

CHAPTER ONE

1.0 INTRODUCTION

1.1 Preamble

Criticism and appreciation of any world literature is an ongoing process. This process is also applicable to the study of the Shona novel. It would be going against the grain to do otherwise. The Shona novel in particular, and the related literatures in general, deserve to be studied as much as others. The Shona novel has been studied from several angles; among them are the classical aspects of theme, plot, characterisation and the issue of genre. Recently the issues of structuralism and modernism/ existentialism especially in relation to novels such as Mungoshi's *Ndiko Kupindana Kwamazuva* (1975) and *Kunyarara Hakusi Kutaura?* (1983) have been raised. These critical approaches have helped to show that the approach to the study of not only the Shona novel but of the novel at large is multifaceted. It is partly because of this multifaceted approach to the novel and also partly because of the fact that the novel is a product of social animals, men and women, that this study is being carried out.

From a sociological perspective, it is important to note that the people's psyche is sharpened and focused by the environment in which they find themselves. It is this environment which spurs writers to write whatever they choose to bring to the readers, although it has to be noted that what they give to the people is what they choose to give to the people and not necessarily what the people choose. It may be what the people already know, but may be needing reinforcement, or something which is taking place, but which people may not be aware of. Because of such a scenario, what Webb (1980: 24) says is true. He says:

Each work of art arises out of the particular alternatives of its time.

It is also on the basis of this realisation of the particular alternatives of its time that writers like Chakaipa who are part of this study have found it worth to give their readers a Christian message. They have shown Christianity as a religion worth emulating and yet to others, like Tsodzo, it is a way of highlighting the political scenario prevailing in colonial Rhodesia and its destructive consequences on the life of Blacks.

It is also important to note that while it is easily appreciated that the writers have used their works to preach, the issue of the sources, which these writers have used, has often been overlooked. It is this other side of the study which needs to be critically analysed – the issue of source and form criticism. The study reveals that The Bible was used as a source by Chakaipa, Chidzero, Makari, Musengezi, Tsodzo and Zvarevashe as well as the Kenyan novelist Ngugi wa Thiong’o. Besides the use of The Bible as a source the writers also took biblical forms like ethical teachings and veiled them with the Shona idiom thus creating a third aspect which is worth understanding and that of redactionism whereby the novelists carefully selected biblical material and reworked it to fit in with their environment.

These novelists at the end seem to be saying that a religion, in this case Christianity, can best be understood and accepted if it fits in with the people’s environment. It is only through this medium that the writers seem to be able to prove and confirm to the reader(s) that God is the God of history. To them, history is not man-made but God-made and sanctioned. For Tsodzo, on the other hand, The Bible is being used to highlight the racial divide that existed in colonial Rhodesia and that which is being perpetrated by some politicians in independent Zimbabwe.

1.1 Aim of the Study

The aim of this study is to assess the influence of The Bible on the Shona novel. The work is to be evaluated not in isolation but in some instances on a comparative basis. It aims to show how society, one’s academic and professional background, as well as his/her faith can be of influence in his or her writings. The work is to be looked at in relation to the expected roles of the novel on the one hand, and The Bible on the other (that is didactic and corrective; as well as for religious/theological, moral, social, political and economic values as well as entertainment).

An attempt will also be made to show whose views or ideology the novelists would be expressing and whether all novelists belong to the class of preachers or whether they are writers-cum-nationalists who have borrowed the preachers’ words and tools and have used them for purposes of social justice and politics. The following questions will have to be borne in mind when communicating with the writers or when reading their novels; did the novelists intend to further enhance the understanding of The Bible by

writing the story/ stories? Is it or is it not possible that some writers used The Bible for some other reasons, which are neither political nor moral, moral in the sense of the fulfilment and obeying of the expectations of the biblical decalogue?

The study will also focus on the city, which is not really a modern creation, but something which has even been denounced in the Genesis story, as well as in other related stories of the Ancient Near East (cp with the Tower of Babel – Genesis 11:1 – 9; and the cities of Corinth and Thessalonica in the New Testament). The main thrust of the study will be on biblical parallels, as well as other passages in The Bible, which may be deemed by the researcher to be having an affinity to what is written in the novels.

While the study will cover the writings of the novelists like Chakaipa and Zvarevashe, other writings within the same genre, as well as other related genres and literatures in English will also be referred to where and when necessary.

1.2 Justification of Research

For a very long time the study of the Shona novel has mainly focused on the traditional approaches of theme, plot, characterization and setting of events as well as didacticism. No one has really tried to ascertain and rely on what is known in biblical studies as source and redaction criticism. The theory behind source criticism is that before the gospels were written there was a source of information available to the writers of the gospels. These writers then adopted part of what they came across and liked and not only adopted it but also adapted it to suit their target audience and readers. The same is true of the Shona novelists. They also used a source, which in this case is The Bible. Biblical stories were adopted and adapted to fit in with the Shona environment.

Despite the fact that most scholars of Shona literature have propounded the theory that some of the themes contained in these writings are based on Shona philosophy and tradition there are other extra-Shona sources. Not every theme in the novels is from the Shona folktale (*rungano*), philosophy and tradition. The first detailed analysis that had an inclination towards the idea of biblical influence was by G. P. Kahari called *The Novels of Patrick Chakaipa* (1972). This was later revised and published as *The Moral Vision of Patrick Chakaipa* (1997). The other books which he wrote, which have a bearing on this aspect are, *Some Aspects of the Shona Novel and other Related Genres*

(1986) and *The Rise of the Shona Novel* (1990). From Kahari's study and contribution, a new literary approach has been opened up. This new literary approach is similar to the theories of form and source criticism, which are extensively used in biblical study. A new approach whose aim is to look at the influence of The Bible and Christianity on the Shona novel has been born. A study of some of Zimbabwe's prominent novelists like Chakaipa shows that The Bible influenced them. At times the whole message in a given novel is only veiled by the Shona idiom. A closer study of the text will show that it in actual fact is biblical.

Although Kahari has written on biblical influence he has paid very little attention on how this has impacted on the development of the Shona novel. His greatest focus in his study covered a wide spectrum. He focused on orthography and themes as well as on the influence of Shona folklore on the Shona novel. While this wide arced approach is not bad it has its own shortcomings. Kahari has made it to appear as if biblical influence is only on the novels of Chakaipa. He also seems to have been preoccupied with the need to prove that although the novel is new to the Shona people, the themes and source of material used in their writing has its roots in Shona tradition, hence the influence of Shona folklore on the novels.

Chiwome (1996) has also dwelt on the influence of the church in the growth of Shona fiction. He has however looked at the political implications of the involvement of the missionaries in the learning of the Blacks without really focusing on how the Christian faith and values as well as The Bible may have influenced the development of the Shona novel.

This study also seeks to fill a gap in the study of Shona literature and the influence of The Bible on the development of the Shona novel in particular. It is not a pioneering work but the researcher feels that he can still make a contribution and bring up a new angle from which the Shona novel can be looked at. The work will also bring into focus the similarities between some biblical passages and some in the novels, and how these have been used in some cases to try and bridge the racial gulf as we find in Chakaipa's *Garandichauya* (1963) and Chidzero's *Nzvengamutsvairo* (1957), or how it has been used to justify Zimbabwe's liberation war as we find in Musengezi's *Zvairwadza Vasara* (1984).

The study will as well seek to show and justify how The Bible has been used to further enhance and embolden the age old Shona traditions like teaching on the evils of murder, and has given them a new lease of life by implying, it seems, that there is nothing new in the Christian religion except the approach and the medium.

The work will also seek to justify the fact that literature does have its roots, that it is not a product which exists in a social and cultural vacuum, but that it is a product of society, and what it transmits out is what it wants society to be like as well as to turn the reader(s) to the writer's aims, goals and views. Ultimately, it will try to prove that art is labour and as labour, it is supposed to bear fruit. It is not art for art's sake, but it is art with and for a purpose. It will possibly prove in the end that all novels are propaganda because they deliberately give prominence to certain facts, while handling others marginally or not at all. It is this characteristic of the writers of presenting a selective vision of reality, which will also come under the scrutiny of the researcher.

1.3 Assumption

This study assumes that very little work on the influence of external sources on the Shona novel has been done. It also assumes that whoever used The Bible in writing his/her works was not only teaching a lesson but also had a reason for quoting the scriptures. Under this assumption will be the idea that this writing tradition is a process through which facts are interpreted according to the belief which expresses the Christians' collective faith based on its past, present and future. The study will also assume that biblical influence on the writing of Shona novels developed because the writers had very little literature to read other than The Bible that was readily available since it could be got free of charge from the missionaries. Embedded in this assumption is the theory that some of the novelists used the faith that they had embraced as the main axis of their story.

This study also makes the assumption that all literature emanates from its particular historical period and it is written to show the people's acceptance or rejection of the *status quo*, or to manipulate people, hence strengthening the notion that all literature is to some extent propaganda. Because of the realisation that literature emanates from its immediate environment, it also becomes necessary to assume that like most literatures, the Shona novel has sources that have been used as its base.

1.4 Literature Review

Studies on the artist, the novelist in particular and on ideology in general have been done but very little has been done on the influence of The Bible or Christian faith on the development and growth of the Shona novel. Most of what has been written has tended to be general or has mainly focused on the novels of Patrick Chakaipa. Little or no attention has been paid on the other writers. Even though Kahari has made reference to the use of The Bible as a source by Chakaipa he has not alluded to redaction and form criticism as having been employed by him (Chakaipa).

Kahari in *The Moral Vision of Patrick Chakaipa* (1997) has focused mainly on the influence of the theological philosophies of St Augustine as well as types of sins as given by the Roman Catholic faith. He has also made a few references to The Bible and has given supporting verses. Chiwome does make reference to the influence of missionaries in the development of Shona orthography in his book *A Social History of Shona Novel* (1996). He however does not state how or whether these had any influence on what was written by the Shona novelists. It is clear however from what is given in *Pfungwa DzaSekuru Mafusire* (1960) that the missionaries wanted philosophies, which showed the Western traditions as better to be written down, especially by Africans and for consumption by Africans. It is important to note here that the mission school, which was introduced by the Christian missionary, is not despised but praised by Sekuru Mafusire. Chiwome highlights this aspect.

Albert Gerard in *African Language Literatures* (1981) is the only writer who has focused on the influence of The Bible on the Shona novels, or on the Shona novel as a weapon of preaching. Unfortunately like Kahari he has focused only on Chakaipa, and worse still only on *Rudo Ibofu* (1966) where he focuses on the antagonism between Christianity and Shona (African) Traditions. His attention was only on the heroine (Rowesai) who overcame both family and tradition to become a nun. There is nothing more in his offering.

Other critical works, which relate to biblical influence on literature, do not focus on the Shona novel but rather on the novels of Ngugi wa Thiong'o. In the article "Religion and life in James Ngugi's *The River Between*," (1971) Lloyd Williams has brought out the idea that Ngugi has religion as a consistent theme in the novel *The River Between*.

He has highlighted the fact that Christianity has been focused on by Ngugi as a religion that would only be meaningful if the white man does not preach it as law but if it is allowed to grow out of the people's life situation. He does not have to impose it on the Gikuyu. Such an analysis is very meaningful and it is also very important in the study of the Shona novel. Sharma has also written, "Ngugi's Christian vision: Theme and Pattern in *A Grain of Wheat*" (1979). In this article Sharma focuses on the importance of sacrifice and rejuvenation, as well as a new beginning. Although he does focus on the idea of Judas Iscariot, he like Williams (1971) before him, has not dealt with the identification of forms although he seems to have highlighted only the importance of sacrifice just as Jesus became the Christ by being crucified for the benefit of mankind. Like in the article of Williams, what Sharma has given is unfortunately not highlighted in the little that has been written about when we look at the critical works that deal with the Shona novel.

Works like Ngara's *Art and Ideology in the African Novel* (1985) were also focused on in as far as they relate to the idea of ideology. This book focuses on political ideology in general and Marxism in particular. It does not in any way focus on Christianity as an ideology and yet because Christianity is some form of ideology, the book will be relied on. The same is also true of Chidi Amuta's *The Theory of African Literature* (1989). It was relied on because it focuses on factors, which have shaped and influenced African literature in general. Edwin Freed's book, *The New Testament: A Critical Introduction* (1986) and Onwu's *The Synoptic Gospels* (1991) were also relied upon because they have dealt clearly with the ideas of source, redaction and form criticism.

Other works like Ellul's *Propaganda: The Formation of Man's Attitudes* (1973) were relied on since they focus on the relevance of works of literature being used as manipulative tools. Other related literature relating to the sources behind The Bible, besides Freed were consulted. Works such as that of Gabel and Wheeler's *The Bible as Literature: An Introduction* (1990) also became a handy tool. Because of his critical analysis of the novel in Swahili in East Africa, especially Tanzania, and its heavy reliance on foreign works of fiction, mainly those from the West like Conan Doyle's *Sherlock Holmes Mysteries*, and Lindfors' writings were also consulted. This is very much so when we look at his publication *Comparative Approaches to African Literatures* (1994).

1.5 Methodology

The study relied on primary and secondary sources. The primary sources in this case are the novels being studied. Secondary sources are the other texts used. These may be novels in Shona or English or other texts, which are commentaries on the Shona novel or on literature in general. Textual analysis and interviews were also used. The two sides complemented and supplemented each other. Textual analysis is when passages from the novels under study are extracted for analysis. In interviews the authors were supposed to be asked questions but only one who responded and was interviewed.

Short stories as well as other art forms like music and poetry were also referred to. While the main focus was on the Shona novel other Shona and non-Shona generic types in English were also used as sources of reference.

The novels were analysed not according to their authors, but according to their foci, whether these are political, social economic or religious. The same applied when focus was made on the historical setting and date of publication of a given novel. These aspects did however not prevent independent thought on the part of the researcher.

Although the researcher tried to get in touch with the novelists, he only managed to get some response from Makari. Chakaipa and Chidzero were ill and unfortunately, both novelists are now late. Despite sending communication through his publishers Musengezi did not respond to questionnaires sent to him. Zvarevashe again could not be found. Tsodzo made an undertaking through his secretary to avail himself for an interview but this fell through. He only confirmed that *Pafunge* is a reworked version of *Pafunge Zvakare*, which had been rejected by the Rhodesia Literature Bureau. Makari (on 07 June 2002) at ZESA Training Centre, confirmed that his experience as a teacher in mission schools influenced his writings especially *Zvaida Kushinga* where he says that he realised the value of using biblical images so as to appeal to Christians, so as to help strengthen the teaching on reconciliation as is shown in the story of the goats and the hyenas.

1.6 The Shona Novel and Social Reality

Literature is specifically social. It is a social creation, and in this creation there are three genres viz, prose, poetry and drama. It seems prose, in Shona and even in other world literatures, is the most widely read of the three genres. While in the Western world the novel in the written form came after poetry and drama, in Shona, the novel came earlier and the other two genres came later. In Zimbabwe the Shona novel came into being in 1956 with the publication of Solomon Mutswairo's *Feso*. The Shona novel has been under great focus since its birth. There are between two hundred and fifty and three hundred novels, which have been published to date. Most of the novels have been used as moral whips to remind youngsters as well as elders against the dangers of bad and unsavoury behaviour. Most people in their social environment and in their upbringing have been taught that the repercussions of unsavoury and obnoxious behaviour are difficult to stomach and at times very painful. With such a moral mentality, most scholars in their analysis of the Shona novels have tended to focus only on the moral side of the themes without attempting to look at the possible sources of some of the themes contained in the novels under study.

It has to be realised here that such an approach to the study of the Shona novel is not being denounced. It is one of the best and Kahari, with reference to the Shona novel, says that the novel is didactic in nature. Now, given the fact that the novel is didactic, it would not be fair and really necessary to say that such an approach is naïve. It is not, yet it is not thorough. This does not of course mean that the approach being envisaged in this study is in itself thorough, but that, when a multiplicity of approaches are used, then the study of the Shona novel will be greatly improved and will possibly come very near to being thorough. In an attempt to try and get more thorough, it has to be realised that there is more to the study of literature. It is not all about didacticism and morality. There is also the issue of the writer's interest (s) and sources.

It is with this in mind that while it is agreeable that there is need to look at why one is writing. There is also need to appreciate what that person does for a living, and see whether his/her profession or educational background has not influenced his/her literary work. There may also be the need to look at what possible reason(s) that may have been led to use such an approach.

Most of Zimbabwe's Shona novelists are of the first generation (F.Veit-Wild: *Teachers, Preacher and Non-Believers* (1993)) and were mostly educated at mission schools. Some of them are even clergymen. Now, given the fact that some of them are men of the cloth, it is interesting to note that their professional or religious call did to a large extent influence their works. From a sociological point of view, one's position in society or profession may influence the way he/she writes. With this sociological aspect it has to be borne in mind that literature is a social institution, and it uses as its medium language, and language is a social phenomenon. Literature is seen as a representation of life and life is a social reality. Life is things that exist and have life in them, and to a large extent writers use literature to represent those things as they are, or as they wish things to be like, and those things include the people's fears, aspirations and other cultural aspects like religion. People who produce that literature are part of the society and they share with the reader the same cultural aspects, or at least the reader is assumed to know them. On societal participation in literary creation, and the use of other sources, the use of Rajinder's *William Shakespeare: Macbeth* (2001) has proved useful.

The writer and reader also share some other related issues, which may come up in their writings. When writers create art, they are addressing an audience whether imaginary or not. It is therefore realised that literature has usually risen in close relationship to particular institutions. This is quite true, not only of the Shona writings, but also even of other writings that have been written in other languages. Most of what Shakespeare wrote is heavily dependent on history, anti-Semitism, as well as other stories, which had existed before, like *The Merchant of Venice*, which was influenced by a play called *The Jew of Malta*, written by Marlowe (Rajinder 2001). What Shakespeare wrote therefore had an external source. There is also a Christian morality play called *Mutambo Wapanyika (Every man/ El gran theatre del mundo)*. This play was influenced by the Roman Catholic Christian dogma. Its focus is on Christian ethics and morals and what will happen in the after-life. Those morals and belief in the after-life are cultural aspects. Like this seventeenth century Roman Catholic clergyman, Pedro Caldreon dela Barca, who wrote *El gran teatro del mundo*. The Bible also heavily influenced Leon Uris when he wrote his novels *Exodus* (1959) and *Mila 18* (1970).

1.7 The Shona Novel's History.

The Shona novel's history can be divided into two major sections namely (i) colonial and (ii) post-colonial/post-independence literature, and these have been categorised by Kahari as Old World and New World novels. When Kahari refers to some novels as Old World he will be referring to those novels whose events take place before 1890. At this time the country now called Zimbabwe had not yet been colonised by the British. The New World ones are those which have their setting after 1890.

The earliest writings and publications of the Shona novel started in 1956 with the publications of Mutswairo's *Feso*, followed by Chidzero's *Nzvengamutsvairo* (1957). Other early novelists are the likes of Bepswa, Chakaipa, Chidyausiku, Marangwanda and Marimazhira. When these people wrote, they may have wanted to bring out their own consciousness. They may also have wanted to raise other people's consciousness. They may also have wanted to speak their minds and also on behalf of their suffering fellow men. Unfortunately, their relatively privileged social status and proximity to the ruling class made them allies of the settlers because they wrote when few people could read. They were writing for each other, fellow literate people, and for school children for which the reading of fiction was compulsory.

The Rhodesian settler regime felt that while the Blacks had to be encouraged to write in their own languages, they also had to be closely monitored because of the subversive potential of their writings. The result of this monitoring was that the educated people wittingly or unwittingly gave advice that undermined their culture and/or identity, and distorted it in their attempt to protect it. An example of this is Paul Chidyausiku who penned *Pfungwa DzaSekuru Mafusire* (1960). His mouthpiece, Sekuru Mafusire supports missionary education using the Africans' (and the Shona's in particular) lack of a suitable alternative as his argument. The author through his work is urging the Shona in particular to be grateful to their colonisers. What we find in such a situation is that:

Colonialist literature tended to reconstruct the other as we find in Robinson Crusoe, where we see Crusoe attempting to convert Friday into a copy of himself (Boehmer 1995: 52).

The other in this case is the Black person. It is with this feeling in mind that the year 1956 saw the setting up of the Southern Rhodesia Literature Bureau. This bureau was

set up as part of the Ministry of Information. The objective of the setting up of the bureau was to counter revolutionary art, which was used by despondent peasants and workers. It was set up to promote the creation of an art, which was pacific and manipulative. Unknowingly and unfortunately, most Shona novelists of colonial Rhodesia helped to create an image of big-brother arrogance. This arrogance was clearly manifested in White Rhodesians who saw themselves as superior beings whose duty was to provide guidance to Black Rhodesians so that they would develop into civilised people. The White Rhodesians were guided; it seems, by Albert Schweitzer who saw the African as the European's brother, but only a junior brother. This is the image that most novelists fostered and promoted.

According to Chiwome (1996:23) "The unofficial was to direct the novel along the path of least ideological resistance to the Rhodesian government." What is here being referred to as unofficial (in reality the official) was the very official reason for which the Bureau had been created. Chiwome goes on to say:

Editors, assessors and colonial well wishers who were linked to the editorial agents channelled and filtered the manuscript before it got to the readers as an end-product. They moulded its zeitgeist or mood to make it consistent with government status and feelings (Chiwome 1996:23).

The result of this unofficial official involvement was the underdevelopment of the Shona novel. It led to the development of works of literature, which were divorced from social reality and only focussed on the same old themes of the African being a foreigner in the cities and other such related areas. What we then find is that:

Always with reference to the superiority of expanding Europe, colonised peoples were represented as lesser: less human, less civilised as child or savage, wild man, animal or headless mass (Boehmer 1995:79).

To show the effect of the Rhodesia Literature Bureau's control and how it influenced the writings of Blacks, we find that Black colonialist literature in Shona is not very positive in its portrayal of Blacks. They are depicted as full of lack of understanding and perpetrators of savagery on one another. They are murderers and adulterers as well as a jealous lot (Bepswa, 1962). While Blacks are shown as foolish and as savages, the Whites are mainly shown as good. This is a result, may be, of the fact that Blacks had

been taught to hate themselves. We have good examples in some of the Shona novels, for example *Pfumo Reropa* (P. Chakaipa), *Nzvengamutsvairo* (B. Chidzero) and *Rufu Runobereka Rufu* (M. Mahanya). What should not be overlooked is the fact that these books do not show the reality as it was on the ground. The fact that Blacks were brutalised and even killed by Whites is not highlighted.

The Literature Bureau was so influential that the publisher, for the Bureau's approval, always sent all manuscripts, which were directly submitted, to the publishers to the Bureau. Tsodzo, one of Zimbabwe's prominent writers being quoted by Chiwome (1996:27) had this to say about the Bureau:

I was in the literature section and I became curious to know what the Bureau stood for. It was strictly a censorship board.

To support the fact that the Bureau had a strong grip on the development of the novel, it is important to note that Mutswairo's *Feso* only got published in 1956 after the removal of the first chapter that was considered to be controversial. Ten years later, after it was discovered that there was a poem in the book which was considered to be offensive and was being used by the nationalists for mass mobilisation and protest, the book was banned and the reason given for its non-availability was that it had gone out of print. What we therefore see is that Black literature in Shona and also in English in colonial Rhodesia were not meant to be antagonistic. A good example of such non-antagonistic literature is Chidzero's *Nzvengamutsvairo* (1957) and Bepswa's *Ndakamuda Dakara Afa* (1960). In fact the Bureau embraced the publications which ridiculed Africans and showed them as witches and savages as shown in Rider Haggard's *King Solomon's Mines* which was translated into Shona by Muza as *Migodhi yaMambo Solomon* (1975).

The strings attached to the publication of the Shona novel were many. Any publication of a novel was also on condition that the script did not touch on issues, which were considered to be racially sensitive. Kenneth Bepswa, the author of *Ndakamuda Dakara Afa* (1960) had his script of the first novel not related to this one rejected because it was based on a theme whose story was based on an interracial marriage, which then was illegal in Rhodesia at that particular time.

The fact that Bepswa later wrote the present book mentioned above shows that he has fallen into what Ellul (1973) calls sociological and political propaganda. Ellul says that political propaganda is when a group of people, usually a government or one of its agencies uses techniques of influence in order to achieve goals which are clearly distinguished and quite precise. He goes on to say that sociological propaganda is a sort of persuasion from within, which results when an individual has accepted or assimilated the dominant economic and political ideologies of his society and uses these as a basis for making what he regards as spontaneous choices and value judgements (Ellul, 1973:64). Bepswa (1960) writes and gives choices and value judgements that he has embraced and come to accept as true when in actual fact they are a fallacy. What Ellul (1973) says clearly falls into this category of propaganda. The Rhodesia Literature Bureau was set up as a government agency to achieve the precise goal of making sure that all novels by Blacks should comply with the government expectations of ensuring that the literature should not be politically offensive. As a result, writers were encouraged either through pamphlets with guidelines, or being told to remove the so-called offensive parts from their books. This type of encouragement is what Ellul has called sociological propaganda. The writers had to accept or assimilate the political ideology of the Rhodesian government. Besides Bepswa, other novelists like Zanza, the author of the novel *Hunde yerufu* had their manuscripts rejected by the Bureau as controversial and political. It was only published after the offensive parts were gone. The result seems to have been a new novel all together rather than a revised script.

