peril to life as it creates a sharp probability of driving into accident occurrence, thus, the astute combating act to avoid driving in a grief state. The musician detects the interplay between jubilation and the remedy of avoiding travelling. He sings that it is better not to go than to go and arrive already dead; do not drive vehicle if you are too happy. This comes from the consciousness that jubilation influences psychic condition wherein celebration and rejoicing generate diversion of focus. In this regard, the absenteeism of concentration in the midst of driving creates acute possibilities of making unnecessary blunders, thereby creating risk of the occurrence of road accident. For this reason, the prudent path to follow is to avoid driving when the mental state is that of jubilation.

In the third metaphorical expression, Charamba identifies an interaction between drunk-driving and driving errors. This crops up against the awareness that drunk-drivers exhibit a more aggressive driving style, following closer to the vehicle immediately ahead of them, necessitating braking with greater force (Strayer et al, 2006:388). This forceful manner of driving arises from the craving to arrive early at destination, particularly when the driver is intoxicated with alcohol, as explicitly captured by the

musician when he metaphorically sang that it is better to be late than to arrive 'already dead'. In this case, the musician offers an instructive therapy to Zimbabwean drivers, in order to avoid drunk-driving which poses the danger of road accident.

Passengers' Influence on Drivers

The passenger is an essential figure as mentioned before in both public and private transport. It is imperative to examine the communication between the drivers and the passengers in as far as the occurrence of road accident is concerned. Charamba captures an imagery in which passengers complain to the driver to take heed of their warnings after observing a reckless driving style. It is disturbing to note that from the musician's lyrics the driver adamantly refuses to hearken to the concerned voice of the passengers. He sings:

<i>Mutyairi wedu amai kani!</i>	Our driver, oh mother!
<i>Tamuchemera asi aramba,</i>	We cried to him/her, but he/she refused,
<i>Tamuyambira asi aramba</i>	We warned him/her, but he/she refused;
<i>Tamukumbira asi aramba</i>	We begged him/her, but he/she refused,
<i>Kumuti hona asi aramba</i>	That he/she should watch carefully, but he/she refused,
<i>Pabva pangoitika tsaona</i>	Then immediately, an accident occurred.

From the above excerpt, the deliberate insertion of the grammatical possessive '*wedu*' (our) displays the close relation between the driver and passengers. The passengers expect the driver to listen to them as they claim ownership of the driver, because in the case of public transport, the passengers pay money for the transportation service. For this reason, they possess an intuitive right to see to it that their money is used for their own good through safe driving. In line with this, the reference to '*ta-*' (we) (Vambe 2004:94) that the song utilizes repetitively pluralized the morphological construction that collectively pictures the passengers' corporate concern and response to the driver's reckless driving. The collective reference, "we" is innovatively constructed by the musician to include a collective passengers' concern. Such a portrayal of a shared condemnation of the driver's attitude by the passengers raises issues of corporate responsibility. Passengers in public transport often hold a

collective criticism against drivers when they pose life challenges on the highway. In such cases, they make their idiosyncratic condemnation or appreciation based on the response of the driver to their criticism and suggestions. Viewing from this point, it becomes explicit that the collective depiction is the musician's innovative inclusion mainly intended to blame the driver. In this context, it is intentional that the musician incorporates sequential tri-emotional response from the passengers' complaints, which reflect cognitive, anxious and worried psyche. From the musician's lyrics, the driver adamantly refused to hearken to the passengers' emotion-oriented complaints as pictured by the repetitive refusal dictum. It is expected that a driver should tolerate extreme emotional response of passengers. Taking cognizance of the fact that music reflects the happenings in the social milieu, it becomes explicit that Charamba pictures a defiant driver who is not concerned about his/her passengers' lives.

It is imperative to note that the "passengers can have either a positive or negative influence on the driver's behavior." (Mistopoulos, 2005: xiii). In this regard, Charamba asserts that passengers receive constructive inspiration to warn and counsel their drivers, but some contemporary drivers possess stubborn character which makes them refuse to take heed. The image created in the song by the musician presents a picture of a reckless driver who is detached from vigilance when driving. It further indicates that such attitude is detrimental to state-building as it contributes to the high rate of road accident in the nation.

Socio-economic and Political Cost of Road Accidents

Road accidents are characterised by numerous negative consequences to the nation at large. Charamba is one musician who captures the socio-economic and political loss. He symbolically uses diverse forms of passengers and essential material properties which vehicles carry to display the astonishing losses the society experiences when road accidents occur. He sings:

Vanambuya vanokosha
Vanababa vanokosha
Newe mutyairi unokosha
Nyangwe midziyo inokosha

Grandmothers are important,
 Fathers are important;
 And you the driver, you are important,
 Even the properties are important.

What is evident from the above excerpt is the selection of three genres of passengers which possess distinct symbolic attributes in the social hierarchy of the nucleus family and the nation at large. The two basic individuals are the grandmother and father, proving Charamba is not gender biased as he acknowledges the significance of these two diametrically generational parents who hold authority in the family system.

The grandmother is not just a mere insertion, but is ideologically and instructively saturated with philosophical insinuations as far as molding the present generation is concerned. For instance, the grandmother signifies one with the reservoir of wisdom, the first person to 'see the sun', and has continued to engage herself in the art of discovering and living the philosophies of surviving in all life periods. In view of the above, the father is also symbolic of his leadership roles in both the family and the nation at large. The Shona people have the proverbial lore that: *Baba ndiwo musoro wemba*, the father is the head of the family, which positions the father with the supreme authority in the family hierarchy from which the nation retrieves the archetypal of existence. The loss of grandmother, father and properties signifies loss of wealth which constitutes the livelihood of a family or a country. The loss could include wealth of wisdom, potential earning, and material things. Hence, by mentioning the socio-economic and political consequences of road accidents, Charamba's music acts as a reminder and caution to Zimbabwean drivers. The reminder is proffered with the ultimate objective of safeguarding human lives.

Conclusions

This discussion has unpacked the psychological implications inherent in Charles Charamba's lyrics in the song, *Musatyaire Makadhakwa* (Avoid drunk-driving). The lyrics were created with the view to offer instructive therapeutic insights to drivers. As a musician, Charamba is concerned with the consequences of road accidents. His musical communication hopes to instructively empower the driver to avoid detrimental and life-threatening effects of psychological blunders while driving. This study has established that the cognitive performance of a driver is related to the driver's psychological condition. As such, the song *Musatyaire Makadhakwa* is openly therapeutic and instructive in its charismatic nature of influencing the driver to have a positive-oriented psyche while driving. Thus, Charamba's song instructively and psychologically rehabilitates the driver who is drunk. It situates road

accident as a cause of concern, and a threat to human security. The discourse also considered the influence of passengers on the driver. Through mentioning the socio-economic and political consequences of road accident, Charamba's music is a reminder to Zimbabwean drivers to guard against drunk-driving. He urges them to drive safely and avoid taking substances such as alcohol, which disturb the competence of the mind or create an atmosphere that psychologically alters the attention required when one is driving. The utilitarian role of Charamba's music is therapeutic and instructive in its endeavour to ameliorate road accident and secure human lives.

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