

REFLECTING AND MODULATING TRADITIONAL MASCULINITY IDEOLOGICAL STANDPOINTS: A STYLISTIC ANALYSIS OF ABEL CHUNGU'S SONG 'MWAMUNA SAMALILA'

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Abstract

Using artistic expressions undergirded in musical affordances, this article interrogates Abel Chungu's song, 'Mwamuna Samalila' (A man does not cry) as a resource that enacts, upholds and contests ideologies. In particular, the article draws attention on the social constructs that are often produced through language and musicology, developed, deployed and strategically positioned to project phenomena such as masculinity ideologies. For its theoretical and methodological grounding, the article draws on stylistics as it takes the song in question as a text. This is in a bid to enhance the understanding and conveyance of ideas and themes reflected in songs as a text occurrence. Thus, it becomes apparent that there is a sense in which the lyrics respond to core theoretically derived social constructs of traditional masculinity ideologies. Through close examination of stylistic elements, it is observed that lyrical efforts are made to reflect and modulate seemingly dysfunctional aspects of masculinity ideologies. The song serves as a call for attention to prevailing and problematic masculinity ideologies and practices, kindling more rethinking, restructuring, theorising, and re-evaluating.

Keywords: Song Lyrics, Stylistics, Masculinity, Traditional Masculinity Ideologies, Modulating

Introduction

In seeking to explore ideologies that inform the socio-cultural well-being of actors, this article uses Abel Chungu's song 'Mwamuna Samalila', in an attempt to argue for musical discourses as resources that enact, contest, and uphold ideologies, as it is given that lyrics connote an essential and influential element in music. By taking this view, we concede to Astor's (2010) assertion that words matter, as song lyrics can be said to serve a wide range of functions and be of cardinal practical significance. In this connection, it is the belief of Tsukuda, Hamasaki, and Goto (2021) that social actors have a high demand for viewing lyrics amid varied listening preferences and experiences. This demand could be attributed to the messages embodied in the song lyrics, the people's desire to confirm what artists sing about and the need to deeply digest the lyrics. While some studies lean on musical as opposed to lyrical aspects for the arousal and induction of emotions, this article takes the view that song lyrics possess the capacity to communicate and trigger emotions. The message in songs can be a channel of emotional conveyance and an influencer of emotional response. As noted by Watanabe and Goto (2020), lyrics are a key factor

in determining how listeners perceive or react to a song as lyrics deliver specific messages and express diverse emotions.

Lyrical content is also said to influence affective and performance-related outcomes. While calling for an extensive and systematic investigation of the lyrical component, Sanchez, Moss, Twist and Karageorghis (2013) acknowledge and indicate that song lyrics may relate to task demands of repetitive exercise, performance-related activities, and positive self-awareness. The exploration of difficulties, problems and uncertainties can also be facilitated through lyrics. Further, lyrics can help people to overcome and cope with everyday challenges as themes related to people's daily life are predominantly reflected. The potential to influence people's behaviour is also embedded in song lyrics, especially lyrics that are emotional, exceptional, profound, and persuasive (Ballard, 1991; North and Hargreaves, 2008; Stratton and Zalanowski, 2021). Gonzalez (2021) adds that perceptions and the sense of identity are, in fact, highly influenced by music lyrics. Beyond this point, it is worth noting that song lyrics serve as a carrier of cultural norms given that lyrics greatly contribute to reflecting cultural historicity and shaping the identity of society. This article joins the growing interest and discourse on song analysis. This is by employing stylistics to interrogate the lyrics in Abel Chungu's song '*Mwamuna Samalila*', arguing for its reflection, contestation and modulation of traditional masculinity ideologies.