Zanza accepted changing some parts of his script because someone at the Bureau had said to him, "It will bring discord to the state and may get you in trouble" (Chiwome 1996:27). Many people were discouraged from writing because they feared getting into trouble. Hamutyinei submitted two manuscripts in the mid-1960s. They were both rejected as political.

The growth of the Shona novel was greatly compromised. Chitsike who worked at the Bureau (cited by Chiwome 1996:27) also had this to say about a certain script submitted by a certain Molife:

I remember the writer wanted to write something like *Animal Farm*. It was so blatantly political and I said “No!” In this manuscript there were white ants and black ants. White ants ate black ants. After some time the black ants amassed soldiers to attack white ants... It was so obvious. He never returned the manuscript.

Chitsike here was made to suppress the publications and the development of the Shona novel, whose themes were political. He successfully carried out the role of the Literature Bureau. Tsodzo's *Pafunge Zvakare* could also not be published because of its theme that was deemed to be politically offensive. Chidzero's *Nzvengamutsvairo* was published because it was not considered to be having material that was offensive. It seems its publication was sponsored by the fact that the story thrived on what the Whites possibly considered to be politically palatable which included their domination over Blacks and treating them as labourers and inferiors as well as people who positively accepted the Whites' lordship over them as brought out by Samere.

In some instances books would not be published if they were considered to be having material that was thought not political, but was considered to be offensive and insulting to the White man. In this context of the colonial discourse, it is found out that Black literature in any language had to be an expression of the White man's mastery and his being humane when compared to the Black man. It is interesting to note that Patrick Chakaipa's novel *Garandichauya* elevates the White man to the position of a helper and a sympathetic human being who helped Tsitsi who had been beaten by her husband and his girlfriend. The irony of the whole thing is that when the language used was deemed to be offensive to the White man it was removed and suitable replacements made the manuscript was cleared for publication. The myth of the White man's supposed superiority and supremacy has remained with Blacks today as part of the colonial legacy. Most Blacks cannot trust one another and they have the misconception that nothing positive will ever be done by Blacks without the leadership or sponsorship of the Whites. Such ideas are retrogressive and self-defeating.

To support this assertion Chiwome (1996: 28) gives an example of B.B. Fitz-Patrick who raised a number of concerns before *Garandichauya* could be published. In the first place he was not certain whether the term *vasinamabvi* (those without knees, a term used by the Shona to refer to the white settlers) was derogatory or not derogatory. A certain Walker was advised to check and it was concluded that the word was

offensive and an insult. The word was removed. Other words and phrases that were considered to be offensive like *giwa* (White man derived from Ndebele *umkiwa*) and *mhuru yomuchena* (White man's calf) were removed. The editors seem to have been concerned with maintaining the racial attitude of the Whites as untouchables rather than with quality.

The editor's competence lay not in producing quality literature but in identifying subversive and offensive ideas. Novels were also published if they made a caricature of the African and if they were considered to be suitable for the youth. Novels like Kuimba's *Gehena Harina Moto* (1963) and *Tambaoga Mwanangu* (1965) that portray Blacks as murderers and savages, as well as power hungry people were considered as good for the youths.

The Bureau did not only control aspects that were political but even the length of the manuscripts. (This was still happening until the folding up of the Literature Bureau at the end of 1998 – an incredible 18 years after Zimbabwe attained independence). In most cases the length of the manuscript was expected not to exceed 15 000 words. It was argued that if the length of the novel was not controlled, books could become too expensive if they would be let to exceed 100 pages, for example Mabugu's. Only a few novels published before independence exceed a 100 pages, for example Mabugu's *Ndambakuudzwa akaonekwa nembonje* and Charles Mungoshi's *Ndiko kupindana kwamazuva* (1975). The conclusion/ endings of the novels were even dictated by the Bureau. Mungoshi, on *Ndiko kupindana kwamazuva* was asked to change his ending to suit the established trend.

After independence in 1980 and before its disbandment in 1998, writers could submit their manuscripts for publication directly to the publishers without going through the Literature Bureau. The publishers themselves did not refer any work back to the Bureau. Publishers could now even publish what the Bureau would have considered to be unpublishable. This happened with Mungoshi's *Kunyarara Hakusi Kutaura?* which the Literature Bureau, still haunted by the Rhodesian ghost rejected as formless. The Zimbabwe Publishing House later published this formless novel. This formless novel is now today regarded as one of the best Shona novels published to date. The publication of this novel ushered in a new way of writing the novel not only in Shona,

but also in English. It has even influenced Black writers writing in English. Chenjerai Hove also used the same style when he penned his two novels *Bones* (1988) and *Shadows* (1989). Another Shona novelist, R.M. Choto also used the same style when he wrote his novel *Tongoona* (1989). Ironically, the same Bureau which rejected Mungoshi's formless novel has in conjunction with Longman Zimbabwe, published Nyawaranda's *Barika raMashefu* (1991), based on the same literary technique.

Although up to the time of its disbandment the Literature Bureau was no longer the channel of approval for the publication of the Shona novel, we find that most authors still submitted their works through the Bureau. Before its disbandment the Bureau was still handing out to aspiring writers the same rules and advice given to aspiring writers in colonial Rhodesia. It even sponsored writing competitions. Besides, immediately after independence, encouraging people to write about what transpired during the war of liberation, the Bureau does not in any way seem to have encouraged people to write on themes which are political and which reflect on the post-independence period and the trials and tribulations which the people are facing, especially after the late 1980s Willowvale Car Scandal (christened Willowgate Car Scandal by Geoff Nyarota then editor of *The Chronicle*) and other scandals and events which reared their ugly heads in the 1990s. The Bureau, after the stories on the glories of liberation fighters in *Hondo YeChimurenga* encouraged people to write on other worldly themes or to praise the *status quo*.

It is interesting to note that while the Bureau may be attacked and blamed for not nurturing a new outlook and approach among the writers, in a certain workshop attended by the researcher some time in the late 1980s, it was found out that the Shona novelists never tackled any topics which they thought were political and would lead to punishment or alleged disappearance. What came out of this meeting was that the post-colonial novel did not develop, not because of the Bureau but because the writers always feared that there was the possibility that their works would not be published and that even if they were, they may face the wrath of the state security machine if their writings were found to be offensive to the government. The publishers and the Bureau ended up blaming the writers and aspiring writers for living in fear of the ghost of the Rhodesia Literature Bureau. The result of this fear by novelists has led to stagnation in

the development of the Shona novel and this has seen it lagging behind poetry and drama.

Despite these shortcomings, some post-colonial novelists are beginning to attack the *status quo* especially the younger generation of writers like Willard Zvaita in his novel *Dandemutande* (1996). In this novel, the thrust of the novel is carried in only a few lines. The author says that life is like a cobweb that entraps small creatures but big ones manage to pass through. An analysis of this statement, being viewed against the immediate backdrop of allegations and rumours of corruption against some members of the political leadership of the country brings out the idea that it is the petty-criminal who languishes behind bars while the so called big fish continue to swim around. Another writer who has taken a bold step in writing what may be considered to be truly a politically offensive novel is Mabasa with the publication of his novel *Mapenzi* (1999). The same is also true of Chimhundu with the novel *Chakwasha* (1991).

In the table below Kahari has shown the number of novels that have been published with the blessings of the literature Bureau between 1956 and 1996.

1956 – 1960	5
1961 – 1970	14
1971 – 1980	42
1981 – 1990	61
1991 – 1996	18
TOTAL	140

It is important to note that after 1980, some publishers were no longer referring their works to the Literature Bureau.

1.8 The Bible and the Shona Novel

It may be appropriate, now with the knowledge in the development of the Shona novel that we may as well talk of a biblical or religious discourse when we look at the Shona novel.

In the light of such a type of discourse it is important that we remember that it has often been said that the devil can cite scriptures for his purposes. This appears to have been the case if we focus on some of the literature under study here. The writers of the texts may not have directly quoted the scriptures, although some did, not because all were really preaching or because they were priests, but because they were fired by nationalist sentiments. The reliance on the scriptures by some of these writers may not have been to preach, but to teach on the sanctity of human life and respect for different races, as well as to justify why certain events like Zimbabwe's war of liberation had to take place. It has to be noted here that stories and other creative pieces of art are at times part and parcel of the matrix of the individuality of each human being. They are therefore part and parcel of the on-going social life. They can be used as instruments of preaching, control or even by those in power for propaganda purposes. The novels allow any significance e.g. social, historical or political to be conveyed, just as The Bible can be used to inform or misinform the hearer (s) or reader (s). In this fashion the hearer (s) and/ or reader (s) can be both (mis) informed and/ or manipulated.

The Bible has been in circulation for over the past 1600 years. Given this period of circulation, it has had the advantage over classical Greece's *The Odyssey* and *The Iliad*, as well as Ancient Rome's *The Aenid* because it has been used as a weapon of faith, and has had the advantage, not only of being preached, but also of being used as a weapon of indoctrination, especially on the youngsters. At times efforts were made to deliberately deny other people any other text for reading. Wars were even fought (The Crusades) to help push the Christian faith whose conviction is based on The Bible which is considered as God's infallible word. The Bible has also been used to teach lessons. Jesus taught in parables, and even the prophets of the Old Testament used symbols and parables (cf Hosea and Isaiah) to drive home their messages. This is the kind of thing we are finding ourselves looking at, at the end of the just closed twentieth century and the dawn of the twenty-first.

The Christian faith has moved across boundaries and has been embraced by different races. Its weapon is The Bible that has been translated into many languages. This translation has made it possible for most or some of the believers to read and interpret it (The Bible) in the way that best suits them. The overall aim behind The Bible is morality, chastity and righteousness, although some may see in it the redemptive act of

God for people's freedom both physically and spiritually. It is all or some of these aspects that have been exploited by some Shona novelists.

Among the Shona, folktales and songs were told and sung to teach people issues of high moral values. While the themes contained therein were mainly the same, the folktales and songs were different. These have today been replaced to a very large extent by the novel and other related genres. One of the most important aspects in the novels of Chakaipa, Makari, Musengezi, Tsodzo and Zvarevashe are the parallels and similarities between them and those in The Bible and the parallels are so striking that a careful reader can not easily put aside biblical or Christian influence on those writings. Some of the novelists have so heavily relied on The Bible that any serious students of the Shona novel and The Bible will not only find some stories similar to the ones given in the novel (s), but can even quote some verses from The Bible and equate them to the stories. One of the writers has even gone to an extent of using characters to preach for him by having them (characters) quoting some verses and making references to The Bible in their speeches as we find in Zvarevashe's *Museve Wade Nyama* (1983) and *Gwararenhamo* (1990).

The novels have been used as vehicles of expressing a Christian theology. They are a result not of the rejection of the Christian faith but of its being embraced. They seem to be a pointer for the Western world of how the black man has accepted the new faith. The writers by preaching through their writings are not only showing the world that Conrad's *Heart of Darkness* is now full of light, but also seem to be fulfilling the oracle of the prophet Isaiah quoted in Matthew:

Land of Zebulun and land of Naphtali, on the road to the sea, on the other side of the Jordan, Galilee land of the Gentiles! The people who live in darkness will see a great light. On those who live in the dark land of death, the light will shine, (Matthew 4: 15-16).

The authors of the novels seem to be latently telling the readers, 'Turn away from your sins, because the Kingdom of Heaven is near' (Matthew 4: 17).

These artists have even gone to the extent of being able to adopt and adapt The Bible's stories and use them to teach some moral issues to their own people.

1.9 Scope of Research

The research is divided into six chapters. These are Chapter 1, which is the introduction. The chapter highlights the aim and justification of the study. It also includes the assumption and review of related literature. This chapter also highlights the methods of research as well as on how the Shona novel is a reflection of social reality. This also gives a background on the history and development of the Shona novel since 1956. The influence of The Bible on the Shona novel is also focused on in this chapter. It is the last part that forms the base of this research.

Chapter 2 is on form, redaction, source and historical criticism and the impact of these on the Shona novel. The main argument in this chapter is that the influence of The Bible on the Shona novel has created a situation where biblical forms can be identified in these novels. The chapter also shows that these forms are re-edited or reworked versions of the biblical stories (hence redaction criticism) and that The Bible was used as a source for these novels. Historical criticism is when the historical validity of the situation prevailing in colonial Rhodesia is highlighted.

The focus of chapter 3 is on how the Shona novel has been used as a Sermon to preach to the reader on issues that are social and moral.

Chapter 4 is entitled: “The Novel, Religion and Politics”. In this chapter, an attempt has been made to show how the Shona novel has been used as a political tool by both sides on the political and racial divide. Some Blacks have used it to justify why the war of liberation had to be fought. The same Blacks have argued that God blessed this war. This chapter also highlights the plight of Blacks in colonial Rhodesia.

In chapter 5 the researcher evaluates the successes and failures of the novelists whose novels are being analysed. In this chapter the researcher gives his opinion on the success and failure of the writers.

The sixth chapter is the concluding one. It concludes the entire research. It also gives a summary of the research.

The following novels will be focused on: *Pfumo Reropa*; *Garandichauya*; *Rudo Ibofu*; *Dzasukwa Mwana – asina – hembe*; *Karikoga Gumiremiseve* (Patrick Chakaipa); *Nzvengamutsvairo* (B. Chidzero) *Sarura Wako*, *Zvaida Kushinga* (C. Makari) *Zvairwadza Vasara* (G. H. Musengezi), *Mudhuri Murefurefu*; *Pafunge* (T.K Tsodzo) and *Gonawapotera*; *Kurauone*; *Museve Wade Nyama* and *Gwararenhamo* (I.M Zvarevashe).

The research also focuses on Ngugi wa Thiong'o's novel, *A Grain of Wheat* (1967) which has been translated into Shona as *Tsanga Yembeu* (1987). In all these aspects, the study will also focus on both the political and religious issues raised in these novels.

1.10 Conclusion

To understand and appreciate the Shona novel there is need to be receptive and have an open mind. This open-mindedness shows how intricate the base of this web is to the realisation that the Shona novel, being a social product, has been heavily influenced by the Christian religion and its basic text – The Bible. It is clear that The Bible's influence on the Shona novel does not have to be downplayed.

CHAPTER TWO
CRITICISM AND THE SHONA NOVEL: APPROACHES
TOWARDS THE STUDY.

2.0 Introduction

A study of literature in general shows the necessity of art. Art is not there to show how one can carve a beautiful piece of literature for nothing. If that is the case, then the writing exercise becomes an irrelevant and wasteful pastime. Mao tse Tung says:

In the world today, all culture all literature and art belong to the definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above the classes, or art that is detached or independent of politics (Mao tse Tung 1967: 25).

Mao here supports the idea that there is nothing like art for art's sake. This is also true of the novels that are under study here. They help the researcher and others to understand how the writers look at the world and how in these writings, they see the hand of God as being active in the life of humankind. Although these novelists are writing about God and his activities in shaping the destiny of humankind, consciously or sub-consciously, they will be using The Bible as their main source. Other sources, like the denominational liturgical books may also have been used. This is what is called source criticism.

2.1 The Writer and his Responsibility

African novelists in general and Shona ones in particular, have taken over the role of the folklorist (*sarungano*) where and when they do not only have to entertain, but also to educate and moralise. In so doing they support the argument advanced by Mao tse Tung that there is nothing like art for art's sake. It is not only Mao tse Tung who writes on the purpose of art as well as the writer and his/her obligations, but also Ogunbasen who says this about African writers:

African writers in general do not believe that they should abdicate their ethical role by eliminating themselves, and therefore the question of responsibility to their readers, from their books. They value the relation of writer to reader and take very seriously their moral obligation to their audience (Ogunbasen 1979:1).

The obligation being highlighted above is about creating an awareness of the importance of moral worthiness as well as teaching people of new things. They in fact support and buttress the idea of art with and for a purpose. Any author who has ethics or is ethical, is bound to respond to his/her community, or to raise an awareness within the members of his/her community, of issues which he/she may perceive as having a bearing on their well being. Thus, these writers (Chakaipa, Chidzero, Makari, Musengezi, Tsodzo, Zvarevashe and Ngugi) feel that they are obliged to write and inform, moralise or convert as well as politicise. They are advocating for their causes through their writings.

It has to be borne in mind that these novelists did not collude to write on the issues of moralising, converting or highlighting the plight of the Black person in colonial Rhodesia. What is sure is that each of them may have seen himself as a means of being a vehicle of God's word to the people, or being the voice of the voiceless, and also messengers of the politicians in as far as the preaching on the views of reconciliation is concerned.

The issue of writers seeing themselves as vehicles or messengers is also brought out by Gabel and Wheeler who say:

Although the literary prophets in the Old Testament operated independently of the national cult and frequently in direct opposition to it, their speech was public and it took traditional forms. They did not see themselves as individuals, but as vehicles for the word of God. Already in Amos, the first of such vehicles, prophetic oracles are highly stereotyped literary compositions. Many of these oracles can be identified in the works of Amos and those who followed him. They are marked by having certain standard functions [denouncing people for their sins, promising punishment from Yahweh] (Gabel and Wheeler 1990:18).

What Gabel and Wheeler are saying is that prophets came to deliver oracles to a specific audience in a specific historical period. These were oracles that were tailor-made for the people of Israel. It is in the same vein that the Shona novelists listed herein also wrote for their readers in certain historical situations to meet their specific problems (spiritually, morally and politically).

These novelists are writing standing on different sides of the political divide. They may be preaching the same religion or using the same religion but their political and religious perceptions and ideologies differ. While others are protesting (e.g. Tsodzo)

others are submissive (e.g. Chidzero). The issue of writers and politics is clearly articulated by Ngugi who says:

Literature cannot escape from the class-power structures that shape our everyday life. Here a writer has no choice. Whether or not he is aware of it, his works reflect one or more aspects of the intense economic, political, cultural and ideological struggles in our society. What he can choose is one or the other side in the battlefield; the side of the people, or the side of those social forces and classes that try to keep people down. What he or she cannot do is to remain neutral. Every writer is a writer in politics. The only question is what and whose politics? (Ngugi 1981:x).

As already seen above, and is to be observed later in this study, these writers have taken political sides. They cannot be divorced from the political reality of their day. Failure to write and address such issues means that those writers who fail to write focusing on either side of the political divide risk being irrelevant. Relevance is only borne out of that which is considered by the readers to be a reflection of their fears, aspirations and expectations that will be highlighted in the fiction.

Earlier on in 1972, Ngugi had written:

Literature does not grow or develop in a vacuum; it is given impetus, shape, direction and even area of concern by social, political and economic forces in a particular society. The relationship between creative literature and these other forces cannot be ignored, especially in Africa where modern literature has grown against the gory background of European imperialism and its changing manifestations: slavery, colonialism and neo-colonialism... There is no area of our lives which has not been affected by the social, political and expansionist need of European capitalism (Ngugi 1972:150).

Ngugi here puts it all into the open. These novels are a product of their historical epochs and they are a response to Europeanism and imperialist expansion into Africa in general, and into Zimbabwe in particular. Some Shona novelists have embraced Europeanism and its attendant *-isms*, while others have seen in it a pronouncement of doom on the Blacks of Rhodesia (later Zimbabwe). What is interesting is that both sides have relied on The Bible as a means to drive home their point(s). They are the speakers and representatives of their people, each within his historical framework, although some of them do overlap. At the very end, because these writers do not exist in a vacuum, it is realised that their role and function is aptly summed up by Carlsen and Gilbert who say:

The subject matter of literature is life itself. The world's task is to preserve our tragedies and triumphs, our fears and foibles, our insights and insufficiencies (Carlsen and Gilbert 1985:2).

Although Jowett and Linton are writing referring to movies, they also say:

The movies are an important social institution, going far beyond providing mere entertainment. They are part of the development of modern mass society, and they have helped to shape the way we live (Jowett and Linton 1980:67).

What comes out clearly in this summing up is that art, be it written or visual, is not only for entertainment. It is also a vehicle that is used to drive home messages that will help shape society or reshape it. The Shona novelists being focused on here used their novels as the vehicle to carry their biblical/Christian as well as political message(s). In so doing, their main source of information was The Bible. This leads the reader to focus on source criticism that has earlier on been mentioned in the introduction.

2.2 Source Criticism

Source criticism is basically about sources. It is necessary to understand the dictionary meaning of source. According to *The Concise Oxford Dictionary* (1982:1014) a source is defined as:

(sors) *n* spring, fountain-head, from which a stream issues (*the source of the Nile*); body emitting radiation etc; (*Phys*) place where flax-lines begin; origin; place or person from which thing comes or is got (*the source of all our woes; reliable sources of information*); document etc providing evidence; at ~; at the point of origin or issue; ~ book [translation of G. *quellenbuch*] book or collection of original documents serving as material for the historical study of a subject; ~ criticism [translation of G. *quellenkritik*]; evaluation of different (*esp.* successive) literary or historical sources.

The above definition does not only cover the issue of sources in general, it has also touched on source criticism as a translation of German *quellenkritik*, which is generally shortened to **Q** as an evaluation of different literary or historical sources. Besides that, the above definition also helps the researcher and the reader to realise that The Bible is the original document serving as material for the literary and historical study of some

Shona novels. It is also the point of origin of some of the material found in these novels.

Source criticism, like other critical methods being used in this chapter, has been largely used in biblical studies. It was initially used with reference to the study of the Old Testament, and later in the study of the New Testament. When used in the first book of the Old Testament Genesis, what comes out is the fact that the book is based on four different traditions namely Yahwist, Elohist, Deuteronomic and Priestly thus J.E.D.P. (J has come from German for Y. They write the name Yahweh as Jahweh). A look at the first three books of the New Testament, the Synoptic Gospels shows that several sources were used by the writers of the Gospels of Mark, Matthew and Luke, namely Ur-Marcus, Q, M, and L. The same applies to the study of the Shona novels. Before the novels under study here were written, was The Bible. Evidence of biblical use can be found in the novels. Making possible references or finding similarities between what is found in The Bible and liturgical literature, and in the novels can even identify these.

The use of external sources is not peculiar to Shona prose. Some other writers have also based their writings on works of other authors or publications. Theirs is not plagiarism but creative art, which clearly shows that it has been inspired by other writings. Lindfors helps to shade light on source criticism. While the writer does not refer to his critique of Muhammed Said Abdulla's writings as source criticism, he makes it clear that the novelist (Abdulla) made use of an external source in his writing or was influenced by an external source. He writes:

However, differences in setting, action, plot development and characterization do not remove *Mzimu waWatu waKale* from the Sherlock Holmes tradition. As a successful detective story, it owes as much to the inspiration and example of Sir Arthur Conan Doyle as it does to the originality and craftsmanship of Muhammed Saidi Abdulla (Lindfors 1994:89).

To further highlight the importance of source criticism it is necessary to also point out that even one of the greatest playwrights of all time, William Shakespeare, uses other sources for his material. Not only does Shakespeare use Marlowe's *The Jew of Malta* as a source for *The Merchant of Venice* (Rajinder 2001) and *Plutarch's Lives: Marcus*

Brutus, Julius Caesar and Marcus Antonius as a source for the tragedy *Julius Caesar*, but also folklore for the great tragedy *Hamlet*. Lott amplifies this when he writes:

Shakespeare, familiar with the Senecan style (he had already written *Titus Andronicus*, which is a clear example), and visualising its potentialities as raw material capable of further refinement, must have cast around for a suitable plot on which to develop his approach. He found it in the Hamlet story, then current in the form of a play (now lost) and a version in French (still extant). This story is found in the folk-literature of Iceland, Ireland and Denmark (Lott 1968:xix.).

The point here is that the issue of sources is not new, neither is it peculiar to the Shona novel. Sources have been used and will continue to be used. As long as it is not plagiarism and some redactionism takes place it is plausible.

Nearer home, and still on sources is Nnolim who says the following about Chinua Achebe, one of Africa's literary luminaries:

Although Achebe has never admitted it publicly, the single most important source – for *Arrow of God* is a tiny socio-historical pamphlet published without copyright by a retired corporal of the Nigerian Police Force. His name was Simon Alagbogu Nnolim, and the title of his pamphlet was *The History of Umuchu* published by Eastern Press Syndicate, Depot Road, Enugu, Nigeria in 1953 (Nnolim 1979: 220)

Innes (1979:244-245), of course dismisses the whole issue but whether he accepts it, or not, the issue comes out clearly that novelists may gain credit for creativity, but it has to be borne in mind that they also use sources.

It is not only Lindfors, Lott and Nnolim who bring to the fore the issue of sources. There is also Monkman who writes:

Just as the Corinthians must realise that the dead body can be resurrected by the will of God, the new citizens of Kenya must recognise that in the sins and failures of the past, the potential for positive achievement and rebirth has not been lost (Monkman 1975:114).

The source of Ngugi's inspiration is the book of I Corinthians in the New Testament, which highlights the need for death for purposes of regeneration and rebirth.

What makes the idea of rebirth of interest to Ngugi is the following verses; the first one of which is underlined in Kihika's Bible that reads:

Verily, verily I say unto you. Except a corn of wheat falls into the ground and die; it abideth alone: but if it die, it bringeth forth much fruit (John 12:24).

Earlier on he had quoted I Corinthians 15:36 in the epigraph introducing his novel. It reads:

Thou fool, that thou which sowest is not quickened except it die. And that which thou sowest, thou sowest not that body that shall be, but bare grain, it may chance of wheat, or of some other grain.

The issue here, as already highlighted above, is about sources and sources of inspiration or of influence. For Ngugi, the source for the theme of re-birth and regeneration is the above verses in particular, and The Bible in general. The Bible has become his main source. To Ngugi, Kenya cannot be born again unless people are prepared to die, like the seed that dies so that other seeds can be got out of its death. The same is also true of some Zimbabwean Shona novelists, among whom we find Chakaipa, Chidzero, Makari, Musengezi, Tsodzo and Zvarevashe.

The Bible as a source has been used in bringing out some thematic frames, which the concerned writers wanted to highlight. A look at the novel of T.K. Tsodzo, *Pafunge* (1972) shows that the author directly or indirectly relied on Johannine Dualism. A study of a novel like *Rudo Ibofu* (Chakaipa, 1966) reveals that the author has not only used The Bible but also the Roman Catholic Church liturgical guide. It is in this liturgical guide that we find reference to Mary the mother of Jesus as Mary, the mother of God. There is nowhere in The Bible where we find Mary the mother of Jesus being referred to as the mother of God. This is pure Roman Catholic dogma.

It will be totally unbalanced if it is to be said that only source criticism can be used in the study of the Shona novel. Other liturgical literatures were also used as sources. Other sources, which were at the disposal of the writers, may include folktales and real historical events like the Ndebele raids into areas, which were inhabited by the Shona people, which were used by Chakaipa in his novel *Karikoga Gumiremiseve* (1959).

These were later infused with the biblical tradition of the Crossing of the Red Sea which in *Karikoga Gumiremiseve* is given in the successful crossing of the Munyati River by Karikoga and Marunjeya (Chakaipa 1959:73-74).

When a writer openly preaches, then it can easily be ascertained that the author has made his source clear to the reader. This is quite true when we look at the novels of Zvarevashe, *Gwararenhamo* (1991) and *Museve Wade Nyama* (1983) and Musengezi (*Zvairwadza Vasara*, 1984). In these novels, the source of inspiration does not need to be looked for in some instances, but only needs to be accepted as a source, which has been availed to the critic. The novelists even openly use biblical verses to preach.

2.3 Form Criticism

Form criticism was used first in the study of the literature of the heroic ages of Greece and Northern Europe. According to Bruce, form criticism is:

The analytical study of *forms* assumed by various categories of tradition, especially in its oral, preliterate phase (Bruce 1975: 600).

This critical method was also later used in the study of The Bible. Onwu says:

Form criticism in biblical studies aims to penetrate behind the gospel to something more primitive and original, to the earliest written sources, earliest forms of the oral tradition and ultimately if possible to the authenticated life and sayings of Jesus. It seeks to determine the previous historical conditions of a fixed material out of which it arose in order to determine its *sitz-im-leben* (i.e. situation – in-life; (Onwu 1991:21).

Wellhausen (Quoted in Onwu 1991:21) made three major axioms developed by form critics. These three are:

1. That the original source for the material in the Gospel is oral tradition in which that material circulates in small units,
2. That this material has been brought together and redacted in various ways and at various stages, only one of which is that of the evangelist, and

3. That such material gives us information about the beliefs and circumstances of the early church as well as about the ministry of Jesus.

Schmidt, Dibelius and Bultmann, who also went on to bring out the idea that the form critical method involves three main stages, later supported these ideas of Wellhausen.

These are:

1. classification of the units of material (*pericopae*) according to form,
2. assignment of these forms to a *sitz-im-leben* which was instrumental in producing, shaping or utilising the particular form or genre, and;
3. assessment of the historical value of the particular unit of tradition (Onwu 1991:31).

All these aspects of form criticism can be applicable in the study of the Shona novel. When form criticism is applied to the study of the Shona novel, it will also be found out that it aims to penetrate behind the novels and try to find out their original source – The Bible and other related literature. While in biblical study it seeks to determine the previous historical conditions of a fixed material out of which it arose in order to determine its *sitz-im-leben*, we do not find this when a look at the Shona novel is made. What then emerges and found when a look at the Shona novel is done is that what is seen are the historical conditions which are not of fixed material, but of a fixed historical period and an almost fixed religious situation. The religion which was brought and imposed on the Africans with the coming of the White missionaries, as early as the seventeenth century was a result of economic and historical developments in Europe, and historical and economic disempowerment in Africa, done by the European imperialists and industrialists.

The fixed religious situations came about as a result of forced conversion, which was either direct or indirect. As a result of this, what is seen is that some of the early Shona writers were out to prove that they had not only embraced that fixed religious situation of having Christianity forcibly thrust upon them, but that they also understood and appreciated it, and were thus prepared to further the propagation of this new faith in the guise of the Shona idiom.

The major axioms developed by Wellhausen (Quoted in Onwu 1991:22) can then be applied to the Shona novel. What comes out of this though with some slight changes is something like this:

- 1) That the original source of the material in the novels is The Bible and other related liturgical literature, which came down to writers through sermons, and the actual reading of The Bible,
- 2) That this material has been brought together and redacted by each of the novelists in a way he saw as most appropriate, which would help the written piece appeal to the reader(s) and,
- 3) That such material gives us information about the beliefs and circumstances surrounding the early Shona novelists and some who came later, or those who maybe priests.

Even the form critical method suggested by Schimdt, Dibelius and Bultmann also becomes applicable, but only relying on the first two in very detailed ways and the third one in only a limited manner. The following scenario is then what comes out.

- 1) The classification of the units of material in the novels according to form,
- 2) Assignment of these forms to a *sitz-im-leben* (situation in the life [in this case of the novelists]), which was instrumental in producing, shaping or utilizing The Bible and,
- 3) Assessment of the historical value of the particular unit taken from biblical tradition, with specific reference on how this was utilized, and with special focus on the socio-economic and political climate of the day, as well as the individual writer's beliefs of what he saw as the best way forward.

The various forms that are given by the form critics are:

- (i) miracle stories
- (ii) pronouncement stories
- (iii) stories about Jesus and
- (iv) the sayings of Jesus.

Some of the various forms that can be found in the Shona novels that have their origins in The Bible are as follows:

- (i) miracle stories
- (ii) pronouncement stories
- (iii) Christian sayings
- (iv) the passion narrative
- (v) parables
- (vi) wisdom sayings
- (vii) Judas Iscariot,
- (viii) the upbringing of Moses,
- (ix) Johanine Dualism
- (x) Apocalypticism

The forms that are going to be listed below are only examples of some of the forms that can be found in the novels. What is embedded is not everything under that form. Other aspects or examples of the same form cannot all be given.

2.3.1 The Miracle Story

According to *The Collins English Learner's Dictionary* (1985:331) a miracle is:

1. a happening which cannot be explained naturally and is due to God or other super-natural power: be able to – work miracles i.e. perform miracles,
2. any strange or wonderful happening or achievement e.g. miracles of modern science.

Anderson defines a miracle as a supernatural act, which is an act by God but is not necessarily a complete manifestation of God's act and will. He says:

So a miracle, in the biblical sense, is an indication of God's purposive activity but never a final proof (1988:74).

All these two definitions generally bring out the idea that miracles are strange happenings, which may not have happened before, or those that defy the laws of nature. These are some of the happenings that are found in The Bible.

In The Bible the miracles include the healing miracles, the feeding miracles and others such as the crossing of the Red Sea and the fall of Jericho. In the Shona novels, the miracle stories can be seen in such miraculous survivals like that of Rowsai (alias sister Anna). Traditionally it is believed that no one who is attacked by a leopard survives, unless that person has been trained on how to fight it. This is what makes the survival of Rowsai, in *Rudo Ibofu* (1966:90 – 91) a miracle. This is similar to the raising from the dead of Jairus' daughter by Jesus which we find in Matthew 9:23 – 26 and that of Lazarus in John 11:1-44. Jairus had left his daughter to go and find help from Jesus, while in the novel it is to be noted that Zingizi had left Rowsai in a rock shelter, to find assistance and came back only to find her missing. Although in the case of Rowsai no one is found to be raising her from the dead, her survival is as equally miraculous as the miracle of the raising of Jairus' daughter from the dead that is found in the Bible. Her being hidden in a rock shelter, and being later raised also makes her situation echo that of Lazarus who had been interred in a tomb which was in a cave. It is written:

When he had said this he cried with a loud voice, "Lazarus, come out." The dead man came out, his hands and feet bound with bandages, and his face wrapped with a cloth. Jesus said to them, "Unbind him, and let him go." (John 11:42-44).

Another miracle story which is found in the novels is one which is similar to that of the crossing of the Red Sea (Exodus 14) by the children of Israel on their way to Canaan after they had escaped from Egyptian bondage, by Chakaipa. In the novel *Karikoga Gumiremiseve* (1959), Karikoga becomes a slave in Matabeleland after he has followed up his would-be wife, Marunjeya who had been abducted during a Ndebele raid. His intention was to redeem her by whatever means possible. This is similar to the enslavement of the people of Israel in Egypt, the Israelites were left to go, but their leaving was not very welcome to the rulers of Egypt. The Egyptians decided to follow them up. The same is true of Karikoga who also ran away with his wife and the Ndebeles (Madzviti) were in hot pursuit. Although the author has obviously made additions and adjustments to the original form (redaction criticism), the general framework has remained. This is seen as the story progresses further after the success of Karikoga against one of the Ndebeles in a club-fight.

Immediately after his survival it is interesting to note that Karikoga came across a flooded Munyati River. This is the same with what is found in Exodus 14:15 – 31. Moses was ordered to lift up his staff and as he did so, the water was divided and the Israelites crossed dry-shod on what only a few moments earlier had been an area covered by raging waters, while in the novel *Karikoga Gumiremiseve* (1959:73 – 74) it can be found out that Karikoga and Marunjeya really jumped into the raging floods and managed to cross over to the other side of the river. What really makes the whole incident similar to the events of Exodus 14:15-31, is how Karikoga who was trailing behind Marunjeya survived the wrath of those who were in very hot pursuit. Firstly, one of these pursuers had his head busted and crushed by Karikoga's would-be wife, Marunjeya (p.74). The second thing is that all those others who were following who interestingly could swim were all washed away, but Karikoga survived. The author writes:

Rukova rwose rwakanga rwazara nevanhu, hakusi kunge makarwe ari kushambira! Kuzoti vose vave mumvura, Karikoga ave pedyo kusvika mhiri, Munyati rwakabva rwapunzira varwi vose vakatorwa nemvura (Chakaipa 1959:74).

(The whole river was full of people; they were all like crocodiles swimming around and about! It was not until after all people were in the river, and Karikoga was nearing the other bank, that Munyati river all of a sudden swelled again very quickly, and washed away all the soldiers).

This is almost similar to what we find in The Bible where it is said:

So Moses held out his hand over the sea, and at daybreak the water returned to its normal level. The Egyptians tried to escape from the water, but the Lord threw them into the sea. The water returned and covered the chariots, the drivers and all the Egyptian army that had followed the Israelites into the sea, not one of them was left. But the Israelites walked through the sea on dry ground with walls on both sides (Exodus 14:27 –29).

It is interesting to note that when both accounts are looked at, it can be seen that both pursuers were swept away, and the pursued (Israelites in Exodus; Karikoga and Marunjeya in *Karikoga Gumiremiseve*) miraculously got to the other side of the sea and river respectively.

2.3.2 The Pronouncement Story

The pronouncement story is a very common feature of the New Testament, especially in the Synoptic Gospels. In the Synoptic Gospels, the pronouncement story is a form that contains a significant saying or pronouncement of Jesus, which is seen as impacting positively on the gospel.

It is important to understand what the meaning of the word *pronouncement* is. This is a derivative of the word *pronounce* which means to:

1. *make the sound of a word etc.* try to pronounce your words clearly.
2. *make an official announcement.* The judge pronounced sentence on the prisoner.
3. *give an opinion: pronounce an official statement* (Collins 1985 pp.404 – 405).

The explanation given in 2 and 3 and the definition of the word pronouncement would very well fit with the ideas of the biblical pronouncement story. Although the story of the life and teaching of Jesus is not necessarily official as an announcement or statement, it is however that type of statement that tells the reader what Jesus came to announce in this world which relates to human relations, and also on the relations between God and human beings. In the Synoptic Gospels, the pronouncement story was used to supply a brief narrative content to show an important saying of Jesus. It was mainly intended to facilitate missionary preaching and for catechetical instruction.

The pronouncement story is also a common feature in the Shona novel. This pronouncement is not by Jesus or the synoptic evangelists, but the Shona novelists. It is making a pronouncement on what is good behaviour that would help in the well being of the church and society as well as the individual, and what is bad which may bring down the Church. An example of this is found in I.M Zvarevashe's novel (*Museve Wade Nyama* 1983:63), where Spiwe is shown as saying to Mazvikokota:

Ndakamira pana Jesu neshoko raMwari randinorava muBhaibheri
(Zvarevashe 1983: 63).

(I stand by Jesus and the word of God, which I read from The Bible).

These words are a pronouncement by the author on the importance of Jesus Christ and God, and that more about God and Jesus can be learned from The Bible. The author adds implicitly that failure to adhere to the Christian principles spells doom for those concerned.

Zvarevashe also makes a pronouncement against sexual immorality. He does this by showing us Spiwe successfully shooting down Mazvikokota's sexual advances. This tallies well with what is found in The Bible where Paul also pronounces it in his epistle to the people of Corinth. Paul says:

Avoid immorality. Any other sin a man commits does not affect his body but the man who is guilty of sexual immorality sins against his own body. Don't you know that your body is the temple of the Holy Spirit, who lives in you and who was given to you by God? You do not belong to yourself but to God, he bought you for a price. So use your bodies for God's glories (1 Corinthians 6:18 – 20).

Chakaipa in the novel *Rudo Ibofu* (1966) also makes another pronouncement on what he sees as the importance of celibacy. Because Zingizi loved Rowsai very much, he asked her if she could drop the idea of being a nun, and revoke her vow. Rowsai says:

Ndinogona zvangu nokuti hazvimanikidzwi (Chakaipa 1966:75).

(I can drop out because it is not a forced thing)

The pronouncement of the author and by the author seems to have been done in an attempt to reassure the reader(s) that celibacy in the Roman Catholic Church is not a must. It is voluntary. Rowsai who confesses to Zingizi that she just admired being a nun after having seen some white nuns further confirms this.

Chakaipa's pronouncement on celibacy echoes what was said by Paul to the people of Corinth. Paul's words were given as a response to the problem of adultery, which was prevalent at Corinth. Paul said:

I tell you this not as an order but simply as a concession. Actually I would prefer that all of you were as I am; but each has a special gift from God, one person this gift, another one that gift. (1 Corinthians 7:6–7).

Although in the novel *Rudo Ibofu*, Chakaipa's issue of celibacy is not coming as a result of sexual immorality, it is realised that he (Chakaipa) shows the same point given by Paul – that of voluntary celibacy that is said by Paul in the words “I would prefer that all of you were as I am.”

In most Christian churches, a marriage, which is not blessed by the church, is not accepted, but is considered as living in sin. When Chakaipa wrote his novel *Rudo Ibofu*, he was also confirming the same idea. The reader is made to see this when he/she reads about the wedding of Joseph (Zingizi) and Maria (Chiramwiwa). The priest who officiated at the marriage/wedding feast said:

Hama dzinodiwa muna Kristu, tinofara kwazvo kuti tava namai vedu vatsva. Muchato chinhu chinofadza Mwari chose. Izvi tinozviona pamuchato wekuKana, Mambo wedu paakapindura mvura ichiva waini, kuti vanhu vamwe vafare (Chakaipa 1966:89).

(Dear relatives in Christ, we are very happy that we have a new mother of ours. A wedding feast is something that makes God very happy. We realise this when we look at the wedding feast at Cana. This is when our Lord turned water into wine, so that people would drink and be merry).

It is quite evident that the author is relying on the story found in John 2:1–12, when Jesus turned water into wine, after his mother had asked him to assist. Although it is not stated anywhere in the gospel, that a wedding/marriage sanctioned by the Church is the only one which qualifies to be called holy matrimony, it has to be realised that churches have decided to make a pronouncement on such a marriage, by making a claim that God would only bless such marriages.

It is not only Chakaipa and Zvarevashe who make such pronouncements. Musengezi (*Zvairwadza Vasara*: 1984) also makes two such announcements. Because people had only heard about wars or in the case of the old woman (VaDhimwa) she may have seen people being recruited to go and fight in the Second World War on the side of the British, but had not seen any action in the country, and now that the war had come to the country's doorstep, and this was Zimbabwe's war of liberation, the author, through

ambuya (grandmother) makes it appear as if the biblical Armageddon would only be a minor clash. *Ambuya* says:

A! Kana Armageddon inosara pasi. Iwe unotaura kuti ndege inorohwa ichiwira pasi? Kana kuti kudonhawo zvayo? (Musengezi 1984:8).

(Ah! Even the battle of Armageddon will be a pale shadow. Are you telling me that an aeroplane can be shot down? Or is it that it just crashed?)

It is obvious from this statement of *ambuya* that Musengezi is also making an announcement to the reader(s) of his novel that the war of liberation in Zimbabwe was not just a case of prolonged minor skirmishes as the Rhodesian government tried to make it appear, but a justified struggle and one in which the British and White Rhodesians' seeming invincibility was not only challenged but was proved to be a fluke and a smokescreen as evidenced by the shooting down of a fighter plane. He makes it appear larger than what is often preached and is written about in The Bible about the battle of Armageddon. The different armies namely ZANLA forces, Rhodesian forces and Muzorewa's Auxiliary forces all add up to create an Armageddon scenario.

Another thing that has to be realised is that when Musengezi wrote his novel, it was in the heat of the independence euphoria. Zimbabwe had just attained self-rule. Musengezi was just interested in making his readers see God as one who sided with the liberation fighters and not with the Auxiliary Forces who fought against the freedom fighters on the side of the White Rhodesian forces. He writes:

Zvinenge zvakange zvanzi naNyadenga regai kuvaimbira ndione zvavanoita (Musengezi 1984:9).

(It appears as if God had told them not to sing for them [the auxiliary forces] and I would like to see what they would do).

What the author is implying is that the people were stopped by God from singing for the auxiliary forces, which were seen as being worse than even insects and also by insects. This is used to show that God cared for the people and the freedom fighters, not auxiliary forces. The auxiliary forces are shown as being so bad that even insects conspired against them. They are shown as a callous lot and the fact that even insects

went quiet is a sign of the height and heat of the battle of Armageddon. God had taken a side – that of the people – the good side.

2.3.3 Christian Sayings/Declarations in the Novels

Christian sayings in the novels are those that are given with a bearing on morality and godliness. Some of these sayings or teachings are apocalyptic in nature. It is common among Christians to hear them dispute the idea that love is blind. Spiwe who says to Mazvikokota confirms this:

Mari ndingatenda kuti ingaitisa munhu bofu. Asi rudo rwechokwadi harusiri bofu. Rudo rwechokwadi rwunozvibata nokuzvidzora nokuziva zvakanaka nezvakaipa (Zvarevashe 1983: 60).

(Money, I do agree, can make a person blind. But true love is not blind. True love is stable, has restraint and is based on the knowledge of what is good and what is bad).

Christianity is also very much against African Traditional Religion. This is quite interesting, especially when we look at the fact that the author of the book is presently a Roman Catholic Archbishop of the Archdiocese of Harare, and the Roman Catholic Church has been and still remains tolerable to what they consider as positive aspects of African Traditional Religions. In some instances Catholicism has become syncretic. The author is here against what has been called ancestor worship by most Western scholars of African Traditional Religions. Chakaipa writes showing Rowsai refusing to accept being named after her paternal aunt. He writes:

Kwete amai. Isu mutemo wedu wechiKiristu hatibvumidzwi kuteura vadzimu nemashave (Chakaipa 1966: 48).

(No mother. The standing rule in Christianity is that we are not permitted to worship ancestral and alien spirits).

Chakaipa goes on to preach on the omniscience and omnipresence of God. This is brought out through the miraculous survival of Karikoga from the wrath of the Ndebele (MaDzviti). He writes:

Hapana anoziva kuti Karikoga akabuda sei pakati pamaDzviti, kunyange tikabvunza vakuru, hapana angagone kutitsanangurira, kusiya iye Wedenga. (Chakaipa 1958: 73).

(No one knows how Karikoga managed to escape from the Dzviti encirclement, even if we ask the elders, no one can explain it, except the Heavenly One).

In this state Chakaipa is declaring that God knows it all, and that He can make anything happen. Sirach 18:1-6b has influenced him. It is not only Chakaipa who writes on Christian declarations. Zvarevashe and Makari also do this. Zvarevashe is of the idea that sin has come into the world because of the lack of knowledge of God. He feels that the world would be a better place to live in if people follow God's command. He says through Makiwa:

Chinovadariso kushaya ruzivo noungwaru, uye kukara mari, kusatya Mwari – zvoze zvakangosangana hope norufu (Zvarevashe 1991: 122).

(What causes them to behave this way is because of lack of knowledge and wisdom, and being greedy for money, lack of fear of God – it is all a combination of sleep and death).

This lack of knowledge is reflected in the oracles of the prophet Hosea when God says:

There is no faithfulness or love in the land, and the people do not acknowledge me as God. They make promises and break them; they lie, murder, steal, and commit adultery. Crimes increase, and there is one murder after another (Hosea 4:1b-2).

In this verse, Zvarevashe is highlighting the fact that the brutality, murder and rape committed by the DAs (District Assistants) of the Rhodesian army is a product of lack of love and faith in God. If these were there, such atrocities would not have been committed.

Makari uses his book *Zvaida Kushinga* (1992) to preach that God was on the side of the liberation fighters, and the need for self-sacrifice and reconciliation. Like Chakaipa, he wants to prove that God always provides answers and solutions to people even in the most difficult circumstances. This is exactly what happens to Amai Hokoyo who had a freedom fighter taking a nap in her field when the Rhodesian forces came by. She had

to devise a way of sending him off without raising suspicions from the Rhodesian forces. He writes:

Amai Hokoyo vakazvidya mwoyo bva Nyadenga akavakandira kazano. Mudzimai akatanga kupopota (Makari 1992: 68).

(Mrs Hokoyo got really troubled but the Heavenly One threw a way of escape at her. The woman started shouting).

The result of her shouting at the freedom fighter that she, in these circumstances treated as her son who had left cattle in the pastures without being attended to was a success. Makari seems to have been influenced by what we find in the book of Sirach, which says:

The Lord, who lives forever, created the whole universe, and he alone is just. He has given no one enough power to describe what he has done, and no one can investigate it completely. Who can measure his majestic power? Who can tell the whole story of his merciful actions? We cannot add to them; we cannot subtract from them (Sirach 18: 1-6b).

In his story, Makari has shown the majestic power of God who shows it by inspiring Mrs Hokoyo to act in the way she did. In so doing, Makari has also shown that God acts mercifully.

For the war of liberation to be won, there was need for sacrifice on the part of the fighters. Makari in his novel says through Moses:

Takasiya misha, vabereki, hama namabasa. Chido chedu kwaiva kuti imi nesu tigozvitonga. Kuenda kuMozambique handi kubva pano muchienda kukamba uko kwete. KuMozambique rwendo mutanda. Makumbo akazvimba akaserera. Akaita mamota akaputika nokupora. Takachakaira mukati mamasango tichiverevedza nomumatenhere (Makari 1992: 48).