Stylistics and Masculinity: A Theoretical and Conceptual Perspective

In framing the present undertaking, this article draws on stylistics as a theoretical underpinning that avails much, especially in song and/or musical discourse analysis. Stylistics, a theoretical approach that traces its roots to the literary scholarship of the Greeks and the Romans in the fifth century BC has evolved over the years, birthing numerous definitions. From a historical development perspective, stylistics is said to have come into the limelight as a sub-discipline around the second half of the twentieth century. It was an extension of literary criticism in the early twentieth century, which later transitioned from focusing on the literary texts rather than the author to focusing on the author more than the literary text. Later, critics reversed the focus, thus, placing emphasis on the language of literary texts until linguists like Roman Jakobson had a considerable influence on stylistics (Ramtirth, 2017). Presently, stylistics is conceptualised as a borderline discipline between literature and linguistics. There, it privileges the present undertaking as the song under study can be analysed from both the linguistic and literary perspectives.

In an attempt to craft a broad definition of stylistics, Verdonk (2002: 3-4) states that 'stylistics is the study of style in language'. Carrying the concept of language along, Lucas (1995) defines stylistics as the effective use of language in prose. He adds that the language used in stylistics is aimed at making statements and/or arousing emotions. The idea of language having the propensity to arouse emotions resonates with the earlier points about lyrics functioning as tools for expressing messages and triggering emotions. This, in a way, foreshadows the plausible intent of the writer of the song under analysis. Stylistics is also defined as the study of certain aspects of language variations as a part of linguistics. It focuses on the linguistic choices writers employ to effectively express their thoughts and feelings (Crystal, 1997). In this article, we glide toward the

literary theorisation of style, while just glancing through linguistically. We take stylistics to signify a branch of literary analysis that focuses on the style in literary works and texts in general. Other than providing distinctiveness to someone's writing, the functional significance of textual and literary elements as a central objective in stylistics is considered; thus, using it to explore the gist of the lyrics in Abel Chungu's social-religious song.

In trying to account for the outcome materialities of a stylistic view, some insights into traditional masculinity ideologies are important for they afford a critical window to identify and analyse aspects represented and contested in the song. Taking traditional masculinity ideologies as a sub-category of masculinity, reference is made to Mutunda (2005) who recognises the complexity of masculinity as a concept. He highlights various views and cites Connel (2005) who shares a seemingly inclusive and binary-oriented definition by arguing that 'masculinity is simultaneously a place in gender relations, the practices through which men and women engage that place in gender and the effects of these practices in bodily experience' (p.71). Masculinity, a term that denotes one's gender also refers to a complex set of characters and behaviours prescribed for a particular sex (Edwards, 2015). Further, Edwards (2015) suggests that these sets of characters and behaviours are prescribed and preserved by society and are learned through the socialisation process. A view that sits well with Peterson and Runyan (1993), who argue that society confines males and females to particular masculine and feminine character profiles. This gives a clear indication of the role society plays in formulating and enhancing ideologies.

According to Pleck, Sonenstein and Ku (1993), masculinity ideologies are beliefs about the importance of men adhering to culturally defined standards of male behaviour. Put differently, they are ideologies that place emphasis on men adhering to normative prescriptions of masculinity. Traditional masculinity ideologies, also referred to as traditional masculinity norms are perceived as ideologies that restrict men from exhibiting signs of behaviour or thought attributed to females or signifying weakness. This will become apparent in the analysis of the song. The wide array of traditional beliefs, behaviours and self-perceptions that men are expected to endorse and adhere to all fall under the traditional masculinity ideology umbrella (O'Neil, Helm, Gable, Laurence, Wrightsman, 1986). There are various aspects of traditional masculinity ideologies that are essential for masculinity studies as well as masculinity-oriented song analysis. These include among others; avoidance of femininity, self-reliance, avoidance of fear, being tough, competitiveness, risk-taking, aggression, the pursuit of success, achievements, and status, showing leadership and responsibility, the demonstration of physical prowess, domination over others and restrictive emotionality. We are aware that traditional masculinity ideologies are problematic, recurring, not easy to eradicate and also that not all aspects of traditional masculinity ideologies are negative, have undesired ramifications and require modulating. This thought sits at the back of our minds as we navigate the interrogation of masculinity ideologies undergirded in the lyrics. As will be noted, there is a sense in which the songwriter deploys selectivity, subtlety and particularity in the reflection and reconstruction of constructed ideologies. In brevity, the theoretical appraisal above accompanied by various concepts, views and studies about traditional masculinity ideology enhance our analysis.