(We left homes, parents, relatives and jobs. Our wish was to make sure that we attain self-rule. Going to Mozambique is not just leaving this place to that camp there. No. Mozambique is very far. Our feet got swollen. They developed sores that burst and healed. We struggled through thick forests and scaled through thickets).

Makari is here making a declaration that the greatest heroes of any given nation are those who sacrifice their lives and leave all material comforts to fight for the

independence and freedom of others. This is clearly in line with what Jesus said to his disciples. Jesus said:

If one of you wants to be great, he must be the servant of the rest; and if one of you wants to be the first, he must be your slave – like the Son of Man, who did not come to be served, but to serve and to give his life to redeem many people (Matthew 20: 26-28).

Besides preaching on the value of sacrificing oneself for the benefit of the majority, Makari, again through Moses Mberikwazvo preaches on the importance of forgiveness and reconciliation. Moses said these words to people who had come to celebrate with his family on his return:

Handina kumbofa ndakavenga mhandu dzangu dziya dzaida kupfuudza upenyu hwangu (Makari 1992: 79).

(It never occurred to me to hate those enemies of mine who had attempted to kill me).

Makari seems here to have been heavily influenced by some aspects of Jesus' message to his followers during the Sermon on the Mount. Jesus said to those who were present,

You have heard that it was said, 'An eye for an eye, and a tooth for a tooth.' But now I tell you: do not take revenge on someone who wrongs you (Matthew 5: 38-39) and;

You have heard that it was said, 'Love your friends, hate your enemies.' But now I tell you: love your enemies and pray for those who persecute you, so that you may become the sons of your Father in heaven (Matthew 5: 43-45a).

Makari makes these declarations may be with the hope that love, and not revenging when one is wronged, would help to create an atmosphere which promotes the growth and flourishing of peace and prosperity, and ultimately tolerance and trust.

2.3.4 The Parables

It is generally said that a parable is an earthly story with a heavenly meaning. This definition is acceptable at an elementary level. There is more to the parable than what

people are taught. Biblical scholars have gone further and defined the parable as any one of the following: a metaphor, an illustration, an allegory, an example, a simile or a similitude. The purpose of the parable is to help make a teaching clearer, so that the hearer/reader would understand a given teaching better. It is also meant to make people reflect and think. If a study of some of the Shona novels is done it is interesting to find out that there are stories that have parallels to biblical parables. In these incidents the authors of the stories do not call these parables. They are not even given a name but are treated as any other events and are part and parcel of the whole story. The first example we have is that of the Good Samaritan (Luke 10:25–37). This is similar to what we find in Chakaipa's *Garandichauya* (1963). The parable of the Good Samaritan is similar to the story of Tsitsi given in the novel (on pages 80-81). Her husband Matamba and his live-in girlfriend, Muchaneta, had beaten Tsitsi. She (Tsitsi) was now on her way back to the rural areas but had no food, money or anywhere to put up for the night. If she failed to get home on that day (just like the man who had lost consciousness after he had fallen among robbers. In this case Matamba and Muchaneta are the robbers) life would be difficult for her and her child. As she was pondering her fate, a certain man of Malawian origin came by on his bicycle. When she asked for assistance, the man said that he would only help if she accepted to put up with him for the night, and co-habit with him. Tsitsi refused the offer.

After the cyclist, came along two Black men who were on a lorry. They said that they could only help Tsitsi if she was prepared to pay for the lift. Tsitsi said that she had no money to pay for the lift and they left her. When Tsitsi was very desperate she started crying. It was at this time that a White man came by. He is the one who carried Tsitsi and brought her to a place near her home. He also gave her food to eat and some money. This story of Tsitsi is very similar to that of the Good Samaritan, where a Jew who had fallen among robbers did not get assistance from his fellow Jews, but only got it from a Samaritan, one who was not of his tribe and left him at an inn and promised to come back and pay whatever fees would be outstanding. This is just like the White man, one of a different race, who helped Tsitsi. The man of Malawian origin (Black) and the two men on the lorry (also Blacks) are like the Levite and the priest, both Jews who did not stop to render assistance to a fellow Black person. In this story Chakaipa is saying that one's neighbour is not necessarily Black or of his/her race but any human being as Jesus proved in the story of The Good Samaritan.

Another form, which is like a parable, is the story of the return of Matamba to Tsitsi. Muchaneta, after Tsitsi had left kicked out Matamba. Later Muchaneta sent people to kill Matamba but they failed in their attempt and only succeeded in puncturing his eyes, thus making him blind because a certain farmer, who came across them, disrupted them and they ran away. This farmer then took Matamba and looked after him since he was now blind. It was while he was at this farm that Tsitsi's uncle passed through the farm, and after the two had had a discussion with each other, Matamba revealed who he was, and as a result he was taken back to Tsitsi and he apologised to her, saying that he was no longer qualified to be her husband. Tsitsi still forgave him and took him back as her husband (Chakaipa 1963: 98-100).

In *Garandichauya* (1963) what makes the story even more like that of the prodigal son is when Matamba returns home after he had been made blind by Muchaneta's lovers, just like the son who returned to his father after squandering all his fortunes in reckless living. Like the prodigal son, Matamba also asked for forgiveness, and like the father who welcomed back his lost son and forgave him, Tsitsi also accepted Matamba back and forgave him. In this story of Tsitsi the theme of forgiveness is heavily emphasised. Tsitsi does not dwell on past injuries and pains inflicted on her just like the father of the prodigal son who also does not dwell on the past. To Chakaipa this is full and complete forgiveness after full repentance.

Another story, which is also in parable form, is when Miriro's marriage to Funye had collapsed because of her father's greed and interference. In blind fury she had left for Harare and engaged in prostitution. As a result of all this she brought home two children. In every case, her mother tried to stop her, but failed and as a result of her mother's prayers she got injured and had to have one of her legs amputated. It is after this injury that she returned home to her mother and asked for forgiveness saying that she had wronged her (her mother) saying:

*Mhai, ndini mwanakomana uya wakarashika wakataurwa naJesu!
Ndadzoka mhai! Ndinokumbira kuti mundiregererewo! Handichakodzeri
kuti ndinzi mwana wenyu! Ndiitei henyu muranda, mhai! Ndapota...!
(Zvarevashe 1983: 99).*

(Mother, I am that prodigal son who was spoken of by Jesus! I have come back mother! I am asking for forgiveness! I am no longer fit to be called your child! Make me your servant, mother! I plead with you...)

Again as in *Garandichauya* and the parable of the prodigal son, Miriro is forgiven by her mother. Like Chakaipa, a fellow Catholic clergyman, Zvarevashe is preaching on the importance of full repentance and complete forgiveness.

2.3.5 The Passion Narratives

When in biblical terms the phrase “The Passion” is used it will be referring to the suffering of Jesus Christ. The suffering of Jesus is realised through his being rejected by his disciples, being misunderstood by his parents, being arrested, persecuted and finally being crucified. He is said to have died for the benefit of mankind. At least this is the belief of the Christian Church.

Like in The Bible, there are also cases in these novels where the reader is shown some people suffering for the benefit of others. In *Pfumo Reropa* (1961) the reader sees the sacrifice made by VaMunhamo from the very beginning to the end. This woman suffered the humiliation of being Ndyire’s wife, not because she loved him, but because she wanted her son Tanga to live. She further suffered when she was verbally abused by her son Tanganeropa, and was almost assaulted by him after he had discovered that he was not Ndyire’s son. He really wanted to kill her and VaMunhamo said to him:

Handina mhosva nokufa chero iwe uri mupenyu. Uraya zvako rega kutya pamusana pokuti ndakakutadzira. Dai pasina iwe ndaidai ndakafa kare kare. Mambo Ndyire aidai akandiponda asi pamusana pako..., nhasi ndava rombe rokupedzisira ndofa ndichidya nhoko dzezvironda. Dai pasinewe, ndaidai ndakazvifushunura, asi pamusana pako – kwete mwanangu chiuraya zvako uchichena mwoyo (Chakaipa 1961:51).

(I am not worried about dying as long as you are alive. Kill me; do not be afraid, because I wronged you. If it were not because of you I would have died long back. King Ndyire would have gladly murdered me but because of you – today I am a vagrant and am suffering... If it were not because you were there, I would have made it known to the public (i.e. why Ndyire destroyed Shizha’s homestead).

VaMunhamo greatly suffered so that Tanganeropa would live, just like Jesus Christ suffered and died so that mankind could be saved.

The issue of the Passion is also brought out in *Zvairwadza Vasara* where Cephas Gwejegweje (alias Speed) sacrificed his life for the benefit of the majority. The same is true of his compatriot, Gabarinocheka (alias Tendai Pfepferere). Just like VaMunhamo, these gave their lives for Zimbabwe's liberation – just as we see Jesus Christ doing – dying for man's redemption.

2.3.6 Judas Iscariot

Jesus was betrayed by one of his disciples, Judas Iscariot, and a fellow Black person betrayed Comrade Speed (*Zvairwadza Vasara* 1984:193). In *Pfumo Reropa* (1961) there is an incident which is similar to that which we find in Matthew 26:14-16, 47-50; 27:1-10. The acceptance by the man who had become VaMunhamo's husband after the death of Ndyire to the request of his other wife (Murwarazhizha) to have VaMunhamo dead so that they would use her tongue which would be mixed with potions to have better yields in their fields, is like the acceptance by Judas Iscariot to betray Jesus Christ. This acceptance by this man is similar to the betrayal of Jesus Christ by Judas Iscariot.

After the betrayal Judas felt guilty and returned the thirty pieces of silver, which he had got as payment. When the Chief Priests refused to take back the pieces, Judas is said to have dumped them before them and went and hanged himself. In this novel, *Pfumo Reropa*, the husband, who unfortunately Chakaipa does not give a name, also regretted his action. He said:

Maiwe ndauraya mukadzi wangu, ndauraya munhu asina mhosva
(Chakaipa 1961:87).

(Oh dear mother I have killed my wife, I have killed an innocent person).

This is quite similar to what Judas Iscariot said to the elders of the Jews. He said:

I have sinned by betraying an innocent man to death (Matthew 27:49).

Like Judas Iscariot this man also went ahead, and not only killed the witchdoctor and his other wife (Murwarazhizha) but also hanged himself.

2.3.7 The Upbringing of Moses

The upbringing of Tanganeropa is similar to that of Moses (Exodus 2:1-10). Moses grew up in an Egyptian palace and the Egyptians were his people's sworn enemies. Like Moses, Tanganeropa grew up in Ndyire's homestead. Again, like Moses, Tanganeropa did not know that Ndyire was his real enemy and not his father. Both later discovered that the people they called their own were really usurpers and oppressors. Moses discovered that he was not an Egyptian but a Hebrew while Tanganeropa on the other hand also discovered that he was not a Ndyire but a Nhindiri. They both rebelled against the systems that had brought them up after these same institutions had enslaved, robbed and murdered their people, to fight for justice and dignity, although Tanganeropa had more than justice and dignity in mind. He also wanted to regain his family's chieftainship that had been forcibly taken by Ndyire's ancestors. Both Tanganeropa and Moses saw themselves as royals. Although these two had these similarities they were also different in that Moses' brother and sister were by his father while those of Tanganeropa were by Ndyire, which Tanganeropa only got to know about later. Both at the end managed to lead their people to freedom, although in the biblical story Moses never got to Canaan.

2.3.8 Dualism

Dualism is a common feature in the gospel of John. It is based on two aspects of life and death, which are represented by light and darkness. A classical example of the use of light versus darkness is the story of Nicodemus (John 3:1-13). Nicodemus went to Jesus at night and asked him how a man could be born again. The interpretation given is that the darkness, which Nicodemus came from, was not physical darkness, but the spiritual darkness of being a Pharisee. By coming to Jesus he had seen the light. This was the only way to salvation. In such a situation light has overcome darkness.

Tsodzo does not seem to have been so open in his use of The Bible except in few cases. Two examples of those cases will here suffice. The first one is shown when Masango is presented telling the people about how they used to live before they were converted. He says:

Taipinda svondo tisati taona chiedza. Musvondo taiparidza tichidzivisa vanhu kudya nyika rutivi vachiri vapenyu, sezvo kufa kwakadai kuuya. Taivati vakanwa bwabwa mweya yavo yaizonotsva kune chimwe chinzvimbo chataiti chinogara Satani fanika takambenge taendako tikadzoka. Takanga tichiri kuruzevha izvozvo (Tsodzo 1972:8).

(We used to go to church before we saw the light. In church we preached and prohibited people from enjoying themselves. We told them that if they were to drink alcohol their spirits would perpetually burn in a certain place, which we said was the abode of Satan as if we had been there and back. We were still in the rural areas then).

The dualism is here realised when a study of the urban versus rural cases is done. The urban area corrupts, and is therefore darkness but also opens people's political eyes, and is therefore light. Although the rural area is upright and represents light it is only a mirage because politically the majority of the people are still not aware of the real economic problems that they are facing. The two stories are linked. In the case of Nicodemus he has seen the light by coming to Jesus Christ and therefore sees Pharisaic teachings as vain. For Masango and those of like inclination the light is the realisation that Rhodesia is a two-nation country and they are suffering because they have a dark skin. They have now seen the real light.

Another case of dualism is in the words of Rudo when she asked Joe:

Nhaiwe Joe, munhu waMwari wese wese, unotaura uchidaro wagopindwa naSatani here nhai? (Tsodzo 1972:75).

(And you Joe, a person who fears God like you, why do you speak that way as if Satan has entered you).

In the dialogue between Rudo and Joe, dualism is shown by the fact that Rudo is still innocent while Joe is criminally inclined. The two are therefore at parallels. Rudo is in the light and Joe is in the dark.

Musengezi (1984) like Tsodzo (1972) also uses dualism. In showing us the auxiliary man delighting in the death of Speed, the author through the comment says:

Dai akange ane pfungwa mhangami akaona ziso raaitariswa naro nasekuru. Rinenge raibvunza mubvunzo wokuti 'Zvino chii chinofadza ipapa?' (Musengezi 1984:192).

(If he had a critical mind he would have seen the way *sekuru* (grandfather/uncle) looked at him. The look seems to have had the question “What is the cause for joy on this issue?”).

In this authorial comment Musengezi is highlighting the fact that the light is not dead, but very much alive through the likes of *sekuru*. The death of Speed is only like a cloud covering the sun, but it does not mean the end of day has come. In a way light will triumph over evil, just like Sekuru failed to be swayed by the directionless militiaman.

2.3.9 Wisdom Sayings

Wisdom sayings in The Bible are found in the book of Proverbs. Other books, which contain wisdom literature, are The Wisdom of Solomon and Sirach also known as Ecclesiastics. These two books are only found in The Bible with Deutrocanonical Books/Apocrypha. Wisdom sayings basically are those sayings, which deal with the relationship between man and God, and those, which deal with how one man should relate to one another.

Zvarevashe is one of the authors who rely heavily on wisdom literature or turns the sayings of Jesus into wisdom sayings. He like, the author of Proverbs writes on the evils that may be wrought by beautiful women.

In the novel *Gwararenhamo* (1991), there is a beautiful woman called Bhiyuti (Beauty). She is beautiful but also very dangerous. The author shows that beauty, which has no matching positive deeds, is worthless. This is also reflected in the book of Proverbs where it is said:

Beauty in a woman without good judgement is like a gold ring in a pig's snout (Proverbs 11:22).

The author also brings out the idea that at times people pretend to care for and love their neighbours and friends. This is covered by the Shona proverb, *Zino irema*

rinosekerera newarisingadi. (A tooth is a fool; it smiles even at those it does not love). This proverb means that people pretend at times to smile at others or pretend to show love and care/concern when in actual fact within they maybe seething with hatred against these people. This Shona proverb has an equivalent that is found in the book of Proverbs, which reads:

Watch out for people who grin and wink at you;
They have thought of something evil (Proverbs 16:30).

In the novel *Kurauone* (1976) there is a character called Gararirimo. He is said to have been sharp-tongued and had a tendency of being verbally abusive when he got drunk. This creates hatred, which would develop from other sections of the community or family. The author does not directly refer to the revulsion, which results from such uncouth behaviour. He is more interested in highlighting the evils of drunkenness. He seems to have been inspired by Proverbs 21:23 which says:

If you want to stay out of trouble be careful of what you say.

Gararirimo died because he verbally became abusive not only to his wives but also to his neighbours. He hanged himself after his children had killed one another when he was in a drunken stupor.

At times the sayings of Jesus are turned into Shona wisdom sayings. In *Gwararenhamo* the author writes:

Ungwaru hwedu hunoti muchero wakanaka unouzivira kuzita (Zvarevashe 1991:19).

(Our wisdom says a good tree is known by its fruit, a bad tree is also known by its fruit).

What the author is really referring to, as *our wisdom* is what the reader finds in the gospels of Matthew and Luke when Jesus said:

A healthy tree does not bear bad fruit, nor does a poor tree bear good fruit. Every tree is known by the fruit it bears; you do not pick figs from thorn bushes or gather grapes from bramble bushes. A good person brings good out of the treasure of good things in his heart; a bad person brings bad out of his treasure of bad things. For the mouth speaks what the heart is full of (Matthew 7:16-20; Luke 6:43-45).

What Zvarevashe is calling *our wisdom* is really Christian wisdom. It is not Shona wisdom.

2.3.10 Apocalypticism

There is the book of Revelation, which is also known as The Apocalypse. The teaching and philosophy in this book are based on writings like that of the prophet Daniel as well as in some of the parables of Jesus found in Matthew 13:24-30 and also in the following verses where it is said:

Also the Kingdom of heaven is like this. Some fishermen throw their net out in the lake and catch all kinds of fish. When the net is full, they pull it to shore and sit down and divide the fish: the good ones go into their buckets, the worthless ones are thrown away. It will be like this at the end of age: the angels will go out and gather up the evil people from among the good and will throw them into the fiery furnace, where they will cry and grind their teeth (Matthew 13:47-50).

It is based on the idea that the good ones will be rewarded and the bad ones will be punished at the end of time. This eschatological aspect has also affected the endings of some Shona novels. In the novels in this study it will be realised that at the end the good are rewarded by being rescued, while the evil ones are punished by imprisonment, death or other such evil blight that is caused to make a visitation on the evil ones by God.

Tsodzo uses this in the novel *Pafunge* (1972). When the reader comes to the end of the novel, the bad people like Josiah Rugare (alias Joe Rug) are either dead or have been thrown into prison. Before he died, Josiah Rugare had beaten his father, had stolen, raped and committed adultery. He was a hypocrite. He had come to Anna singing hymns when in actual fact he had sinister motives but ultimately, the evil that he does catches up with him. Rudo Moyo, a victim of Joe Rug is repatriated and returned to her foster parent Mufundisi Lovedale, and home to Mharapara Mission. Chakaipa also uses this in *Garandichauya* (1963). When Matamba repents, he is accepted back by his wife. Tsitsi is rewarded by having her husband Matamba back because she stood by the Christian principle that she could only remarry after the death of her former husband. He finally came back, while being made blind punishes (Matamba) her husband. Muchaneta (alias Raiza) and Handisumbe all die at the end. That is their

reward. In *Pfumo Reropa* both Ndyire I and II die and Tanganeropa and others triumph. Even in death Tanganeropa triumphs because his son kills Zumbani and his (Tanganeropa's) half-brother, Rwiriko. In *Rakava Buno Risifemberi* (1995) Bvunzawabaya is exposed as a greedy and callous man and Pasipamire triumphs and goes on to get married to Miriro. This punishing and rewarding of people according to their deeds is very well summed up in the following verses where it is said:

And I saw the dead, great and small alike, standing before the throne. Books were opened, and then another book was opened, the book of the living. The dead were judged according to what they had done, as recorded in the books. Then the sea gave up its dead. Death and the world of the dead also gave up the dead they held. And all were judged according to what they had done. Then death and the world of the dead were thrown into the lake of fire. (This lake of death is the second death). Whoever did not have his name written in the book of the living was thrown into the lake of fire (Revelation 20:12-15).

It has however to be noted that while in The Bible punishment (death) and reward (life) come after physical death, in the novels punishment and reward are shown through success or being rescued and restored as happens to Rudo Moyo (*Pafunge*, 1972).

Form criticism helps the reader to realise that although the novels are creative works, they are also kerygmatic in intention. It also indicates that at times the material written by some of the Shona novelists especially men of the cloth was (is) governed by the need to prove that they are (were) genuine Christians, and also by the wish and desire to further propagate the expectations of the Christian faith. It has shown that some of the novels are not only creative pieces of literature but are vehicles of preaching the Christian faith and teaching on morality. This view has been further strengthened by the work and findings of redaction criticism. Its greatest achievement lies in the ability to identify biblical forms and classifying them.

2.4 Redaction Criticism

The New Encyclopaedia Britannica (Volume 8) defines redaction criticism as:

... a modern approach to the study of the Bible that determines the influences and intentions that motivated the various editors of the biblical material. Whereas form criticism (q.v) isolates and examines the various individual units of tradition that editors used to construct their larger

compositions, redaction criticism (*Redaktiongeschichte*) pays particular attention to the part that editors themselves played in the process of compilation. A useful, though simplified comparison might be made in terms of the brick and mortar that make up a building. If form criticism may be said to examine each of the bricks out of which the whole building is constructed, redaction criticism would devote its attention to the mortar that holds the bricks together (1979:456-457).

The focus of the above definition is the role played by the editors in their personal capacity in addressing their personal interests. What it means is that at the end of the day, the product that may come out would be totally different from that which was originally put in.

The Concise Oxford Dictionary (1982:869) defines redaction as,

...preparing or being prepared for publication, revision, editing, rearrangement, new edition.

All aspects brought out in the definition come closer to the aspect of redaction criticism and the Shona novelists. They did not only edit and revise some biblical teachings. They also rearranged them and brought them out in a different idiom and setting.

It is important to note that redaction criticism has not only been used in the compilation of The Bible or the Shona novels being focused on. Even when Shakespeare wrote the play *Julius Caesar*, he was involved in some editing and revising some aspects found in *Plutarch's Lives: Marcus Brutus, Julius Caesar and Marcus Antonius*. The redaction aspect comes out clearly when Sanders writes that:

At certain points he naturally compresses events, which the narrative form permitted Plutarch to dwell on at length. He makes for example the feast of Lupercal and Caesar's Triumph for his victory over Pompey's sons, in fact separated by four months occur on the same day: he presents the two historical battles at Philippi as a single stage encounter in which the fortunes of the republican part are given a final test; and the murder of Caesar and Antony's incitement of the mob are the work of one day in the play instead of the two they occupy in the source (Sanders 1967/86:8).

What is evident in what is being advanced by Sanders is that Shakespeare did not only use *Plutarch's Lives* as a source for his play *Julius Caesar*. He has also redacted it; that is rearranged and re-edited it to fit in with his stage requirements. It is also in these

deeds of Shakespeare that we learn of the necessity and value of redaction criticism. Redaction criticism goes beyond sources. In Shona literature Kaugare (1978) did not only use Chasey's whole story, *A Coffin from Hong Kong*, and localised it. Instead of us seeing planes, boats and ships as well as Chinamen in down town Hong Kong, we come across Blacks, cyclists and cars in Rhodesia's Salisbury. The settings and characters have changed. While it may be true that for Chasey the purpose of the novel is to entertain, for Kaugare it is not only to entertain but also to moralise.

Edwin Freed is another scholar who focuses on redaction criticism and its relationship to biblical study as already highlighted in *The New Encyclopaedia Britannica*. He says that redaction criticism was a reaction against the excesses and shortcomings of form criticism (1986:64). This came about at the close of the Second World War. What came out of redaction criticism is the argument that form critics overlooked the fact that each gospel possesses a unique literary quality and that the reader must seek to discover the leading theological insights and purposes of the author(s) (Freed 1986:64). It is obvious that although the three Synoptic Gospels have many similarities, each evangelist has made a distinctive presentation of the common gospel message.

What has been said about redaction criticism concerning the Synoptic Gospels can also be said to be true when a critical study of the Shona novel is made. When the readers study the novels they may discover that each novelist possesses, as in the gospels, a unique literary quality for example, Chakaipa uses a style of making things appear as if they are being told by a folklorist in the novel *Karikoga Gumiremiseve* (1958). Zvarevashe on the other hand relies heavily on proverbs and ideophones, while Tsodzo relies on humour and sarcasm. When reading the Shona novels of the writers under study, the reader should try to discover the leading theological and political insights and purposes of the author(s). It has to be noted that although the novelists used The Bible, each novelist made personal touches to these aspects. For others like Zvarevashe it is very clear that they used The Bible, while those like Tsodzo it is not as clear as that. One has to sift through Tsodzo's works though.

Tsodzo made use of dualism to make the reader not only look at the issue of good versus evil, but also that of race relations in colonial Rhodesia (*Pafunge*, 1972).

Zvarevashe does not only preach in his novels but is also influenced in characterization as is shown in the portrayal of Kurauone, the main hero in the novel, *Kurauone* (1976). The setting of the story is Africa's remote past and Kurauone, unlike David is not of royal descent. Zvarevashe has heavily used redactionism in this novel. The other influence is that of Kurauone's physical appearance. Kurauone is just as handsome as David. The Bible says, "So Jesse sent for him. He was a handsome healthy young man, and his eyes sparkled" (I Samuel 16:12). Pertaining to Kurauone Zvarevashe says: "*Kurauone akanga ari mukomana ane muviri ane chimiro chakanaka.*" (Zvarevashe 1976:3). ("*Kurauone was handsome and was well built*"). The use of the Shona idiom, i.e. proverbs, ideophones, language, characterization as well as some aspects of African Traditional Religions is also a redactional aspect. A study of the upbringing of Moses and that of Tanganeropa (Chakaipa: 1961) shows that although these two people were brought up by their enemies, at the end Moses ended up fighting for the release of his people from Egyptian bondage while Tanganeropa though fighting to remove the Ndyires' yoke, is also fighting to regain his family's chieftainship which has been lost. Such a change, to avoid a one-to-one similarity is a redactional aspect. In the eyes of redaction criticism, the author's creativity came into play.

Ngugi wa Thiong'o in his translated novel *Tsanga Yembeu (A Grain of Wheat)* also has Kihika reinterpreting the story of Cain and Abel. Kihika says:

Hauzvioni here kuti Cain akakanganisa? Hongu ndini muchengeti womukoma, munin'ina, hanzvadzi ndini muchengeti wehama yangu. Hazvineyi kuti nyika iyi yakabirwa muGikuyu, vaUbabi kana kuti vaNandi, chikuru ndechokuti haizi nyika yomuchena (Ngugi 1987:139).

Can't you see that Cain was wrong? I am my brother's keeper. In any case, whether the land was stolen from Gikuyu, Ubabi or Nandi, it does not belong to the White man (Ngugi 1967: 85).

This reinterpretation by Ngugi shows that Ngugi has reversed the original. He is using this aspect of the Cain-Abel saga (Genesis 4: 1-16) to highlight the fact that people are responsible for the well-being and welfare of their fellowmen and women. He is also bringing in the issue of sacrifice and one's responsibility to his/her community. To Ngugi, self-sacrifice for the benefit of one's community is the greatest service one can ever give.

Another person who has employed redaction criticism is Musengezi in his novel *Zvairwadza Vasara* (1984). The people of Zimbabwe for example Peter and Mabasa are shown running away from school with the intention of wanting to liberate Zimbabwe. It is like Moses who left Egypt to go into the land of the Medeans and only came back to lead his people to freedom. The same is true of these two young men and others who left colonial Rhodesia to go into Mozambique and Zambia and came back to fight for their freedom. The redactional aspect is seen in that while Moses was one, these were no longer one but many. It is also realised through the fact that while Moses fought through miracles, these ones fought by using guns. An extra redactional aspect used in this book is that for the Hebrews, Canaan was across the Red Sea and on the other side of the Sinai Desert, while for the Blacks in colonial Rhodesia the promised land (Canaan) was the same land they were leaving behind but were to come back and fight for.

The author of this novel (*Zvairwadza Vasara*) by giving us people like Speed being prepared to die for the cause of their country is almost saying that such people are the new *Christ* who were prepared to give their lives as a ransom for the independence of Blacks. In this respect he is like Ngugi, and Speed, Gabarinocheka and others are like Kihika and his compatriots.

Musengezi does not only give the reader an account of the death of Comrade Speed, but earlier on he has given him/her the story of the death of Tendai Pfefferere (alias Gabarinocheka). In so doing Musengezi is re-echoing Ngugi's Kihika and other heroes who died for Kenya's independence. In the biblical sense Gabarinocheka is the Christ who gave his life as a ransom for many (John 3: 16). Gabarinocheka, like Speed is also the seed that dies so that it will multiply. The fact that the author has relied on The Bible to highlight the importance of martyrdom and sacrifices is lost in the story if people are to quickly forget that earlier on, this is the same writer who has been giving the reader missionaries who have been comparing Blacks to Israelites under Egyptian bondage. This is successful redaction. It is not so easy to realise that Gabarinocheka is a Christ-like figure in this novel. He is the hero who died immediately before independence. He died so that others would be free and have dignity, just like Jesus Christ who died so that others after believing in him would live forever.

Another author who makes use of redaction criticism is Claudius Matsikiti. In his works is the influence of Pauline letters and The Acts of the Apostles where it is seen that the author is trying to paint some important aspects in his book with a Christian brush, or trying to say that some aspects, which are purely Christian, were part and parcel of African Traditional Religions.

Makari also made redactional changes to the story of Moses and Mount Sinai. In *Zvaida Kushinga* (1992) Moses Mberikwazvo is the new Moses and Mudzimu Mountain replaces Mount Sinai. The miracle seen the previous day, in the vleis is story-telling which is but a biblical aspect of the lamb and the lion lying down together, while in this novel, it is the hyena and the goat (Makari 1992: 78) This is also found in the oracles of the prophet Isaiah which say:

Wolves and sheep will live together in peace, and leopards will lie down with young goats. Calves and lion cubs will feed together, and little children will take care of them. Cows and bears will eat together, and their calves and cubs will lie down in peace (Isaiah 11:6-7a).

2.5 Historical Criticism

Historical criticism seeks to assess the relative reliability and validity of different kinds of historical evidence and to determine the ordering of events whether they are proper or anachronistic. It is not only restricted to the annals, lists and records of civil servants in ancient societies and their narratives, but also even to The Bible and other works of fiction be they in verse, prose or drama.

All material can be used, provided the types of evidence are distinguished, the appropriate questions are asked, and the weight of the evidence is judged accordingly. An ancient piece of fiction can be useful to a historian in showing the interests and presuppositions of society in that particular day. It should however, not be confused with ancient factual chronicles. A report is more likely to be reliable if it was written soon after the event to which it refers. Details mentioned in a narrative may be historical clues to the date, for example a detailed description of the fall of Jerusalem in a narrative would indicate that the document was written after 70 A.D.

Historical criticism is also very helpful in helping us understand the Shona novel, and the time it was written. Incidents of events narrated in *Zvairwadza Vasara* (1984) are an indication of the tense atmosphere that prevailed during the days of the Zimbabwean war of liberation. The prayer given in the novel about Zimbabweans being compared to the Israelites who were in captivity in Egypt is a reflection of the dark clouds that were hanging over Zimbabwe those days of the mid-to-late 1970s. It is also historically true that prayers were offered for those who were going to war in those tumultuous 1970s. The reliability of the aspect is that it is true that most churches/denominations in what was then Rhodesia prayed for the political redemption of the people of Zimbabwe and saw the Blacks who went to either Mozambique or Zambia to train as fighters as Moses. It is also historically true that in the Christian world, all wars or most wars of liberation are seen as God-sanctioned. Another aspect that is historically reliable is the case of the difference in the lifestyles of the Whites and Blacks in colonial Rhodesia. The use of Johanine dualism, especially the talk about the two types of kingdoms and beers does help in showing the racial division that was a common feature of the dark past. Although in the case of *Pafunge* (1972) the author is using Biblical images, he is using them to highlight the historical reality of the time. In this case, in the 1970s, racism had become so entrenched in colonial Rhodesia, that there was tension between the two main races.

In this study, historical criticism also brings in a new dimension – that of the law of constancy in as far as politics and rebellion are concerned. Blacks in Zimbabwe are like the Israelites who revolted against the system that oppressed, exploited and dehumanised them. They rose and fought against Rhodesian oppression and racism. This is shown in the novel *Zvairwadza Vasara*. In this law of historical constancy we see the white missionaries preaching and encouraging the young men and women to go to war just like Moses did. In this message of theirs they are saying that the hand of God is involved.

2.6 Conclusion

What can be seen in the foregoing chapter is that the approach to literary study is multi-faceted. Source, form, redaction and historical criticism do not only help in the detailed study of the novels being analysed, but also will make the study of the Shona novel and

other related genres more refreshing, appealing and interesting. It may also become handy for other researchers who may decide to use it in the study of the Shona novels in relationship to other areas for example links with the English novel or other such related areas. It has to be borne in mind that such a study is not an exposure of the author's works as non-original, because originality, as is shown through redaction criticism is abundant. It is only a case of stating a literary fact, that among some literary works, some do have sources elsewhere and have historical validity and reliability as well, and that besides all this redaction criticism is really what creates creativity in these works of fiction. All these methods, which have been used, have turned some Shona novels into sermons. More on this will be observed in Chapter Three.

CHAPTER THREE

THE SHONA NOVEL AS A SERMON

3.0 Introduction

When people sit down to write they may be having an insight, which they may want everyone who cares to read and understand, to share with them. It is this insight, which relates to how people should live with one another and should do, which inspired the likes of Chakaipa, Chidzero, Makari, Tsodzo and Zvarevashe as well as Ngugi wa Thiong'o to sit down and write. They are writing because they want to give the readers and others indirectly, a re-orientation on Christianity and/or on how they ought to live. The life to be lived is one that is based on The Bible and other Christian principles. They seem to be saying that any life devoid of these Christian ethics and values is not any life worth talking of. This thrust by the Shona novelists agrees very much with what is written by Drew (1949). Although what she says relates to poetry, it is also very applicable to the Shona novel. She says:

The poet's immediate task is to bring all the depth and intensity of his own full consciousness to a verbal surface: the reader starting from the surface penetrates gradually to the full consciousness beneath. Poetry is thus both act and instrument. It is the poet's tongue, speaking "a language of enticement", to his fellowmen and urging them through a sharing of his speech to share his own after-sight, foresight and insight (Drew 1949:61).

Although Chakaipa and company are not necessarily speaking verbally, they are speaking through the medium of the written word, trying to entice their fellow Blacks, not necessarily to embrace Christianity (although this is what Zvarevashe and Chakaipa do in some novels) but to live a life which is meaningful in that it is not full of the negation of that which is positive. It has to be a life full of love and meaning as Mutandawachingama in *Rudo Ibofu* (Chakaipa 1966) later discovers. To Chakaipa (1963) and Chidzero (1957) love and meaning are brought out by being submissive while to Musengezi (1984) and Ngugi (1987) and others of like inclination it is reflected in sacrifice on one's part in the redemption of fellow countrymen and women.

Before proceeding further, it is necessary to try to understand what is really meant by referring to the Shona novel as a Sermon. *The Collins English Learner's Dictionary* (1985:457) defines a sermon as:

1. Talk given by a priest or minister in church.
2. Any serious talk about morals, conduct etc.

Sermonize (iv) tell other people about one's ideas of what is right and wrong, often in a rather boring way (1985:457).

The above definitions go a long way in helping the reader to understand what is meant when the Shona novel is referred to as a sermon. While not all authors under study are priests, it has to be noted that the role they play would agree with that which is given in definition (2). Their focus is basically on morals and personal conduct. This means that these authors sermonize, but not in a "rather boring way". If anything, these novelists sermonize in a very interesting and creative way. At times one would not even realize that one is going through a sermon as he/she reads along.

It is important to note that although most of the authors do not openly write and tell the reader(s) to convert to Christianity, it has to be realized that they want people to behave in a manner, which is Christian. This is despite the fact that these writers may not necessarily ask the readers to confess to being Christians. This agrees with what Ngugi says. He writes:

The arts --- are a form of knowledge about reality acquired through a pile of images. But these images are neutral. The images given us by the arts try to make us not only see and understand the world of man and nature, and apprehend it but to see and understand it in a certain way --- (Ngugi 1986:57).

Ngugi's idea brings to the fore the point that when people start doing what the authors envisage as that which will help in creating a better image about society, then that is as good as being converted because even Jesus said to his disciples:

Not everyone who calls me "Lord, Lord" will enter the kingdom of heaven, but only those who do what my Father in heaven wants them to do (Matthew 7:21).

Jesus here does not say that all the people have to follow him. They only have to do what God wants. What God wants is for people to be good to one another. This is what the novelists are also sermonizing about. In their novels, these novelists preach against issues like sexual immorality, drunkenness, the dangers of refusing advice, not praying, against relying on diviners and other negative things and emphasize on trying to understand God and the meaning of love. This then shows that because the African has been caught in the web of European influence, he /she has to adapt. It therefore becomes possible that this writing (the novel) is meant to give people new alternatives since their original life has been badly affected and altered by Westernisation. These novelists therefore confirm Webb's words that, "each work of art arises out of the particular alternatives of its time" (Webb 1980:24). The discussion in this chapter will focus on moral and personal conduct involving sexual morality, covetousness and lust, drunkenness, polygamy, diviners, marriage and general advice which contributes to positive living. Musengezi's *Zvairwadza Vasara* (1984) and Ngugi's *Tsanga Yembeu* (1987) will be heavily relied on in Chapter Four.

It has also to be highlighted here that the greatest focus on biblical influence in this chapter will be to a very large extent, on Chakaipa and Zvarevashe's novels. This is not an accident. It is all because these two seem to be openly using their pen and paper to preach while Tsodzo and Makari seem, to a very large extent, to rely more on the Shona idiom than Chakaipa and Zvarevashe. It is in the writings of Chakaipa and Zvarevashe that the reader finds biblical verses expertly embedded.

3.1 Against Sexual Immorality

The novelist writes with the intention of making people morally upright beings. The greatest iniquity, which they seem to highlight, is that of adultery. It is one of the moral and social ills which the writers seek to address, for as Thomson (1946:176) says:

The poet speaks not for himself only, but for his fellowmen. His cry is their cry, which only he can utter. That is what gives it its depth

The novelists have their cry. It is a cry for a better world. They write for the benefit of mankind as well as on behalf of those who cannot write, but whose wish is to see the environment they live in being cleansed of this social and moral cancer.

The following three novelists, Chakaipa, Tsodzo and Zvarevashe have come out clearly against the evils of sexual immorality. Tsodzo, in *Pafunge* (1972) shows the reader(s) that sexual immorality can lead to death. Annatoria Tichafa committed suicide after being dumped by Josiah Rugare. The author is here strongly advising the reader(s) against succumbing to the temptations of carnal desires as happened to Annatoria. Annatoria of course succumbed to this temptation after taking some alcohol. She accepted Josiah's demands because she really thought that Josiah loved her. She writes in her letter to him:

Kunyangwe pakaitika zviya ini handina kushatigwa bodo, nokuti ndakangozivawo kuti mumwe wangu akundiwa nemiidzo yaSatani. Iwewo wakanga uchiti unondirovora kana ukandikanganisa (Tsodzo 1972:92).

(Even when that incident took place [sexual intercourse] I did not feel offended or angry about it because I reasoned that my dear one had succumbed to Satan's temptations. You had also promised that you would get married to me if I fell pregnant).

In this (Annatoria's letter) the author is advising readers not to indulge in pre-marital sex, even on the promise that the two partners would get married if the woman falls pregnant. People, Tsodzo seems to imply, should get married because they love one another, not because of pregnancy. Josiah never got married to Annatoria. Josiah said to Rudo, after she had showed him her mother's picture, which she had found in Josiah's house:

Haikona Gwelo! Haiitiki. Munhu ane mwedzi chete abva kumishoni kunonzi vanhu vasareve nhema nhasi apinduka kuva amai vadzo. Waizivirepi pikicha yerimwe zipfambi rangu rechiKaranga rakafa kare kare iyi (Tsodzo 1972: 13).

(This is Gwelo! It is quite interesting. A person, who has just spent a month after coming from a mission station, where people are taught not to lie, has now become a master-liar. How did you come to know about this picture of a certain prostitute of mine of Karanga origin who died a long time back?)

What is coming out of these words of Josiah is that he boasts about his sexual exploits. It is these exploits that finally lead to his death. In this death the author is also preaching that the wages of sin is death (Romans 6:23) and (Exodus 29:14) which says, “Do not commit adultery”.

It is not only Tsodzo who highlights this. Even Chakaipa does so. It is sexual immorality, which led Handisumbe to not only divorce and kick out his wife, but also to give away the shop-owner’s things to Muchaneta. It led to his being arrested, and finally to his death (*Garandichauya*: 1963). Sexual immorality also led to Matamba’s blindness as well as to the death of Muchaneta. Muchazvirega lost his job because of sexual immorality, and earlier on in his life, Matamba had been expelled from school because of sexual immorality.

Sexual immorality is not only committed when someone takes another man’s wife or when a young man has a short flirtation with a woman and then dumps her. It is also committed when two people stay together as husband and wife without being married. Such a relationship is shown in *Museve Wade Nyama* (1983), when Mazvikokota stays with Chijaka. The result of this unholy union is that at the end the two, Mazvikokota and Chijaka die. Mazvikokota’s father has to bear the full wrath and cruelty of Dendera, Chijaka’s father. The implication of this incident is that sexual immorality has ripple effects. It can badly affect others. Zvarevashe even seems to drive home the point that sexual intercourse is not love. He says this through Sipiwe. She says:

Asi rudo chairwo harusiri bofu. Rudo rwechokwadi rwunozvibata nokuzvidzora nokuziva zvakana nezvakaipa. Kana rukapofomadza, ini ndinosiyana narwo uye harutombondipofomadzi nokuti ndinogara ndakasvinura (Zvarevashe 1983:60).

(But true love is not blind. True love is stable, has restraint and is based on the knowledge of what is good and what is bad. If it causes blindness, I will ignore it although it will not blind me because I am always on the lookout).

What Sipiwe is referring to here, as true love is the avoidance of sexual intercourse and the love of money. It is these two, sexual intercourse and money, which Mazvikokota

was emphasising on as true and genuine indicators of true love. To Mazvikokota, one could show love to a woman by showering her with money and jumping into bed with her even if the two are not married.

3.2 Against Covetousness and Lust

The novelists also preach against being covetous. This is highlighted by the last commandment in The Bible, which says:

Do no desire another man's house; do not desire his wife, his slaves, his cattle, his donkeys or anything else that he owns (Exodus 20:17).

This teaching is clearly brought out by Zvarevashe and Chakaipa. Zvarevashe (1983) brings this out when he shows the reader(s) the clash and fight between Chijaka and Nyembezi, who fought over Mazvikokota. Both women coveted Mazvikokota, who was Sipiwe's boyfriend. Besides these two, Zizi also desired to have Mazvikokota as his son-in-law and as a result he had to call back his daughter who had got married to Rwezharu's son. The results of both actions are disastrous. Although Chijaka initially appears to be living happily after snatching Mazvikokota from her friend, she dies a tragic and painful death. Zizi also at the end destroys his daughter's marriage prospects. Besides that he had also been infuriated by the fact that Mazvikokota had refused to be married to his daughter. In his anger and disappointment he stabbed Mazvikokota with a knife. This resulted in him running away from the police and he died in the bush as a fugitive from the law. In both cases, the author is advising the reader (s) not to be covetous, because the results of this are always negative. Sipiwe, who on the other hand had not succumbed to Mazvikokota's sexual advances, has a happy wedding. The writer here clearly contrasts the two situations – that of the adulterous and covetous on the one hand and the other of people who are chaste like Sipiwe. This helps him drive home his message in a very strong way.

Chakaipa also preaches against the same malady. He clearly does this in the novels *Pfumo Reropa* (1961), *Garandichauya* (1963) and *Dzasukwa Mwana-asina-hembe* (1967). In *Pfumo Reropa* Ndyire coveted Shizha's wife and had the whole of the Nhindiri family and homestead destroyed. Munhamo was captured and she is what the

king (Ndyire) had desired, because initially the king had proposed to her and had been turned down. He had said to her:

*Ndosadimura nekuno nechii, handiti pane gombo ndopane mwoyo?
...Pane munhu ane munda kana gombo zvaro zvisiri zvangu munyika muno
here? Ndiani ane simba rokundirambidza kurima pandinenge ndichida?
Gombo iri ndarida ndinoririma chete ndione chinouya* (Chakaipa 1961:1).

(What reason would cause me not to pass through this place, when where there is the virgin piece of land is where the heart's desire is? ... Is there any person who has a field or virgin land in this kingdom, which does not belong to me? Is there anyone who has the power to stop me from tilling wherever I want? If I like a piece of virgin land I will till it and then I will see what will happen to me).

What Ndyire was referring to as virgin land was Munhamo and he was declaring that he would take her at all costs. After he had taken her to be his wife he later died after eating a poisoned egg. When this is traced it all goes back to the fact that Ndyire had coveted Shizha's wife. What happens to Ndyire is aptly summed up in the books of Proverbs and Sirach. In Proverbs it is written:

Adultery is a trap – it catches those with whom the Lord is angry (Proverbs 22:14).

To support the same point it is also said in Sirach:

There are any number of ways to sin and bring down the Lord's anger, but sexual passion is a hot, blazing fire that cannot be put out at will; it can only burn itself out. A man who lives for nothing but sexual enjoyment will keep on until that fire destroys him (Sirach 23:16).

It would appear that Chakaipa in giving the reader(s) the story of the death of Ndyire as a result of the egg he got from Munhamo is emphasising what is given in the above verses. At the end it confirms that the wages of sin is death (Romans 6:23).

Chakaipa does not only preach in the novel *Pfumo Reropa* (1961) but also does this in *Garandichauya* (1963) and *Dzasukwa Mwana-asina-hembe* (1967). In these novels the author is again preaching against adultery. Muchaneta's mother was encouraging her

daughter to go back to her old ways of sexual immorality but Muchaneta is not very pleased about this. She says to her mother:

Hongu zvamuri kureva ndiri kuzvinzwa. Ndakambozvifunga nokuti murume wangu haandipi zvose zvandinoda, asi ndinotya nokuti hapana murume anofarira kunzwa kuti mukadzi wake ari kubata tusina kumaturo (Chakaipa 1963:4).

(Of course, I understand what you are saying. I once thought about it because my husband does not give me all that I am in need of, but I am afraid because no husband would be happy to hear that his wife is going out with other men).

Although Muchaneta later gives in to her mother's pressure, the author has made it very clear that any married person should stay out of sexual immorality. He is not saying that the unmarried ones should be involved. He is only saying that it is worse when married people do it. Sirach 23:22 – 23 that reads,

The same is true of a woman who is unfaithful to her husband and presents him with a child by another man. In the first place she has broken the Law of the Most High. In the second place she has wronged her husband. And in the third place, she has made a whore of herself by committing adultery and bearing the child of a man not her husband, also inspires Chakaipa.

Although in this case Muchaneta does not have a child out of her adulterous adventures, she has really broken the Law of the Most High, has wronged her husband and has also made a whore of herself.

Besides writing against sexual immorality, Chakaipa also writes against lust. In this teaching on lust, Chakaipa's message hinges on Exodus 20:17 that reads:

Do not desire another man's house; do not desire his wife, his slaves, his cattle, his donkeys or anything else that he owns.

The same message against lust is also found in Paul's epistle to the Romans. Paul says:

The Commandments "Do not commit adultery; do not commit murder; do not steal; do not desire what belongs to someone else" – all these, and any others besides, are summed up in the one command, "Love your neighbour

as you love yourself'. If you love someone, you will never do him wrong; to love, then, is to obey the whole Law (Romans 13:9 –10).

He writes so that people change their behaviour and have a re-look at themselves. This intention of the author is what Collins (1995:vii) says when she writes:

A work of literature is something, which belongs to all of us. When we read it we give it life: when it lives for us, it changes the way we think and feel: the writing and the reading of a novel or a poem become the two halves of a shared experience.

The reader(s) find(s) that the novels of Chakaipa and his colleagues are given life by the reader, who makes a response not by publicly declaring that he /she agrees with the author, but may be with a change in lifestyle. The change in lifestyle is a shared experience between the reader and the writer. People would learn from the ills, which befell Handisumbe, who is hanged because he had murdered Muchaneta. All this had its origins in lust.

Before his misfortune, Handisumbe was gainfully employed and his world fell apart when he saw Muchaneta and desired to have her. The author writes the following about Handisumbe:

Muchaneta kwaari akanga asiri musikana zvake asi kutoti musikana akabva kune imwe nyika. Runako rwake rwakamupunza musoro. Dai zvainzi munhu anopenga pamusana perudo, Handisumbe aidai akaenda musango (Chakaipa 1963:21).

(Muchaneta to him was not just an ordinary girl but she was someone who had come from a far away and foreign land. Her beauty was captivating. If people would become demented because of love [read lust], then Handisumbe would have become mad).