Methods and Materials

A qualitative method was used to conduct this study owing to the fact that it explores in-depth insights into social phenomena enabling researchers to effectively analyse, comprehend and interpret social issues. For the analyses of data, content analysis was employed as it enhances the interpretation of meanings in texts. The approach utilised, provides the much-needed information to concretise the arguments of this analysis. The primary data for this research was collected from Abel Chungu Musuka's social-religious song *Mwamuna Samalila*. Abel Chungu Musuka, is a devoted and versatile Zambian singer and songwriter. He has written and performed many songs, with *Mwamuna Samalila* being one of his most popular and profound songs. The song *Mwamuna Samalila* was selected because of its literariness as well as its compelling representation and portrayal of pertinent social issues.

Lyrics of Mwamuna Samalila with the English Translation

Stanza 1

Bana tiyambisa kudala (They started a long time ago)

Petikali chabe bana (When we were just children)

Ukagwa wazichita (When you fall down and hurt yourself)

Bakulu bakuuza, mwamuna sama lila (Elderly people tell you that a man does not cry)

4

Kulimbilako naku skulu (Be strong and focused with school)

Pressure singa nkale excuse (Pressure can't be an excuse)

Ukafeluka nichimutu (When you fail, they mock your head)

Onani alibe nzelu (Look at him, he is not intelligent)

8

Mwamuna sama lila (A man does not cry)

Pezako nchito panga nyumba (Find a job and make a home)

Fakamo madam panga banja (Find a wife and start a family)

Paliponse nima pressure don't ever be a letdown (All the time, there is pressure ...)

12

Mwamuna sama lila (A man does not cry)

Chorus

Koma mutima muli ashh chibaba (Yet there is pain in the heart)

Vizakasila liti? (When are these things going to finish?)

Chifukwa konse kwena yenda bakungo niuuzza (Because wherever I go, they keep telling me)

16

Kuti mwamuna sama lila (That a man does not cry)

Ashh! Chibaba (Ashh! It's painful)

Vizakasila liti? (When are these things going to end?)

Chifukwa konse kwena yenda bakungo niuuzza (Because wherever I go, they keep telling me)

20

Kuti mwamuna sama lila (That a man does not cry)

Mwamuna sama lila (A man does not cry)

Mwamuna sama lila (A man does not cry)

Mwamuna sama lila (A man does not cry)

24

Mwamuna sama lila (A man does not cry)

Mwamuna sama lila (A man does not cry)

Mwamuna sama lila (A man does not cry)

Mwamuna sama lila (A man does not cry)

28

Mwamuna sama lila (A man does not cry)

Stanza 2

Batate bake pebanafa (When his father died)

Kwenzebe nabo mupuziyika (There was no one to console him)

They simply told him you're the man now

32

You got to make a plan now

Mwamuna sama lila (A man does not cry)

Mwamuna afunika ndalama (A man needs money)

Becoming everyone's provider

36

Your happiness is not an option

Beauty is a function now

Mwamuna sama lila (A man does not cry)

Mumutima muli built anger (Yet there is built anger inside the heart)

40

I take a substance to be substandard

I wish I really knew what a real man is

But I'll be praising God cause I'm still standing, yeah

Chorus

Ashh chibaba (Yet there is pain in the heart)

44

Vizakasila liti? (When are these things going to finish?)

Chifukwa konse kwena yenda bakungo niuuzza (Because wherever I go, they keep telling me)

Kuti mwamuna sama lila (That a man does not cry)

Ashh! Chibaba (Assh! It's painful)

48

Vizakasila liti? (When are these things going to end?)