What is coming out of this is that Handisumbe is so entangled in the web of thinking about Muchaneta, not because he loved her, but because of lust. This issue of the evils of lust is also brought out in *Dzasukwa Mwana-asina-hembe* (1967), through Mhofu who had a flirtatious relationship with Mai Mavis, Kufahakurambwe's wife. In both cases the author seems to have been inspired by the following verses:

When you see a good looking woman, look the other way, don't let your mind dwell on the beauty of any woman who is not your wife. Many men have been led astray by a woman's beauty. It kindles a passion as if it were fire. Don't sit down to eat with another man's wife or join her for a drink. You may give in to the temptation of her charms and be destroyed by your passion (Sirach 9:8-9).

In both cases (that of Handisumbe and Mhofu), they come to disastrous and tragic ends. They are both hanged. What led to all this had emanated from the fact that they had been overcome by lust and sat down to eat and drink with other men's wives. In the case of Handisumbe, he abandoned his family while Mhofu murdered Kufahakurambwe. It is such a grisly end to the lives of these characters, which the authors use to further buttress and entrench the meaning of the Christian gospel on the people's minds. The calamity which befell Handisumbe and Mhofu, is further supported by what is found in the book of Proverbs where it is said:

The lips of another man's wife may be as sweet as honey and her kisses as smooth as olive oil, but when it is all over, she leaves nothing but bitterness and pain. She will take you down to the world of the dead; the road she walks is the road to death (Proverbs 5:3-5).

At the end, Handisumbe and Mhofu died. Initially they had thought that they were having the best out of this world by taking other men's wives but they paid the supreme price for this type of happiness.

It is interesting to note that although Tsodzo does not openly preach against the evils of lust he shows that the result of lust are too ghastly to contemplate. This is clearly shown through the end of Josiah Rugare (also known as Joe Rug) who had fallen in love with Annatoria Tichafa and dumped her after writing to her saying:

Takafara, zvakapera; saka rudo rwedu rwapera nhasi. Handichambokuda kana napadiki pose nokuti ini zvokuwanzodana nepfambi handizvifariri (Tsodzo 1972:21).

(We had our good time, but it is now over; so our love is over with effect from today. I no longer love you because I do not want to be in love with prostitutes).

What had caused Josiah to get hooked to Annatoria was lust. It was the same lust, which about eighteen years later caused him to fall in love with Rudo, without knowing that it was his daughter, and it was Rudo who killed him after having given him an overdose of sleeping tablets. Although in this case Rudo is not another man's wife, we still see an echo of the book of Proverbs 5:3-5, when Josiah is taken down to the world of the dead by his wife-cum-daughter.

3.3 Preaching Against Drunkenness

Eagleton (1976:6) says:

Literary works are not mysteriously inspired or explicable simply in terms of their author's psychology. They are forms of perception, particular ways of seeing the world; and as such they have a relation to that dominant way of seeing the world, which is the *social mentality* or ideology of an age.

These words of Eagleton ring true when a study of the works of these writers is made. They have a perception, their own particular way of seeing the world. In this perception of theirs, they see that drunkenness does not create a good and healthy environment. They see the world as one that will be better off without drunkards, or those with excessive drinking habits. Like in all other cases the two authors, Chakaipa and Zvarevashe, highlight the fact that excessive love for alcohol leads to problems. These two writers are not inspired but they are writing about what they hope and believe would be of benefit to mankind. In the novels, *Gwararenhamo* (1991) and *Kurauone* (1976) by Zvarevashe and *Dzasukwa Mwana-asina-hembe* (1967) by Chakaipa, the authors seem to have been influenced by wisdom literature, especially that found in the books of Sirach and Proverbs. The two books speak strongly against too much drunkenness. A good example of these writers' stance can be taken from the book of Proverbs, which says:

Drinking too much makes you loud and foolish. It's stupid to get drunk (Proverbs 20:1).

To these two writers drinking heavily is the cause for one's ruin. People (readers) have to be careful and have to avoid being like Gararirimo (Zvarevashe, 1976) and Kufahakurambwe, Mhofu and Mai Mavis (Chakaipa 1967).

In the novel *Kurauone* (1976) there is a character called Gararirimo. His real name is Musosi. He was nicknamed Gararirimo (which literary means, “it is always in him/ he is always in it”, that is the beer/alcohol he is always drinking) because he was drunk most of the time. He could even recite poems in praise of beer (Zvarevashe 1976:82 – 84). It is such unwavering love for beer, which plunges the family of Gararirimo into tragedy when Kurauone murdered his two sons Tivanzwe and Rutunga in cold blood. Alcohol is shown as something, which can cause an impaired judgement. Gararirimo fails to see the dangers that would befall him after killing his wife Mandinyeya. This leads to his own death at the hands of his and Mandinyeya’s son, Rwaya. All this happened because he was drunk. In the novel *Gwararenhamo* Bhiyuti threw away her son into a toilet when she was drunk.

In *Dzasukwa Mwana-asina-hembe* (1967) Chakaipa also highlights the evils of drunkenness. Mai Mavis agrees with Mhofu to have Kufahakurambwe exterminated. All this takes place when she and Mhofu are all drunk. Kufahakurambwe is also murdered when he is dead drunk. It is Kufahakurambwe’s love for beer, which caused him to lose his job as a foreman at Vhuka’s farm. It is also his, and his wife’s love for alcohol that plunged their family into hunger and suffering, when the two parents had sold everything they had. This abuse of alcohol and sale of the little property that they had so as to satisfy their undying love for beer caused Mavis to become sexually active at an early age in an attempt to flee from her family’s problems. This resulted in her falling pregnant and being rejected by Paurosi. All these things would not have happened if the two parents had not become heavily involved in beer drinking. They never took it moderately. It is of course interesting to note that these two writers are an Archbishop (Chakaipa) and a priest (Zvarevashe) of the Roman Catholic Church that is tolerant to alcohol. The two are not saying that alcohol is bad, but are highlighting its negative effects if it is taken to excess. To these two alcohol consumption should not be a pastime. Chakaipa and Zvarevashe may have been inspired by Proverbs, 23:29 – 31 which says:

Show me someone who drinks too much, who has to try out some new drink, and I will show you someone miserable and sorry for himself, always causing trouble and always complaining. His eyes are bloodshot, and he has bruises that could have been avoided. Don’t let wine tempt you, even though it is rich red, though it sparkles in the cup and it goes down smoothly.

Sirach 19:2-3 is against drunkenness and associating with women, also inspired Chakaipa. It says:

Wine and women make sensible men do foolish things. A man who goes to prostitutes gets more and more careless, and that carelessness will cost him his life. Worms will feed on his decaying body (Sirach 19: 2 – 3).

Proverbs, 20:1 that says, “Drinking too much makes you loud and foolish. It’s stupid to get drunk”, may also have influenced him. It was drunkenness, which led to Kufahakurambwe’s folly. It was folly, coming out of drunkenness, which led Mhofu to his death, and Mai Mavis to life-imprisonment. She agreed to the plot to kill Kufahakurambwe when she was drunk. The two authors are preaching to the reader(s), especially the young ones that they have to avoid drunkenness. The two seem to be hinging their teaching again on the book of Proverbs where it is said:

Listen, my son, be wise and give serious thought to the way you live. Don’t associate with people who drink too much wine, or stuff themselves with food. Drunkards and gluttons will be reduced to poverty. If all you do is eat and sleep, you will soon be wearing rags (Proverbs 23:19-21).

Kufahakurambwe was reduced to poverty and finally death because of drunkenness. Gararirimo’s family crumbled because of drunkenness. His wives had stopped going to the fields and as a result hunger had become a problem in his homestead. All this is poverty. Gararirimo was not serious about his life. The same is true of Mhofu. What the reader(s) therefore find(s) out is that the two men of the cloth are preaching against senseless and excessive inebriation.

3.4 Against Polygamy

Chakaipa and Zvarevashe also preach against polygamy. They seem to be saying that The Bible says so but that does not seem to be the case. There is nowhere in The Bible where it is said that a man should not have more than one wife. Most Hebrews’ ancestors had more than one wife. Abraham had Sarah and Hagar, Jacob, the two sisters Rachel and Leah, while David had a multitude. The two priests seem to have been inspired by Mark 10:6-9 which reads:

But in the beginning, at the time of creation, “God made them male and female”, as the scripture says. “And for this reason a man will leave his father and mother and unite with his wife, and the two will become one”. So they are no longer two, but one. Man must not separate, then, what God has joined together.

The above verse is about a man and his wife, and not a man and his wives. It does not however state that that wife would have/would not have come from or into a polygamous union. It may be a reference to a man and each one of his wives, which meant when the two are together, that is the man and any one wife, they will no longer be two, but one.

The writer also highlights the evil of polygamy by showing the reader(s) the competition for attention, which exists between the different wives. These two are teaching the reader(s) that polygamy does not only cause jealous but that it can also lead to death. Before Munhamo became one of Ndyire’s wives, VaHosi (the Principal and senior wife) had been the best and wife number one. All this was not because she had given Ndyire a love potion but because she pampered and cared for him as if he was a little child. This was despite the fact that she was childless. VaHosi had among other things said to Munhamo:

Muti wandiri kureva, kubata murume. Uyu ndiwo muti unopinda mimwe miti yose yomupfuhwira. Zvaunonzwa zvichinzi kune mipfuhwira, kunyepa. Kana uchigona kubata murume chete, anokuda (Chakaipa 1961:19).

(The love potion I am talking about is caring for the husband. This is the best love potion. All that is said about the existence of other love potions is a myth. If you care for your husband, he will always love you).

This is the love potion, which later created problems for Munhamo. She was greatly hated by Handidiwe who got to the extent of wanting to get rid of her (Munhamo) by killing her. She gave Munhamo a poisoned egg. Since Munhamo had been taught by VaHosi to keep even minor things like eggs for the husband (Ndyire), she had kept the egg from Handidiwe and had later given it to Ndyire. This is the egg that led to Ndyire’s death. After Ndyire’s death, she got married to one of Ndyire’s nephews. She was later poisoned, together with all her children who were present, except the

youngest by the nephew's other wife, Murwarazhizha. What is coming out of this novel is that polygamous unions do not only create hatred. They can also lead to death(s). Ndyire died because of polygamy. Even Murwarazhizha and her husband, and also the diviner Gwakumukwaku died because of polygamy. It has far-reaching implications, which are not easy to identify. As is found in *Pfumo Reropa* (Chakaipa, 1961:32) polygamy creates unnecessary competition.

In The Bible it is seen in I Timothy 3:2,12, that the only people who are not supposed to be in polygamous unions are the leaders of the Church and their helpers. It is written:

Now the overseer must be above reproach, the husband of but one wife, temperate, self-controlled, respectable, hospitable, able to teach ---. A deacon must be the husband of but one wife and must manage his children and household well (I Timothy 3:2,12).

This is further supported by Titus 1:6 which reads:

--- an elder must be blameless; he must have only one wife, and his children must be believers ---.

It seems the two novelists have looked at progression in the growth of the Church, and also of every believer's spiritual and positional growth, where there is need for monogamous unions, but it has to be borne in mind that The Bible verse does not directly offer a ruling that all marriages have to be monogamous. That evidence unfortunately is lacking. It is also likely that the two authors may also have been influenced by the clashes between Sarah and Hagar. The clash between Sarah (Sarai) and Hagar is brought out in the following verses:

Then Sarai said to Abram, "It's your fault that Hagar despises me. I myself gave her to you, and ever since she found out that she was pregnant, she has despised me. May the Lord judge which of us is right, you or me!" Abram answered, "Very well, she is your slave and under your control; do whatever you want with her." Then Sarai treated Hagar so cruelly that she ran away (Genesis 16:5-6).

These two verses clearly highlight that while The Bible does not openly say that polygamous unions are a thorn in the flesh, the reality is that they are full of acrimony.

This is also seen in the clash between the two sisters Rachel and Leah, who are Jacob's wives. Because Rachel could not have as many children as Leah she became jealous and complained to Jacob. As a result of her predicament she gave Jacob her slave girl Bilhah to have children for him. Rachel also at the end gave her slave Zilpah to Jacob so that she would also increase the number of children to him (Genesis 30: 1-25). From the clashes of these two sisters it is clear that polygamy which destroys the bond of sisterhood may lead to murder when two or more unrelated women get married to one man.

Zvarevashe also brings out the idea that polygamy is not good. His stance against polygamy is first highlighted in his poems "NdezvaVaNyachide" and "Uri Chigamba mukadzi wechipiri", which are found in the poetry anthology *Nhetembo* (1972). He carries on with this theme in the novels *Gonawapotera* (1978) and *Kurauone* (1976). In *Gonawapotera* the fights for the chieftainship of the Chipeperekwa dynasty are a result of the different mothers of the sons who were later to be chiefs on a rotational basis, after the death of each chief. This could not peacefully take place since there was no unity, because all their great-grandmothers were different.

In *Kurauone* (1976) the use of names by the author is very effective in highlighting the distress as well as tribulations of women in a polygamous union. The first wife is called Ndingoveni. This name is an expression of her wish to be Gararirimo's only wife. The second wife is Mandinyeya. She complained that she was a victim of always being talked about. Nyachide was the most loved one. Ndwise felt she was not loved while Guuriro felt that all blame for anything, which went wrong, would be heaped on her. The novelist, to show that polygamy is bad is using all these names. Polygamy leads to hatred. Even children and pets like dogs do not love each other if they live in a polygamous environment. They kill each other. At the end it is only Kurauone who survives. What the author is implying in his novel is that if Ndingoveni had been Gararirimo's only wife, then there would not have been any divorce and no deaths. Even Gararirimo himself may have lived longer.

What the reader(s) find(s) out when s/he/they look(s) at these two authors and their novels is that they have decided to preach by all means necessary and possible at their disposal. They do not only preach to the people by being on the pulpit, but they may

also possibly feel that they can reach more people by preaching through fiction. All this is a reflection that Chakaipa and Zvarevashe have embraced the religion that has been given to them by the West, especially the brand of Christianity given by the Roman Catholic Church. In so doing they reflect what Ngara has observed:

The writings of committed, political ideologists and talented academics were an expression, in ideological terms, of a new social psychology, a new level of political and ideological awareness after an era of acceptance of, and submission to colonial domination, cultural imperialism and capitalist exploitation (Ngara 1985: 22).

Although these two may not strictly be referred to as people writing for a political purpose, the fact that they are writing in a new political atmosphere, with a new cultural twist, some readers may conclude that the two writers' stance is political. This position is made possible by the fact that the two are denouncing polygamy which was and still remains a common marriage aspect of Shona/African families, have become submissive to cultural imperialism and have become its agents by peddling this idea of the goodness and virtue of monogamous marriages to the reader(s)/public. The writers have now become peddlers of Catholic dogma/ propaganda as well as for other Protestant Churches, because they have chosen to give the reader(s) a selective vision of reality. This is reality only according to their teaching and they see it as the objective truth. Ultimately even Christianity itself has become a political tool since any new political dispensation cannot be divorced from religion. This is shown in the situation where certain social and cultural aspects like polygamy are seen as sin. This stance by some novelists like Chakaipa and Zvarevashe is a result of the politicisation of the Christian faith by Western political and cultural forces.

3.5 Preaching Against Diviners

N'angas (diviners) have traditionally been seen as those who help provide stability in the African family. These professionals have been contacted in cases of death or some other misfortune that would have befallen a family, person or people. Even when people wanted to start off on some new ventures, these are the people who would be consulted. For Chakaipa and Makari these people are not to be relied on, but to be seen as evil and agents of the devil. By so doing the two writers, Chakaipa and Makari have

shown that they have committed themselves to preaching about the dangers of relying on diviners, whom they see as cheats and liars. They have chosen a side and have aligned themselves to Western and Christian values and ideas, which say that such religious and medical practitioners, are not to be relied on. The two authors have done this quite consciously, thus fulfilling what Williams (1977:204) has observed:

Commitment, strictly, is conscious alignment, or conscious change of alignment ---. In any specific society, in a specific phase writers can discover in their writing the realities of their social relations, and in this sense their alignment. If they determine to change these, the reality of the whole social process is at once in question, and the writer within a revolution is unnecessarily in a different position from the writer under fascism or inside capitalism or in exile.

What is coming out of this argument by Williams (1977) is that commitment is not unconscious. It is an active and open choice of a position taken by the author. The truth about these two is that they have taken a position. What has led them to taking this position is that Christianity and Western education have influenced them, which in the eyes of most Africans is synonymous with Christianity. It seems the authors, by showing the reader(s) the likes of Matakanure (Chakaipa 1966) Gwakumukwaku (Chakaipa 1961) and Godobori (Makari 1971), want to highlight the fact that these people are cheats. Besides that, they want to show the reader(s) that God is against such people. This is confirmed in I Samuel 28:7-9 where it is said:

Consult the spirits for me and tell me what is going to happen. Call up the spirit of the man I name. The woman answered, "Surely you know what King Saul has done, how he forced the fortune-tellers and mediums to leave Israel. Why, then, are you trying to trap me?"

The authors seem to be implying that these people who claim to have some supernatural powers are mere human beings, because the woman medium initially failed to realise that the person who was consulting her was Saul. It was only after Saul had revealed himself that she identified him.

Another aspect that is being brought out is that these people (the diviners) are not only cheats but also liars. Godobori (Makari 1971:22) said to Chipuvira:

Chisingazvibvirisi chii? Sekuru vangu vandiudza kuti imi munofanira kunotaurira baba vomwana. Havamborambi. Munofunga kuti vangaregere mai vavo nemwana vachifa? (Makari 1971:22).

(What is it that makes it impossible? My grandfather has told me that you should go and tell the child's father. He would not refuse. Do you think that he would let his mother and child die?).

Makari is here highlighting to the reader(s) that such people like Godobori are not superhuman. They are only liars and besides that, they are greedy. Godobori fails to realise that Shuvai's father is late. He is like the woman-diviner who was consulted by Saul.

As in the case of Chakaipa and Zvarevashe, it is also most likely that the book of Sirach, which says,

Dreams, divination, and omens are all nonsense. You see in them only what you want to see. Unless the Most High has sent you the dream, pay no attention to it (Sirach 34:5-6),

may also have influenced Makari who was teaching at St Antony's Zaka.

Chakaipa in *Pfumo Reropa* (1961) also brings to the fore the same theme, that diviners are liars. The author adds an extra aspect that such people deserve to die. This seems to be a fulfilment of Psalms 5:5b-6, which says:

--- You hate all wicked people; You destroy all liars, And despise violent deceitful men.

Gwakumukwaku, who is deceitful in the end dies after being killed by Murwarazhizha's husband. In *Rudo Ibofu* (1966) Matakanure is exposed as a fake. The two authors are bringing up the point that some things are better left in the care and consideration of God rather than rely on "charlatans and quacks" (Kahari 1997:75).

3.6 Against Forced Marriages

The Shona novelists like Chakaipa and Makari also preach on marriage. They are against the pledging of daughters. This is what we find in Makari's *Sarura Wako* (1971). The authors bring out the idea that people should get married to people with a

social background similar to theirs. This is also brought out in *Rudo Ibofu* (Chakaipa 1966:79) where the author brings out the idea that pledging their daughters is bad. Zingizi's father said:

Ndakanga ndakuwanira mukadzi kuno, mhandara yamakoko, mwana waDendera, ukaramba uchiti handidi mukadzi wokuzvarirwa. Ndakati aiwa kani tinoda kuti tiroorane vamatongo, amai vako vakati ndinoda kuti azvitsvagire oga mukadzi nokuti muKristo (Chakaipa 1966:79).

(I had got you a wife here, a young beautiful virgin, Dendera's daughter, and you refused, saying that you would not get married to a pledged woman. I said we should get married to one who is a neighbour, and known to us and your mother said that she would prefer you choosing your own wife because you are a Christian).

It is not only Chakaipa who writes against forced marriages. Makari (1971) also does this in his novel *Sarura Wako*. What Chakaipa and Makari bring out is that marriages should be based on mutual understanding between the two partners, or should be between people of the same age and who have a lot in common. There is a lot in common between Mujere and Shuvai than there is between Masendeke or Godobori and Shuvai (Makari 1970). There is also much in common between Zingizi and Rowsai/Maria as is found in *Rudo Ibofu* (Chakaipa 1966). The two, Zingizi and Rowsai are both Christians.

Although in The Bible the issue is not religion it is interesting to note that it is race or tribe. In the Old Testament times the tribe/race follows the same religion. This explains why Esau later gets an Israelite woman for a wife. It is written:

Esau then understood that his father Isaac did not approve of Canaanite women. So he went to Ishmael son of Abraham and married his daughter Mahalath, who was the sister of Nebaioth. (Genesis 28:8-9).

It is clear that foreign women or women without a similar background to their husband are a source of problems as we find in Genesis 26:34-35, where it is written:

When Esau was forty years old, he married two Hittite girls, Judith the daughter of Beer, Basemath, the daughter of Elon. They made life miserable for Isaac and Rebecca.

Esau's wives caused problems for Isaac and Rebecca because they were not Jews but Hittites. It is also most likely that Zingizi and Dendera's daughter would not have seen eye to eye since they did not share the same belief.

3.7 General Advice and Open Preaching

While the authors do preach against some of the perceived ills mentioned above, it is also important to bear in mind that these authors also preach and give advice on general and day-to-day issues like advice marriage. They also preach on how people have to relate to one another, how to treat others and other such issues which relate to the dignity of man and woman. Their art is therefore not art for art's sake. It is a responsible art. This agrees with what Amuta (1989:114) has said:

While the *art-for-art* school has diminished into an incoherent minority voice, those who insist on an engaged and committed African literature have come to articulate the parameters and manifestations of commitment in several ways. Achebe, for instance, has articulated the responsibility of the writer as an essentially pedagogical one in which the writer, in addition to writing about the issues of his day also has to assume the role of *teacher*, and guardian of his society (Emphasis mine).

Chakaipa and the other novelists have committed themselves as well in one or more ways. They do not only entertain and teach. They also preach. In doing so they will be giving guidance to the reader so that he/she becomes a person who can avoid certain pitfalls in his/her everyday life. Zvarevashe, in his novel *Gwararenhamo* (1991) and Chakaipa's *Garandichauya* (1963) are advising men, especially young ones to avoid being carried away when they see beautiful women. The two authors are preaching on the vanity of bodily beauty, which they see as not permanent. They show beautiful women as causes of social and personal instability as well as untold suffering.

Zvarevashe teaches on the vanity of physical beauty when he gives the reader(s) the character Bhiyuti (Beauty) alias Chizuva (*Gwararenhamo*, 1991). This woman was very beautiful. Despite her beauty, she had nothing to offer in terms of morality and love. She was a prostitute. The same is also true of Muchaneta (*Garandichauya*, 1963).

The author shows Muchaneta as saying this about herself:

Iye pano pasi pane munhu angandikunda here? Kana zvandakaita muchiringiro zviru izvo, hapana, kutosiya kwevakadzi vavaRungu vashomanana asi ruzhinji tinoenderana. Dai ganda rangu riri jena, chokwadi handaidai ndakawanikwa nemunhu mutema, asi hazvinei tichaona (Chakaipa 1963:6).

(In this world, is there anyone who is as beautiful as I am? If what I see in the mirror is anything to go by, then there is no one except a few white women, but I measure up to most of them. If only my skin was white, truthfully speaking I would not have been married to a black person, but, anyway, we will see [time will tell]).

Like Bhiyuti, Muchaneta also ended up becoming a prostitute. Bhiyuti dumped her baby, and Muchaneta never had one but became a murderer, in that she caused the death of Zikomu and hired thugs to kill Matamba, who fortunately only had his eyes punctured. The two authors seem to have been inspired to preach on the vanity of physical beauty by what is found in Proverbs 11:22 that reads:

Beauty in a woman without good judgement is like a gold ring in a pig's snout.

When a study of the folly of Matamba and Handisumbe as given by Chakaipa (*Garandichauya*: 1963), then Murenga as given by Zvarevashe (*Gwararenhamo*: 1991) is done it can be seen that the authors are saying, "Never lose your head over a woman's beauty" (Sirach 25:21a). By showing the reader(s) the folly of Matamba (*Garandichauya*, 1963) may have been influenced by Proverbs 9:13-18, which reads:

Stupidity is like a loud ignorant shameless woman. She sits at the door of her house, or on a seat in the highest part of town and calls out to people passing by who are minding their own business; "Come in, ignorant people!" To the foolish man she says, "Stolen water is sweeter; Stolen bread tastes better". Her victims do not know that the people die that go to her house, that those who have already entered are now deep in the world of the dead (Proverbs 9: 13-18).

Besides the fact that Matamba failed to see at that time the vanity of physical beauty, and that it is only skin deep, the author is also advising men in general that associating with women like Muchaneta leads to problems. Muchazvirega lost his job; Handisumbe also lost his job. He was also at one time imprisoned, and was finally hanged after he had killed Muchaneta. Zikomu also lost his life. Matamba became blind. The author hopes then that the reader(s) will understand and bear this in mind.