Chifukwa konse kwena yenda bakungo kuniuza (Because wherever I go, they keep telling me)

Kuti mwamuna sama lila (That a man does not cry)

Mwamuna sama lila (A man does not cry)

52

Mwamuna sama lila (A man does not cry)

Mwamuna sama lila (A man does not cry)

Mwamuna sama lila (A man does not cry)

Mwamuna sama lila (A man does not cry)

56

Mwamuna sama lila (A man does not cry)

Mwamuna sama lila (A man does not cry)

Mwamuna sama lila (A man does not cry)

Closing Stanza

This is the return of the prince

60

Glory to the crown of the king

Your witnessing the rise of a kingdom

Let every chain be broken

This is the return of the prince (lila)

64

Glory to the crown of the king (lila)

Your witnessing the rise of a kingdom (lila)

Let every chain be broken

This is the return of the prince (lila)

68

Glory to the crown of the king (lila)

Your witness in the eyes of the kingdom (lila)

Let every chain be broken

Lila boi (Cry my friend)

72

Lila boi (Cry my friend)

Lila (Cry)

Let every chain be broken

Vinayambila kudala (These things started a long time)

76

Petikali chabe bana (When we were just children)

Manje mufunika kuziba (Now you need to know)

Mwamuna ama lila (A man cries)

In what follows, we discuss the findings of the study. Essentially, we explore the literary elements employed in the conglomeration of words in the song *Mwamuna Samalila*. We also investigate the role of the literary elements in reflecting traditional masculinity ideologies and the manner in which these ideologies are interrogated and modulated.

Rhymes as Material Capital for the Expression of Effect, Emphasis and Attention

In the opening lines of the song, the writer makes use of rhymes for effect, emphasis and the capturing of attention as he lays a background to a problematic traditional masculinity ideology. Rhymes are a recurring literary element in many lyric-oriented genres of music and poetry. Their validity has stood the test of time hence, songwriters often endeavour to utilise the literary technique of rhyming. According to Roberts and Jacobs (1992), a rhyme is a repetition of identical or similar concluding syllables in different words. Words with the same concluding vowel sounds or consonant sounds are equally rhymes, as rhymes focus on sounds as opposed to spellings. Rhyme also refers to the repetition of end sounds or two or more words and phrases. The last words in the first four lines of the first stanza rhyme and if internal rhymes are factored in, it ought to be highlighted that *banatiyambisa, kudala, bana, ukagwa, wazichita, bakuuza, mwamuna and samalila* are all rhyming words in the song as they end with the same sound /a/.

By beginning the song with a series of rhyming words, the writer sought to create a sense of anticipation for subsequent sonic repetitions, a framework for memorisation and a link between masculinity ideologies and socialisation. The words *ukagwa wazichita, bakulu bakuuza mwamuna samalila* (when you fall down and hurt yourself, elderly people tell you that a man does not cry) reflect restrictive emotionality. Restrictive emotionality is a traditional masculinity norm that suggests and emphasises that men must avoid and control the expression of emotions. Oneil, Good and Holmes (1995: 176) define it as ‘having difficulty and fears about expressing one’s feelings and difficulty finding words to express basic emotions’.

In a bid to highlight and interrogate the entrenchment of this traditional masculinity ideology or stereotype, the writer points out some elderly people as agents in the process of gender role socialisation. He also raises a crucial socialisation issue by suggesting that these ideologies are socially constructed and channelled to young males at a very tender age. This is captured in the first two rhyme instilled lines, *banatiyambisa kudala, petikali chabe bana* (they started a long time ago, when we were just small children). This line of thought is in harmony with the sentiments of Pleck (1995) who suggests that gender roles concerning what constitutes masculinity are socially constructed and perpetuated by forces such as the media, parents, peers, teachers and if we may add, elderly members of society. Freud, as cited by Gatens (1991) reinforces this idea when he argues that the biological individual can be viewed as a black canvas upon which gendered identities are projected and performed through socialisation. Suffice to indicate that boys are to a large extent influenced by various elderly people through the process of socialisation as projected in the song. In verity, this is a common occurrence in the Zambian context, which might have plausibly influenced the writer’s narrative. While it is agreed that numerous positive lessons may be picked through intergenerational interactions, there is also a risk of young males being exposed

to extreme societal expectations. Therefore, there is need for balanced, objective and open discussions around what are acceptable and unacceptable attitudes, behaviours and norms.