Zvarevashe (1991) also preaches against the evils of gossiping and telling lies. Murenga (*Gwararenhamo*, 1991:28) at the end believed what Chifurira had told him. Bhiyuti also believed the lies she had been told by Runzirai. The author seems to be saying that lies appear to be the truth to those who are being lied to. They accept these lies as good advice. The author is helping the reader to realise that, “Gossip is so tasty! How we love to swallow it” (Proverbs 26:22).

This is further supported by what is found in Wisdom Literature where it is said:

A hypocrite hides his hate behind flattering words. They may sound fine, but don't believe him because his heart is filled to the brim with hate. He may disguise his hatred, but everyone will see the evil things he does (Proverbs 26:24-26).

Zvarevashe (1991) also advises against the dangers of divorcing good wives like Chipo. The author is saying that such women are an asset and not a liability. These are heaven-sent. He seems to have been influenced by the book of Sirach, which has the following two sayings:

Don't miss your chance to marry a wise and good woman. A gracious wife is worth more than gold. (Sirach 7:19);

If you have a good wife, do not divorce her, but do not trust yourself to someone you don't love (Sirach 7:26).

Sirach, 7:19 is also applicable to Matamba (*Garandichauya*, 1963) who kicked out Tsitsi and decided to stay with Muchaneta. He later realised how important Tsitsi was after he had been made blind by thugs who had been hired by Muchaneta.

Besides issues of marriage, Zvarevashe also gives advice on how people have to relate to one another. In *Gwararenhamo* (1991:55) the reader is shown the abuse being perpetrated on Munongwa. The ticket-checker says:

Mufana taura zvakanaka ndisati ndakurova. Kanotovizhukidza zidzoro semusoro wetireni. Iyo svina! Kanotovaimisa mamvemve anenge makona en'anga! Sei uchifamba wega? Ndivo vana vemahure ivava ava (Zvarevashe 1991:58).

(Hey boy! Say the truth before I hit you. The little boy even dangles his head like a locomotive. And you are dirty! The little boy even has rags,

which are dirty and shiny as a diviner's clothes! Why are you travelling alone? These are the children of prostitutes!).

A careful study of this piece shows that there was really no good reason for Munongwa to be scolded. It would have been better if he had been scolded and called names for not having money and not his property. The author is here giving teachings that are found in the book of Sirach, which say:

Don't add to the troubles of someone who is already desperate. If he is in need, don't put off giving to him (Sirach 4: 3),

Don't make fun of someone who has fallen on hard times and is dressed in rags. The Lord does wonderful things that human beings never notice (Sirach 11:4).

Tsodzo (1972) and Chakaipa (1967) also highlight and advise readers that they should not do things that will lead to problems. Although Kufahakurambwe meets a painful end no one really feels pity for him. The same is also true of Mai Mavis and Mhofu (Chakaipa 1967). Joe Rug (Tsodzo 1972) also saw himself as a clever person but at the end he met a painful death. What the authors are bringing to the attention of the reader(s) is what is found in Sirach 12:13-14, which says:

Nobody feels sorry for the snake charmers or wild animal tamers who get bitten and nobody will feel sorry for you if you go about with sinners and get involved in their wrongdoing.

There are times in life when wrongdoers see things going their way. The novelist Chakaipa is advising that although as happened in the case of Mai Mavis and Mhofu (*Dzasukwa Mwana-asina-hembe*: 1967) who saw their plan of wanting to kill Kufahakurambwe as playing into their hands, the author seems to be relying on Sirach 21:10 which says:

The road that sinners walk is smooth and paved, but it leads to the world of the dead.

Fischer (1959:7) sees art as a life substitute, as a means of putting man in a state of equilibrium with the surrounding world. This is also true of the novel *Garandichauya* (1963) where we see that the author wants to highlight the fact that if the society is unbalanced, then problems befall others. Such causes of disequilibrium then deserve to be thrown away. This brings out to the reader the axiom that the wages of sin is death. This is clearly brought out by Muchaneta's painful death. Besides having caused

Handisumbe to divorce his wife, she caused Muchazvirega to lose his job. She made the following confession to Handisumbe:

Ndakasakisa kuti Matamba arambe mukadzi wake sezvandakaita iwe. Ndikamuita kuti ave bofu. Zikomus ndakamusira muti zvandakatiza naye nokuti akange asina mari. Chimwe chinhu chandakatya kuti angaburitse zvandakaita kana kunditadzisa kuwanikwa naMatamba (Chakaipa 1963:95).

(I am the one who caused Matamba to divorce his wife as I did to you. I also caused him to be blind. I poisoned Zikomus after eloping with him because he had no money. Another reason is that I feared that he would make known to the public what I had done or to block my chances of getting married to Matamba).

The author then makes his own authorial comment:

VaMuchaneta vangu ndokubva vafa. Vakafa pamusana petunonaka, vakawana mubayiro woruchiva, mubayiro wouiyipi (Chakaipa 1963:96).

(And Muchaneta died. She died because of her love for good life, she got her wages of coveting, the wage for being evil).

The author is obviously highlighting what Paul says in his letter to the Romans when he says:

For sin pays its price --- death; but God's free gift is eternal life in union with Christ Jesus our Lord (Romans 6:23).

It is clear from the above verse that Muchaneta died such a painful and cruel death because she had lived an ungodly and sinful life. She had lied, cheated and murdered. Chakaipa is saying that anyone who lives a life like that of Muchaneta and Handisumbe is doomed.

Although most of the novels under study here have focused on the issue of preaching, it has been very clear that the type of preaching which relates to social issues has been veiled in the Shona idiom. This is however not so when Chakaipa's *Rudo Ibofu* (1966) and Zvarevashe's *Gwararenhamo* (1991) as well as *Museve Wade Nyama* (1983) are studied. In these three novels, the writers are openly preaching. They openly refer to Christian religion by mentioning the importance to Christians of the belief in Jesus Christ. They also emphasize the idea that Jesus Christ is the Son of God and that he is

his one and only son. This then makes the reader to realize what Chidi Amuta (1989:8) says when he writes that:

Literature is, in addition, (only one) of the instruments for the sharpening and mobilisation of social consciousness in pursuit or negation of qualitative change, an instrument for the preservation or subversion of the existing order.

Chakaipa and Zvarevashe are using their works of art in the very fashion being focused on by Amuta. They are mobilising the reader to accept the teaching of The Bible, that without accepting its teaching, then, he or she is doomed. What Amuta says also agrees with what Thomson (1946: 177) says. Although what he says relates to poetry it has to be noted that it is also very relevant to the novels of these two authors, who are all men of the cloth. Thomson says:

Poetry has the potential to be used as a weapon of social change. It is a means of communication between the poet and the people; poetry has the specific advantages of both breaking down the barrier between reason and emotion ---.

The novel is also here being used as a means of communicating the idea of social change as well as breaking the cultural barriers of the Shona's belief in their religion and traditions and bringing in Christianity. The authors are appealing to the people to move away from their old ways. They want the people to embrace the new teaching based on what they believe will bring hope and order into the world and make it a better place to live in. They may want to convert people to Christianity. To the already converted they may want to help entrench the already accepted belief so that they pursue it. They want people to live it as part of their life not as a cloak, which has to be removed after the occasion. Chakaipa (1966:87) also teaches on the importance of forgiveness. He is saying through Zingizi that Christians should live exemplary lives. Zingizi says to Zimunya:

Shamwari, Zimunya, rega kutambudzika zvakadai, zvapera. Ndinofunga uchiri kuyeuka mharidzo yegore riya yakanzi navamuvhangeri Masiyanyika, Petros akabvunza mambo wedu Yesu Kristu kuti, "Ndinofanira kuregerera mumwe wangu kanomwe here?" Yesu akati, "Kanomwe kakapetwa makumi manomwe". Zvino ini chii chandingarambire ndakangopfundirira zvawakanditadzira? Ini shamwari ndiri muKristu, kudaro ndinofanira kuregerera vanhu vane mhaka kwandiri. Kana ndikasadaro uKristo hwangu huripi? (Chakaipa 1966:87).

(My friend, Zimunya, do not be troubled, it is over. I think you still remember that sermon by the Evangelist Masiyanyika, when Petros asked our Lord Jesus Christ, “Should I forgive my friend seven times?” and Jesus said, “Seventy times seven”. Now why should I not forgive you? My friend I am a Christian, so I should forgive those who are indebted to me. If I do not do that, where is my being a Christian?).

It is here obvious that Chakaipa is preaching openly through Zingizi. He is showing the importance of forgiveness, that true Christians should be in a position to forgive one another. Chakaipa is here preaching on what Jesus Christ said to Peter, and by saying it through Zingizi, he is not saying that this only applied in those days to Peter, but to all genuine Christians of today and the future. The following verses are the ones that Chakaipa used to drive his sermon home:

Then Peter came to Jesus and asked, “Lord, if my brother keeps on sinning against me, how many times do I have to forgive him? Seven times?” “No, not seven times” answered Jesus, “But seventy times seven ---.”(Matthew 18:21-22).

Chakaipa does not only preach about forgiveness, but also through Mutandawachingama, he openly castigates diviners and shows Christianity as the best option when people face problems. Relating his ordeal at the hands of diviners, Mutandawachingama has this to say:

Mumba mangu makapinda hoshwa, ndikaenda kun’anga, n’anga ikati pemberera zita rehanzvadzi yako padangwe rako, ukasadaro mhuri yako inopera. Rowsai akaramba asi mhuri yangu yakanaya. Nhasi ndanzwa kuti Rowsai afa ndoenda ndonorova gata, n’anga yoti mwana wako ava mudumbu membada asi nhasi ndaona mwana wangu adonha pano. Zvinorevei izvi? Chandiri kuona ini ndechekuti chiKristu chakanaka (Chakaipa 1966:91).

(My family was afflicted by an unknown illness, and I consulted a diviner, who advised me to rename my daughter and give her her late aunt’s name, failure to do so would lead to my family perishing. Rowsai refused but my family became well. Now I have heard about Rowsai’s death and the diviner says that a leopard has killed and eaten her, but today I see her here. What does this mean? What I see is that Christianity is good).

These words are said in the penultimate paragraph of the last chapter of the novel. The author, through this character is openly preaching that Christianity is good. The question, “Zvinorevei izvi?” (What does this mean?) is meant to make the reader(s) think deeply and see that it is not diviners who are important in people’s lives, but Jesus

Christ so Christianity as a religion has to be accepted. It has to be noted that to Chakaipa Christianity is the only religion because it is founded on the belief that God provides, protects and heals. Rowsai's family was healed and protected by God.

Writers are social beings. What they write on or about is a product of their response to what society would have given them. What every writer writes on is his response as an individual to society's offering. Eagleton (1976:8) who has written that:

---every writer is individually placed in society, responding to a general history from his own particular standpoint, making sense of it in his own concrete terms, supports this.

This is what Zvarevashe has done. He has taken a certain standpoint within a general historical framework. It is out of this that he has chosen to bring out to the reader(s) that life is empty and meaningless if people do not commit themselves to Jesus Christ. He does this through the novels *Gwararenhamo* (1991) and *Museve Wade Nyama* (1983).

In *Gwararenhamo* the author, through Mai Chenjerai highlights the importance of turning to God. Mai Chenjerai talks about the priest who presented the sermon on the just ended Sunday. She said that the priest had preached relying on what is found in Isaiah 55:6-7, which says:

Turn to the Lord and pray to him now that he is near. Let the wicked leave their way of life and change their way of thinking. Let them turn to the Lord, our God; he is merciful and quick to forgive.

A study of *Gwararenhamo* (1991:38) makes it appear as if the author is having the message for Bhiyuti and Mai Chifurira, two characters in the novel. The reality is that he is really saying this for the benefit of all readers, mostly those who behave like Bhiyuti and Mai Chifurira. At the end of the page, the author, through Mai Chenjerai, says to the reader:

“*Naizvozvo tendekai musiyе zvakaipa zvenyu zvose mufambe naJesu mumwoyo!*” (Zvarevashe 1991:38).

(Therefore abandon all evil, and embrace Jesus and walk in his light).

These words of Mai Chenjerai are a clear testimony that the author has come into the open and is directly preaching to the reader.

Although Mukiwa is a bad person, he also realises that the lack of the knowledge of God is what is causing turmoil in the world and in Zimbabwe in particular. He says to Bhiyuti:

Chinovadariso kushaya ruzivo noungwaru, uye kukara mari, kusatya Mwari--- zvose zvakangosangana hope norufu (Zvarevashe 1991:122).

(What makes them to behave this way is lack of knowledge and wisdom, as well as the love of money, and no fear of God--- all is a combination of sleep and death).

Zvarevashe also uses Munongwa (alias Gwararenhamo) to preach. He also uses another preacher whom he does not identify. The unidentified preacher (Zvarevashe

1991: 127) quotes Isaiah, 1:18 that reads:

The Lord says, "Now lets settle the matter. You are stained red with sin, I will wash you as clean as snow. Although your stains are deep red, you will be as white as wool".

The preacher goes on to advise people not to fool themselves and say there is no need for them to turn to God in these modern times. The author also quotes the book of Galatians that says:

Do not deceive yourselves; no one makes a fool of God. A person will reap what he sows. If he sows in the field of his natural desires, from it he will gather the harvest of death, if he sows in the field of the Spirit, from the Spirit he will gather the harvest of eternal life (Galatians 6:7-8).

Zvarevashe, through the unnamed preacher is preaching to the people who will read his works that there is always a reward or penalty that would relate to the people's deeds.

Zvarevashe has also brought in the syncretic tendency that is prevalent within the Roman Catholic faith, of accepting African Traditional Religion. The author, through this unnamed preacher says:

Tikatarira kwatakabva tinoona kuti vadzimu vedu vose vaikudza nokupira nokutya Mwari. Midzimu yedu mikuru nemhondoro dzedu dzose vanaMurenga Sororenzou, vanaTovera, vanaChaminuka--- nemidzimu yedu yose vanoda kuti tivakire Zimbabwe pahwaro hwetsika dzakanaka dzisina kutsikwa nechirungu! Saizvozvo ngativakirei Zimbabwe pahwaro hwemitemo yaMwari tigobudirira! (Zvarevashe 1991:128).

(When we look at where we came from, we see that our ancestral spirits respected and worshipped God. Our major ancestral spirits like Murenga Sororenzou, Tovera, and Chaminuka--- and also other ancestral spirits want us to build Zimbabwe on a good and sound foundation of good morals not affected by European culture! Therefore let us build Zimbabwe on the foundation of the law of God).

The author is here trying to woo even those who have not yet accepted Christianity to accept it since they will not be getting lost because their ancestors also worshipped the same Christian God. What, in other words, the author is saying is that the new medium to get to God is through Jesus Christ and not the ancestral spirits although it is the same God who has been worshipped by the ancestors of the Shona since time immemorial.

Munongwa, (Zvarevashe 1991:146-149) highlights the fact that people have to turn back to God. Munongwa says that he has accepted that Jesus Christ is the only way to go to heaven. In fact, Munongwa becomes Zvarevashe's vehicle for emphasising what is found in the gospel of John when Jesus says:

I am telling the truth: I am the gate for the sheep. All others who came before me are thieves and robbers, but the sheep did not listen to them. I am the gate. Whoever comes in by me will be saved; he will come in and go out and find pasture. The thief comes only in order to steal, kill and destroy. I have come in order that you might have life in all its fullness (John 10:7-10).

Zvarevashe also preaches through the novel *Museve Wade Nyama* (1983). Through Sipiwe the author says:

Ndakamira pana Jesu neShoko raMwari randinorava muBhaibheri. Ndinoda kuchengeta mitemo yaMwari nomazvo ndisingabvumi kufurirwa navasingazivi nezvaMwari navasingaravi Bhaibheri. Ini ndinoziva chokwadi chokuti ndichatoti ndife rimwe zuva ndigotongwa naMwari (Zvarevashe 1983:68).

(I stand by Jesus and the Word of God that I read from The Bible. I want to follow the laws of God without succumbing to the temptations of those who do not know about God and do not read The Bible. I know the truth that I will die one day and stand before God for judgment).

According to Zvarevashe, through Sipiwe, people should stand by their belief in Jesus Christ and The Bible. This is what the author is preaching about. It is interesting to note that Mazvikokota and Chijaka who do not follow the biblical teachings on morality and chastity die in a car crash. To Zvarevashe, they die because they are sinful. They seek physical joy instead of spiritual joy. Zvarevashe (1983) seems to have been inspired by the following verse:

Ungodly people have brought death on themselves by the things they have said and done. They yearn for death as if it were a lover. They have gone into partnership with death, and it is just what they deserve (Wisdom of Solomon 1:16).

Zvarevashe, through Chizarira, also teaches that people should not behave like Mazvikokota who did not have trust in God. He gives the example of the parable of the Rich Fool (Luke 12:16-21). Chizarira said:

Tiri pamufananidzo womuvaki weimba iyi yatiri kuona, kana achifunga kuti akagona zvose nesimba rake nounge waru hwake tingamufananidza nebenzi riyi mufumi riri muna Ruka ganhuro 12 (Zvarevashe 1983:104).

(We are focusing on the parable of the builder and owner of the house that we are seeing here, if he thinks that he did this because of his power and intelligence, then he is like that rich foolish man in Luke Chapter 12).

Chizarira goes on to say:

Kuna vamwe vanoti vava kuvaka musha mutsva kudai vodana n'anga kuti ipinge musha nehoko. Hoko kana mbambo yomutenderi ndiJesu (Zvarevashe 1983:104).

(There are some people who when they build new homes consult diviners who have to protect their homes. The protector of a Christian's home is Jesus).

The author is here preaching against reliance on diviners.

A detailed study of the above novels will show that they are all sermons. The authors are preaching, and from what is contained, especially in the novels *Rudo Ibofu* (1966), *Gwararenhamo* (1991) and *Museve Wade Nyama* (1983) it is clear that the purpose of such literary works is not only to entertain, rebuke, and teach good morals but also to convert people to Christianity.

3.9 Conclusion

The authors of the above novels really want to bring people closer to God. They do not necessarily tell their readers to convert to Christianity, although, this does happen in Zvarevashe's two novels, *Museve Wade Nyama* (1983) and *Gwararenhamo* (1991). What they are emphasising on are good morals; that such morals lead to good and fruitful lives. They have shown that they have taken a stance against what they consider in their wisdom to be social ills (for example reliance on diviners is discouraged). They have also given advice on marriage. These authors, as will be seen in the next chapter have not necessarily abandoned politics. They have preached on political issues but this chapter has only handled the social side.

CHAPTER FOUR

THE NOVEL, RELIGION AND POLITICS

4.0 Introduction

The Shona novelist in his writing has not only preached about the goodness of Christian values and morality and the need for people to draw closer to God, through Jesus Christ. He has not only sought to entertain, but also to communicate to the reader in some cases in a subtle and sometimes in clear and open ways. In so doing he bears out Jowett and Linton's (1980:16) claim that:

While all art might be said to be communicative all communication is most certainly not art.

The novelists under study are using art, specifically the novel, to communicate. What comes out clearly is that the novelists have used art as a means of conveying to the reader(s) a political message. It however, has to be pointed out that not all Shona novelists have focused on politics. Novels like *Dzasukwa Mwana-asina-hembe* (1967), *Garandichauya* (1963), (P. Chakaipa); *Pafunge* (1972), *Mudhuri Murefurefu* (1993), (T.K. Tsodzo); *Zvairwadza Vasara* (1984), (G.H.Musengezi); *Zvaida Kushinga* (1992), (C.Makari); *Gwararenhamo* (1991), (I.M.Zvarevashe) and *Tsanga Yembeu* (1987), (Ngugi wa Thiong'o, translated into Shona by Charles Mungoshi) are some examples. Amuta, on African literature, says:

Politics and issues of a fundamentally political nature have always occupied a central position in African literature. The griots and bards of Ancient Africa who used their art to uphold or subvert the feudal *status quo*: Olaudah Equiano and his fellow freed slaves who deployed their nascent literary skills in the service of the anti-slavery cause ... (Amuta 1989:56).

The novelists mentioned above have used their literary skills for different reasons. Some were rather pacific in their approach, while others like Tsodzo in *Pafunge* (1972) did agitate for change but rather in a latent manner. Others like Chidzero seem to have advocated for subservience and cooperation (*Nzvengamutsvairo*, 1957).

These novels can be divided into three main categories, namely the pre-independence, the liberation war and the post-independence novel. Before delving into these three main categories, it is important to look at Zimbabwe's political life from pre-independence to the post-independence days.

Zimbabwe's pre-independence life goes back to 1890, specifically to 30 September 1890 when the British flag, the Union Jack was hoisted at the then Fort Salisbury. It was the beginning of bloody clashes between Blacks and Whites that were to officially end with the attainment of independence, and majority rule on 18 April 1980. In 1893 the Ndebele rose against the White colonialists but were defeated. In the years 1895-96/97 both the Ndebele and the Shona rose against the Whites. This Rising, today called Chimurenga/Umvukela I was brutally suppressed. Some of the Shona leaders e.g. Mapondera (Mutswairo, 1983) still continued in their struggle against White rule. Mapondera was finally captured in 1901. Interestingly, the year 1896 saw the final drawing up of the boundaries of what was to become Rhodesia, with an agreement being signed with Portugal which had, since the late sixteenth century, been active in some parts of what is now Eastern Zimbabwe and what later became Portuguese East Africa (now Mozambique).

The failure of Chimurenga/Umvukela I led to the capture of Nehanda and Kaguvi, some of the main leaders of the Risings. These two, together with others were later hanged after being forcibly converted to Christianity. After these risings, there was an influx of missionaries of different denominations into the country. They set up schools and taught Blacks to read and to write, but their main objective in doing all this was to enable the Africans to read and understand The Bible. It was not for the love of the Black people. One could not be enrolled in a school if he or she did not subscribe to the brand of Christianity being preached by the owners of that school. Besides schools, the Black person who found him/herself before a court of law had to swear by The Bible, which is the foundation and main pillar of the Christian faith. African names were also discouraged since they were considered pagan. Dropping his/her African name was seen as a sign that one had abandoned his/her heathenism and savagery. The so-called Christian ones like Amos, Benedict, Caleb, David and Jacob replaced the Shona names. At school assembly there were always prayers and sermons (This practice is still

prevalent not only in schools but also in public gatherings). The same is true of all first lessons of the day. Each day also had a scripture lesson. All these were designed to make sure that Christian faith permeated to the core of the African.

Colonial education created among the educated Blacks the impression that one would not be fully educated unless he/she was a Christian who accepted and propounded that faith. This partly explains the emergence of some Shona writings with a biblical inclination as we find in the novels of the likes of Chakaipa, Chidzero and Makari. These writers used their writings to preach and justify the political status quo of their day. Other writings that came up were neither all religious nor were they political. They were mainly showing the savagery of Blacks in pre-colonial Rhodesia. In these writings (both in English and Shona) the Blacks are shown as alien in a Western city like Salisbury (for the Shona novels) and Bulawayo (for the Ndebele novels). Because of political censorship and the guidelines set by the Rhodesia Literature Bureau, nothing that was political and was deemed to be anti-establishment ever saw the light of the day.

It is interesting to note that while the missionaries were busy creating one alphabet for the Shona language and introducing literacy and numeracy, the White colonialist government was not interested. It only got involved in the development of a writing system in 1928 when it accepted to invite Professor Doke to come and help to create a common alphabet for the Shona dialects. It was after *The Report on the Unification of Shona Dialects* (1930) had been submitted and approved that the Shona started writing in a uniform manner. It has been noted by this researcher that it was twenty-six years after the Report by Doke before any novel was published in Shona. He says:

Kubva apa pakave nemakore anoita iwo makumi maviri nemashanu kuti kuzove nenganonyorwa yechiShona yakavapo. Bhuku rekutanga iri rinonzi *Feso*, rakanyorwa naVaMutswairo, rikatsikiswa neveOxford University Press (Mapara 1997:1).

(After this, there was a long time of about twenty-five years before a Shona novel could be published. This first novel is *Feso*, which was written by Mutswairo and published by Oxford University Press).

The interest of the colonial government in the alphabet was clearly political. A common alphabet for the Shona would help them to write information that would help them to control about 90% of the population. This alphabet became a tool of controlling the people. It also became a handy tool that was used through the Literature Bureau to control the writers to write on other worldly themes. These writers were made to focus on such themes, or on those that showed Blacks as savages and backward people who only had to thank the Whites for helping them to get out of such treacherous darkness. It is such fiction that was encouraged to be read by students in primary and secondary school. Some Blacks as a result got brain washed.