The Materialisation of Masculine Ideologies through Imagery, Repetition and Narration

Imagery is an important ingredient in songwriting and creative writing in general. Thornley and Roberts (1984) define imagery as the use of language to represent objects, actions, thoughts, ideas, states of mind and any sensory or extrasensory experiences. Imagery also refers to words that trigger imagination to recall and recombine images – memories or mental pictures of sights, sounds, tastes, smells, sensations of touch and motion (Roberts and Jacobs, 1992). Sandburg (1968) adds to the elaboration of this literary element by indicating that imagery is a type of language, which creates a sense of impression, represents an idea and thus, heightens expression. Barradas and Sakka (2020) also add an interesting and relevant dimension by stipulating that, lyrics can activate visual imagery. It is also important to note that there are different types of imagery, these include visual, auditory, olfactory, gustatory, tactile, organic and kinesthetics imagery. The power of imagery lies in its vivid descriptiveness, appellative nature and ability to stimulate one's imagination.

Visual imagery as a descriptive aspect of imagery is employed to show how males who do not meet certain masculinity expectations become an object of ridicule and mockery. In lines 5 to 9, the language in the lyrics sets a scene and invites the listeners to visualise and imagine a young male being addressed in a belittling, contemptuous and humiliating manner because of failing or struggling to succeed as expected by society: *Kulimbilako naku skulu* – pressure *singankale* excuse, *Ukafeluka nichimutu-onani alibe nzulu* – *mwamuna samalila*. These lines indicate that males are told to be resilient at school and that they should never give pressure as an excuse. It also points out that males are ridiculed and told that they lack intelligence whenever they fail to succeed. One could argue that these sentiments are capable of damaging men's self-esteem and crushing the hopes of those who aspire to ascend the academic ladder. Further, as the writer creates a vivid word picture of the constant pressure exerted on men, listeners are triggered and drawn to picturing a stressed man who is faced with constant expectations and pressure (lines 10-13):

Pezako nchito panga nyumba (Find a job and make a home)

Fakamo madam panga banja (Find a wife and start a family)

Pali ponse nima pressure don't ever be a letdown (All the time, there is pressure ...)

Mwamuna sama lila (A man does not cry)

The power of repetition in lyrics cannot be overlooked. A study by Nunes, Ordanini and Valsesia (2014) indicates that lyrics are central to the music that the majority of people listen to and lyrics with repetitive lines are processed more fluently and thus, adopted more broadly and quickly in the marketplace. Repetition occurs when a writer repeats a word, phrase, sentence or stanza for effect and emphasis. In the chorus of the song *Mwamuna Samalila*, the writer employs this literary element by repeating the phrase *mwamuna samalila* about ten times as he seeks to isolate one of

the most problematic traditional masculinity norms from his perspective. This foreshadows his attempt to modulate this emotion-restricting norm through antonym by replacing the phrase *mwamuna samalila* (a man does not cry) with *mwamuna amalila* (a man cries). As one pays close attention to other aspects of the chorus, it is noticed that there is a sense in which the writer longs for the eradication of this traditional masculinity norm that he perceives as painful or rather disheartening. This is reflected in the following lines: *ash chibaba* (ouch, it's painful), *vizakasila liti* (when are these things going to end), *chifukwa konse kwena yenda* (because wherever I go), *bakungo kuniuza* (they keep telling me), *kuti mwamuna samalila* (that a man does not cry). We also note that his usage of the words *kulikonse kwenayenda bakungo kunuiza kuti mwamuna samalila* (wherever I go they keep telling me that a man does not cry) points to the generalisability and widespreadness of traditional masculinity ideologies, which, in turn, signals a challenge with regard to coping and escaping the pressure surrounding these norms. Narration is a mode of presentation that writers employ when writing or telling a story (Roberts and Jacobs, 1992). As a literary element, the narration is instrumental in the creation of effect, formulation of meaning and effective communication. Numerous writers utilise this technique as stories are considered interesting, relatable and capable of stimulating the listeners' imagination. In the second stanza, the writer utilises this literary element and technique. He assumes the role of an omniscient narrator as he tells a story of a young man who lost his father, had no one to console him and faced societal pressure in a continuum. The writer uses this technique to highlight the problematic nature of certain masculinity ideologies and the insensitivity of certain perpetrators of these norms. The traditional masculinity norms highlighted and contested are as follows:

- i. Toughness and showing leadership - *batatebake pe banafa kwenzebe nabomu puzyika* (when his father died, there was no one to console him), they simply said: 'you are the man now, you got to make a plan now, *mwamuna samalila* (a man does not cry)'.
- ii. Self-reliance and taking up responsibilities - *Mwamuna afunkuka ndalama* (a man needs to have money) – becoming everyone's provider.

This narration of a young man's experience highlights the brutal nature of traditional masculinity ideologies and their advocates. A victim of loss, grief, and hurt is prohibited from manifesting emotional expressivity and is expected to swiftly soldier on as an aspect of traditional masculinity norms suggests that men must be brave and tough. This further shows that adherence and endorsement to traditional masculinity norms is often a result of external as opposed to internal pressure.

Projecting Self While Rejecting the Norm: A Metaphoric and Symbolic View of Masculinity

The writer uses metaphors as he positions himself and sets the stage to modulate traditional masculinity ideologies. According to Peter (2002), a metaphor is a figure of speech, which compares one thing to another directly. It can also be described as a literary element that compares and merges identities. Unlike similes where comparisons are explicit, comparisons are implied in

the usage of metaphors. Despite the difficulties experienced by some in deducing metaphors, these literary elements are instrumental in extending people's knowledge, vocabulary and awareness.

In lines 60 and 63 of the song lyrics, the words *prince* and *kingdom* are used metaphorically. When the writer identifies himself as a prince, he does not literally signify that he is one, but he makes the comparison with a prince who is perceived as being an important male member of the royal family. Similarly, the writer considers himself and other singers as important members of the music space. In the same way that royal people can add a voice, serve as agents of change and influence the trajectory of certain issues, the songwriter perceives and places himself as an agent of masculinity ideology reconstruction. By indicating that listeners or readers of the song *Mwamuna Samalila* are witnessing the rise of a kingdom, he suggests that there is an emerging crop of people who are not keen on adhering to, subscribing to, endorsing, and perpetuating certain traditional masculinity ideologies and these people have the capacity to overpower negative aspects of traditional ideologies in the similitude of great historical kingdoms that conquered those which preceded them.

Following the metaphor-embedded lines, another literary element is employed to highlight the negative ramifications of certain traditional masculinity ideologies. In the line 'let every chain be broken', the word chain functions as a symbol. A symbol is a word, idea or object that may represent or stand for other ideas, values, persons or ways of life (Roberts and Jacobs, 1992). Often likened to a sign, symbols stand for and suggest things beyond themselves. The chain symbol is used and sometimes, exploited to signify a bond, attachment, connection, imprisonment, great pain, oppression, slavery, strength and unity, among other things.

In this song, the word chain represents masculinity ideologies as ideologies that constrain and prevent males from exhibiting certain emotions, thoughts and actions despite the prospective negative ramifications. Most men are chained to negative masculinity ideologies, the fear of others, and society incapacitates their desire to break free from certain ideologies. This negatively impacts them. Various research works show that men's subscription to certain traditional masculinity norms has negative effects as some constructs repress expressivity, exert pressure and catalyse the unpredictable pursuit of perfectionist tendencies. Indications from other bodies of research are that men who endorse traditional beliefs about masculinity; engage in fewer health-promoting behaviours, have greater health risks than men who endorse less traditional beliefs, have a negative attitude towards gender equality and are more likely to glide into depression (Courtenay, 1998, Kristiansen, 1990 and Edwards, 2015). With this in mind, the lyrics serve as a call to break free from the bondage of negative masculinity ideologies.

Rhymes as a Tool for Reconstructing and Modulating Traditional Masculinity Norms

As if to mirror or juxtapose the first four lines, rhymes are utilised to conclude the song and submit the crucial narrative championed in the song. Writers are at liberty to employ end rhymes or internal rhymes as both can serve the purpose of lending songlike qualities, building rhythm or emphasising an idea, as is the case in this song. In the following lines: *kudala/bana/kuziba/lila*, formulate end-rhymes.

Vinayambila kudala (These things started a long time ago)

Petikali chabe bana (When we were just children)

Manje mufunika kuziba (Now you need to know)

Mwamuna ama lila (A man cries)

We note that the lines above are built on the repetitive phrase *lila boi* (Line 72-74), which is translated as ‘cry my friend’. A phrase aimed at encouraging a drifting away from traditional norms restricting emotional expressivity. This seems to have been a profound concern as it is predominantly highlighted and pointed out in the song. The writer ends the song with rhymes that point people to a change of narrative – *manje mufunika kuziba, mwamuna amalila* (Now you need to know, a man cries). Although rhymes are known to serve the purpose of making songs pleasant to hear, capturing listeners or readers’ attention and enhancing the flow of the lyrical content, they equally play a crucial role in creating memorable lyrics, and this seems to be one of the songwriter’s objectives. This corroborates with the views of Lea, Rapp, Elfenbein, Mitchel and Romine (2008) who indicate that besides their potential effect on aesthetic experience, rhymes are believed to influence people’s ability to recall and comprehend words. By ending the song with rhymes that evolve around altering the traditional norm of restrictive emotionality, the readers and listeners are faced with a recurring message that cannot be easily ignored or downscaled. It is through constant engagement, awareness creation and emphasis that ideologies are constructed, reconstructed and indeed perpetuated. Therefore, the literary elements employed in these lyrics are ideal and engaged for the purpose of modulating certain ideological standpoints.

Conclusion

This article sought to explore and analyse the employment of literary elements in the lyrics of Abel Chungu Musuka’s song *Mwamuna Samalila* and investigate the representations of traditional masculinity ideologies and analyse the literary elements to reflect, contest and modulate traditional masculinity ideologies. Vividly, the following literary elements were employed by the writer: rhymes, imagery, repetition, narration, metaphors and symbolism. In terms of traditional masculinity ideologies, representations of the following were manifest: restrictive emotionality, self-reliance, toughness, the pursuit of success and achievements due to expectations, taking responsibility and showing leadership.

We note that emphasis was placed on reflecting and altering the traditional masculine norm, which discourages emotional expressivity among men as evidenced in the first stanza, the chorus and the last four lines. The songwriter’s focus and emphasis are justifiable in view of the complexity and numerous negative ramifications of restrictive emotionality. Research contends and shows that men’s restrictive emotionality can result in the following: shyness, toughness, and difficulties with relationship intimacy, marital dissatisfaction, anxiety, patterns of depressive symptoms, and a negative view of seeking help, intra/interpersonal problems, and unawareness of one’s feelings, socialised preference not to share one’s feelings, negative attitudes and even higher risks for suicide.

It is worth noting and pointing out that negative or dysfunctional traditional masculinity ideologies cannot be easily altered and downscaled. However, through individual and communal efforts, there is a possibility of altering some negative traditional masculinity norms. This reconstruction requires resilience, and it ought to be done through the socialisation process from which these dysfunctional ideologies are constructed.

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