The dawn of independence in 1980 saw new forms of writings coming up. Most of the novels that were written at this time were a celebration of the success of the liberation war fighters. The liberation war fighters are shown as people who never fell when they were shot at by the enemy bullet. Most of these writers tend to forget that there is a National Heroes Day holiday set aside specifically to commemorate those who died so that Zimbabwe would be free. With the exception of a few novels like *Zvairwadza Vasara* (1984), which show guerrillas dying, most like *Gona ReChimurenga* (1982), show the liberation fighters as an all-conquering force, which is unstoppable. There are others like *Chimhundu* (1990) who have shown the war as an event, and not the whole story. It is part of the process. Despite political independence, the political atmosphere in the country remains latently frightening. Even when people see things going wrong, most novelists do not seem to have the courage to stand up and write on what they may see to be errors or outright corruption by the political leadership. This is may be because some writers like Tsodzo belong to the ruling party and elite, while others are afraid.

4.1 The Pre-Independence Novel

The term pre-independence novel is here used to refer to all Shona novels not only before Zimbabwe's independence, but also those written during the post-independence period that focus on the life before the advent of colonialism and that in colonial Rhodesia. All these novels (except those written after independence) got published after being approved by white editors who were of the opinion that they understood Shona so well. The pre-independence political Shona novel is characterised by two

aspects. There is one, which is pacifist, and another one, which takes a more radical approach, which however is subtle. In this study Chakaipa's *Garandichauya* (1963), and Chidzero's *Nzvengamutsvairo* (1957), are two novels, which are pacific.

Chidzero, the author of *Nzvengamutsvairo* (1957), is one who is against the use of violence to change the country's political landscape. He is writing at the beginning of the Blacks' nationalist movements, which came into being in the 1950s. He gives the reader a character, Tikana, who is of the opinion that the Whites should be kicked out of the country. Tikana sees Whites as enslaving and underpaying Blacks. He says:

Shamwari, ini ndaneta nokuseenza navaRungu. You see flend, manje you think munhu angasevenzere seven sherengs paone weeks? Handisi srevhi yavaRungu! Unotumwa somuranda, unojobheswa sedhongu, unotukwa sembwa (Chidzero 1957:7).

(My friend, I am tired of working with and for Whites. You see my friend; do you think it is proper for a person to work for seven shillings in one week? I am not the white man's slave! They send you on errands like a servant, make you work hard as a donkey; you are scolded like a dog).

Chidzero is not sympathetic to the plight of those people who are like Tikana and the suffering Blacks in general. In fact through *vasekuru*, he says:

Nyika haichisiri yenyu, yakatorwa namakiwa. Zvokurwa hatizvigoni, zvokupopotedzana zvinorema, zvokuvengana zvakaipa. Nokudaro, kana isu tafa sarai mugere zvitsvene navatongi venyika. Nyadenga oga ndiye anoziva chokuita (Chidzero 1957:28).

(The country is no longer yours. Whites took it. We are not capable of fighting, or shouting at them, hatred is bad. Therefore, if we, the elders die, you the young, remain behind and stay peacefully with the leaders of the land. Only the Heavenly one knows what to do).

Vasekuru is troubled by his dream and he goes to consult Macharonga, a diviner. The meaning of the dream is given. *Vasekuru* says:

Nyika ino haichisiri yaChaminuka nezvizukuru zvake chete; yaa nyika yavasina mabvi nesu zvizukuru zvaChaminuka. (Chidzero 1957:64).

(This land is no longer for Chaminuka and his descendants only; it is for those without knees and us, Chaminuka's descendants).

Chidzero is here promoting racial harmony. To him, both Blacks and Whites have an equal claim over the land so they should live peacefully together. This can be noted in the following:

Nyika ndeyedu tese vachena navatema; daiwo ruwadzano ruri rweduwo tose vachena navatema. Ganda rina mavara akapatsanuka; unhu hwedu tose humwe chete. Tinosevenzerana, tinotengerana, tinoyamurana, tiri hama kunyangwe tine ndimi dzakasiyana-siyana... (Chidzero 1957:54).

(The land is all ours, both Whites and Blacks; if only there was harmony between Whites and Blacks. We may have different shades in colour, but humanity is one. We work for each other, we buy from one another, we help one another, and we are relatives even though we speak different tongues).

It is important for the reader of Chidzero's work to understand why he uses such a conciliatory approach. This approach by Chidzero, which may be viewed as betrayal may be based on the following three possibilities:

- i) Chidzero may have used the idea of Blacks and Whites as one people because he had to show how grateful he was to Mr Davies, the District Commissioner who paid young Bernard's school fees. Naturally he could not be seen to be biting the hand that had fed him.
- ii) It is possible that Chidzero who is of Malawian origin may have felt that if the Whites were to be kicked out, it would then follow that all other foreigners in the land would also be thrown out.
- iii) The third possibility is that the author may have been really convinced that it was the plan of God that both Blacks and Whites were meant to stay together. What more proof would one have got besides realising a White "brother" paying school fees for his Black "brother's" son? To Chidzero the answer maybe lies in the fact that all this was part and parcel of God's plan.

Chidzero seems to have capped his belief in racial harmony when he got married to a White French-Canadian woman. The last chapter of *Nzvingamutsvairo* (1957) is a celebration of Christmas as given in Matthew 1:18-2:23 and Luke 2:1-40. In this

chapter Chidzero seems to accept that Jesus is there to reveal God's light to the Gentiles, as given in the Gospel of Luke which says:

A light to reveal your will to the Gentiles,
and bring glory to your people Israel (Luke 1:32).

By saying these words through *vasekuru*, Chidzero is saying that the land belongs to all. The teaching of Jesus concerning his mother and brothers may, also have inspired him (Chidzero). In response to what the multitude had said to him about his brothers and mother, Jesus said:

“Who is my mother? Who are my brothers?” Then he pointed to his disciples and said, “Look! Here is my mother and brothers! Whoever does what my father in Heaven wants him to do is my brother, my sister and my mother” (Matthew 12: 48–50; Luke 8:21; Mark 3:33-35).

It is possible that on the basis of “whoever does what my father in Heaven wants” that Chidzero got convinced that the land was not only for Blacks but for Whites as well. The man who sent him to school was doing the will of God, so he, like his Black brother also deserved to remain on the land.

By mentioning Chaminuka in his claim that the land belongs to all, Chidzero is also saying that Chaminuka mattered before the coming of the Whites, but now that they are here to stay, Blacks and Whites have to be united as one people under the God who is being proclaimed by the Whites. In this situation, we find that The Bible and the Christian faith are being manipulated to suit the political and economic needs, not only of the Whites, but also of some Blacks who might have seen in a violent uprising by Blacks, as propounded by Tikana, and those of like mind, the loss and erosion of their privileges. The Bible and Christianity are here being used as a political tool.

It is not only Chidzero who has used the conciliatory approach. Chakaipa in his novel *Garandichauya* (1963) has also used the same approach. The author, who is today the Archbishop of the Archdiocese of Harare in the Roman Catholic Church, may have been influenced by the song *Munhu wese ihama yangu* (Every person is my relative) that is sung in the Roman Catholic Church. Chakaipa also uses the parable of The Good Samaritan (Luke 10:25-37) as an allegory. A White man helps Tsitsi, Matamba's wife, after on two occasions; Blacks had failed to render help. They could only help

Tsitsi on given conditions. In the parable of The Good Samaritan, a teacher of the law had asked Jesus, “Who is my neighbour?” (Luke 10:29). In the story, the Samaritan, who was hated by the Jews proved to be the good neighbour, yet the two Jews failed to help a fellow Jew, just like the two Blacks who failed to help Tsitsi, a fellow Black person. Chakaipa in this story is not only preaching about good neighbourliness. He is also preaching on the importance of racial harmony – that one’s neighbour is of any race – it may be Black or White. He is also showing that whether one is Black or White, he/she is a brother or sister to the other.

The issue of being a good neighbour and of the importance of racial harmony is highlighted in this case of Matamba. Matamba had been beaten and blinded, then was left for dead. Later on he managed to earn a living by working on a White man’s farm. The White man who permitted Matamba to work for him echoes the point raised in Matthew 12:48-50, which says:

Jesus answered, “Who is my mother? Who are my brothers?” Then he pointed to his disciples and said, “Look! Here are my mother and my brothers! Whoever does what my Father in heaven wants him to do is my brother, my sister and my mother (and parallel passages in Luke and Mark).

In this they show that whoever does the will of God is then a brother and/ or sister to the other. It is in the same vein that we see that the White man has turned inside out Genesis 4:9b, which reads, “I don’t know. Am I supposed to take care of my brother?” to, “I do know. I am supposed to take care of my brother.” The White man is taking care of Matamba, his brother.

If ever there were Black nationalists who may have thought that Rhodesia would be a country of equal opportunities, those hopes were dashed to the ground by the ascendancy to power of Ian Douglas Smith and his Rhodesia Front party’s unilateral declaration of independence on 11 November 1965. Racism and intolerance of Blacks by the Whites became stronger. Even the writing found in some novels by Blacks also reflects that the atmosphere was now a politically charged one. It is when we look at post-U.D.I literature that we ask ourselves whether the works published can correctly be defined as “... *art is a handmaiden*” as stated by Leon Trotsky (quoted in *Poetics*

and Criticism Vol II compiled by A.M. Weinberg, Pretoria, UNISA.1990) because it was used and is still being used to push forward political themes.

On the surface, the two novels *Pafunge* (Tsodzo 1972) and *Dzasukwa Mwana-asinahembe* (Chakaipa 1967) do not seem to yield anything that may be deemed to be politically and at the same time religiously innocent. Tsodzo's first novel, *Pafunge* (1972) is characterised by the use of what is known in biblical studies as Johanine Dualism. This is a situation whereby the reader sees what maybe referred to as the light versus darkness motif. Jesus Christ, and all that he stands for is the light. Anything and anyone who does not support Jesus Christ and his cause is in the dark, and is darkness itself. In this novel *Pafunge* (1972) the element of dualism plays a significant role in as far as highlighting race relations as they are in colonial Rhodesia. It is important to note that the use of dualism by Tsodzo in this novel is not about preaching directly as Chakaipa and Zvarevashe do in their novels. His is a veiled political gospel, which is there to highlight the differences between colonial Rhodesia's main races, viz Blacks and Whites, and the plight of the Blacks.

The story of Rudo Moyo and her affair with Josiah Rugare (alias Joe Rug), and her move from Mharapara Mission to Gwelo, is like moving from light to darkness. This is how, from a Christian perspective, the situation would be viewed. This however is the surface meaning of the story. The underlying meaning of the story is that institutions like Mharapara Mission are responsible for the creation of a two-nation scenario in Rhodesia. Rudo Moyo is a product of the marginalisation of the Blacks by Whites. As a result, the society has produced and nurtured rogues like Joe Rug and his group of criminals because there is high unemployment and the economic marginalisation of Blacks. By creating the unemployed, and seemingly unemployable Blacks, the author is not only highlighting the evils of adultery as happened in the case of Annatoria Tichafa and Josiah Rugare, but is also showing the evils of having two groups of people economically and politically – that of the haves (Whites) and the have-nots (Blacks) where we find one group dominating the other. To Tsodzo, the ills that have befallen Rudo are a product of this two-nation scenario. The Whites in fact, are the ones who are in the dark because they do not see the hospitable and humble Blacks as part of humanity, but as a source of cheap labour that is to be exploited.

In the case of Josiah Rugare, singing hymns and in the process of convincing Annatoria Tichafa to fall in love with him, the author is not only saying that the Devil can cite Scriptures for his own purpose, as happened in the temptations of Jesus. He is also saying that it is not all, as said by Jesus Christ who say, “Lord, Lord who will enter the kingdom of God” (Matthew 7:21). On the political level the author seems to be making a political statement, where we see the two, Annatoria and Josiah each representing each of the two main racial groups in Rhodesia. Josiah made a visit to Annatoria and sang hymns to her. After this he laced a drink with alcohol and then gave this drink to thus making her Annatoria drunk. After making her drunk he raped her. This is like the Whites who came into this land and then converted Africans. After converting them they finally kicked them off their prime land. They then went on to dispossess them of their wealth, which includes cattle, (see also Kenyatta’s *Facing Mount Kenya*, (1959). The case of Joe and Annatoria is allegorical. It is both a political and a religious allegory. Religiously Annatoria is the light that was overtaken by darkness. Josiah Rugare is the darkness. On a political front Josiah Rugare represents the White imperialist and Annatoria represents the exploited Blacks. In giving us the above scenario in *Pafunge* the author fulfils what Slot (1964:v) says in the foreword of the book *Literature and Politics*. He says:

In the plainest sense of course, literature is itself, one part of the structure, the institutions, and the actions of society – like bread or banking. In action, literature is both a reflection and a force. It may simply record the kind of society that the writer knows – its values, problems, structure, and events. Or with bludgeon or rapier it may attack this very society and its present evils. More often, literature embodies the writer’s evaluation of his world, or illuminates its possibilities.

The above statement naturally shows that literature does not operate *ex vacuo* (in a vacuum). The case of Annatoria and Josiah is a reflection of what life was like on the ground in colonial Rhodesia.

When the author shows the case of Blacks being economically and socially marginalized by the Whites in colonial Rhodesia, he seems to have used the Cain-Abel saga, which is found in the book of Genesis. We see, in this book, Cain killing Abel for his personal benefit. This again is some form of dualism. In colonial Rhodesia the White man becomes Cain, while the Black man becomes Abel, who is exploited for the

benefit of the White man. The White man's behaviour and attitude is similar to that displayed by Cain in the book of Genesis. It is said:

Then Cain said to his brother Abel, "Let's go out in the fields." When they were out in the fields, Cain turned on his brother and killed him. The Lord asked Cain, "Where is your brother Abel?" He answered, "I don't know. Am I supposed to take care of my brother?" (Genesis 4: 9-10).

He says that he is not his brother's keeper. This is shown by the accommodation that is also provided for the Blacks and that which is for the Whites. The Whites show an uncaring attitude towards Blacks. The author writes about the surprise, which Rudo got when she got to Gwelo. He writes:

Aitaura ega nokuti Rudo akanga asara akayeva imwe imba yakanga izere navanhu sebhazi. Akaona sokuti vanhu ava vakanga vava kugadzirira kurara nokuti vakanga vari kuwaridza. Mukadzi mukuru aiwaridza mubhedha, vakomana vachiwaridza pasi pomubhedha. Avawo vanasikana vakanga vamirira kuti mwenje udzimwe vagokurura hembe vorara pakati pema (Tsodzo 1972:4).

(She was talking to herself because Rudo had remained behind looking intently at a room that was full of people like a bus. She saw the people preparing to go to bed, because they were spreading out their blankets. An elderly woman was preparing the bed and the boys were preparing their place under the bed. The girls on the other hand were waiting to have the light switched off so that they would undress and sleep in the middle of the room).

If the White man (Cain) had cared about Abel (the Black man), he would then have provided decent accommodation for the Blacks and not let them live in crowded and filthy places. Besides that, the Blacks could not own these houses, so they did not care about them. Tsodzo seems to be suggesting that mission stations like Mharapara should be doing more than just looking after orphans like Rudo.

When Rudo gave Joe tablets which finally killed him, he (Joe) was singing a song which has a Christian and religious twist to it. The song also has the dualistic element, which is a major aspect in Tsodzo's novels, *Pafunge* (1972) and *Mudhuri Murefurefu* (1993). The following is the song that Josiah sang:

*Munda wangu ndakarima
Wakanaka sei?
Musikana ndakawana
Wakanakazve
Zvichapera zvose izvozvi?
Hon'o zvose zvichapera
Ndazosvika parufu... (Tsodzo 1972:103).*

(My field, I tilled
That is very beautiful,
I got myself a girl
She is also beautiful
Will all these things end?
Yes they will end
I have finally come to my death).

From a Christian perspective, these verses by Joe Rug are very apocalyptic. They also function as a reminder to all; that if they live a life of sin, death will at the end make a visitation upon them. It has to be noted that from a Christian perspective, death is on two planes, physical and spiritual. Joe Rug will die both physically and spiritually. This song on a political plane is also a foreshadow of the coming demise of the White man's rule over the Blacks. If this is the case, Tsodzo may have been influenced by the end of White rule which had taken place in Ghana (formerly Gold Coast) in 1957 and Nigeria in 1960. He may also have been influenced by events that had taken place nearer home with the collapse of the Federation of Rhodesia and Nyasaland, which saw Northern Rhodesia become Zambia, and Nyasaland becoming Malawi, all in 1964. Tsodzo seems to have been inspired by Sirach, which says:

Don't think that no one can exercise authority over you; if you do, the Lord is certain to punish you. Don't think that you can sin and get away with it; the Lord does not mind waiting to punish you (Sirach 5: 3-4).

In this case the punishment being suffered by the then colonial power is its loss of authority over the then emerging independent African states. This seems to be fulfilled in the case of Zimbabwe fifteen years later by the words:

The Lord's flaming anger will break out against a small gathering of sinners or a disobedient nation. He did not forgive those ancient giants who rebelled against him, confident of their strength (Sirach 16: 6-7).

In the above case *a small gathering of sinners* is the White minority that was running the affairs of the then Rhodesia. They also become like *those ancient giants* in the sense that the Rhodesian government strongly believed in its military might but all this came to nought. Light finally shined on Zimbabwe and darkness personified by the U.D.I (Universal Declaration of Independence) and Smith gave way to it. In *Pafunge* (1972) this is clearly highlighted by the death of Josiah Rugare. The death of Josiah Rugare at the hands of Rudo Moyo is a personification of the triumphing of Blacks (represented by Rudo Moyo) over the Whites (represented by Josiah Rugare).

The author (Tsodzo) gives an account of the death of Annatoria Tichafa and the birth of her daughter Rudo Moyo. The death of Annatoria is in dualistic terms darkness, while the birth of Rudo is light. The fact that after Annatoria (darkness) comes Rudo (light) it is a clear message to all Christians that they should not despair because there is hope and life (light) after death (darkness). In political terms, the death of Annatoria, and the birth of Rudo also have a meaning. Annatoria represents the capitulation and colonisation as well as the scourge of racism that had befallen Rhodesia and her Black population. The birth of Rudo has the political connotation that out of the ashes of colonial Rhodesia, a new nation, which is like Malawi and Zambia, will emerge. It is almost a Nicodemus situation – colonisation is the darkness from which Blacks decided to wage a war of liberation. They were asking for freedom from their Colonial taskmasters, the British. This is like Nicodemus who approached Jesus, asking how a man can be born again (John 3:1-13). The birth of Rudo is the light that Nicodemus moved to, and this is the re-birth of a nation and a people. Tsodzo is quite optimistic, at least as is reflected in the novel *Pafunge*.

Tsodzo is also preaching against racism and racial segregation. We are shown Masango preaching about the two kingdoms, the earthly and the heavenly one, which are all major pillars of the Christian faith. Masango says to the congregation:

Kune ushe uviri, varandakadzi navarandarume vaMwari. Kunoti hwuhwuhwu hwapano pasi, kukati hwohwohwo hwokudenga. Hwapano pasi uhwu ndehwenguva pfupi, asi hwokudenga ndehwokusingaperi (Tsodzo 1972:26).

(There are two kingdoms, daughters and sons of God. There is this one, the earthly kingdom, then that one, the heavenly one. The earthly kingdom is short-lived, but the heavenly one is eternal).

The issue of the two kingdoms naturally would appeal to Christians to prepare for eternal life in the eternal kingdom. People would want to live forever even if it is spiritually. Again, as in other cases, this statement is quite innocent on the surface. It has to be borne in mind that this novel is a reworked version of what had been written down by Tsodzo as *Pafunge Zvakare* (Chiwome 1996:27). This first novel of Tsodzo is said to have failed to see the light of day because of its high political content. What Tsodzo then seems to have done was to rework the original into what, on the surface, appears/appeared to be an innocent story when in actual fact it is a blistering and scathing political novel. Tsodzo did the best in the circumstances.

By giving the reader the story of the two kingdoms Tsodzo is not preaching, through Masango, about this life or the life to come in spiritual terms. He is attacking the system of racial segregation where one race is seen as the superior one, and the other one as inferior. This is clearly shown by the parodying of the same statement on two kingdoms given later by Masango when he had left the church. Masango reflecting and imitating the days he was a preacher in Church said:

Kune bwabwa bwamarudzi maviri varandakadzi navarandarume. Kunoti bwubwubwu kukati bwobwobwo. Zvino bwubwubwu bwomuno mubhawa ngatibwunwe nehana dzakasununguka; asi bwobwobwo bwunobikwa mudzimba habwutenderwi. Ane nzeve dzekunzwa ngaanzwe (Tsodzo 1972:7-8).

(There are two types of beer daughters and sons. There is this one type, and there is also that one. Now, this one, the one we find in the beer hall should be taken in a relaxed manner and without haste, but that one, that which is brewed in the people's houses is not permitted. He/she who has ears to hear hears [understands]).

The above parody appears to be very innocent, but it is not. It is a political statement about the two main races, which formed the nation of Rhodesia. By making a reference to one type of beer which can be partaken, and another one which is not to be partaken, the author is bringing up the point of racism, where one race, the White race, is treated

as a supreme one: This is the beer to be partaken, implying that these are the people who are to be treated with respect and awe.

There is also the case of that other alcoholic beverage that is not to be partaken. This is the home-brewed beer. By “home-brewed” the author seems to be referring to Blacks. They (Blacks) have no other homeland besides the same land that they are sharing with the Whites, and yet the Whites also have England and or some other European country as home. It is these people (Blacks) who are like the homebrewed beer (Rhodesia is their only home) who are not to be treated with any respect. It is important for the reader to understand Jesus Christ’s common refrain, which was used by Masango:

Ane nzeve dzekunzwa ngaanzwe (Tsodzo 1972:8)

(Let him/her who has ears hear [understand]).

What the author is saying in this seemingly innocent refrain is that the reader should think more critically about the two beers being referred to. The issue is not about alcohol. It is about the racial disharmonies that are characteristic of the Rhodesian political landscape.

In giving us the above political scenario and other related ones, Tsodzo is reflecting on the socio-political and economic wilderness that has been created by Whites. This is the wilderness where the African is lost. His lot is worsened and has been:

aggravated by the erosion of human values that has left Blacks rudderless and hostile to each other (Shava 1989:37).

What Tsodzo has brought out in the novel *Pafunge* (1972) shows that the writer is not distinct from society, but that his role is established socially. Sinfield has aptly summed up what the process of literature is, and this is equally applicable to Tsodzo’s *Pafunge*. He says:

Literature, I shall argue, is involved in the process of self-understanding in the past and present. Silotoe responds to the factory system. Lessing to the position of women, Murdoch to the existentialist movement, by developing

through the refractive lenses of literary conventions, constructions of conceivable lives. These are inevitably interpretations and evaluations of perceived possibilities in the real world (Sinfield 1983:1).

Tsodzo was, in *Pafunge* interpreting and evaluating his real world – the world of Black men in colonial Rhodesia.

Chakaipa has not only written on the importance of racial harmony. Since *Garandichauya* was written in 1963, he may have had hope that race relations in colonial Rhodesia would change for the better. This was not to be, with the ascendancy to power of the Rhodesia Front and Ian Smith's Unilateral Declaration of Independence (U.D.I.) on 11 November 1965. It is likely that Chakaipa and other Blacks, who had hoped for a reversal of all racial policies, were not only shocked but also demoralised by the entrenchment of white supremacist policies in the country. It could be that Chakaipa was prompted by such developments to write *Dzasukwa Mwana-asina-hembe* (1967). Like Tsodzo's *Pafunge* written later and published in 1972, *Dzasukwa Mwana-asina-hembe* also follows the Johanine dualism format. The dualism is used to show the discrepancies in the land tenure system that was being used in colonial Rhodesia. This is shown when Chakaipa gives an account of the differences between the situation on Vhuka's farm and that, which was prevalent in the African Reserves where Kufahakurambwe, the foreman was coming from. The author is showing that Rhodesia was a country of two nations in one country. He writes and refers to the distance Kufahakurambwe had travelled:

Akati mhanyei-mhanyei, akabva asvika muchitondo, akagoti naro bhasikoro, pawaya vhu-u; achipfuka, mupurazi yomurungu wake tumbe. Akagoti naro gan'a murume dikita rongoti teu teu.

Kuzoti ave pakati pebani iri, akamira achiti ature mafemo. Akatarisa kwaakange abva nako, achida kuona kuti zuva rava kubuda here asi hapana chaakaona nokuda kwouswa hwuno urefu, hwaienda mudenga umo hwaivhutirwa nevhu dema rakange rakati ndo-o kusvipa sechidziro... Akatasva zvakare kabhizautare kake akagoti naro gan'a (Chakaipa 1967:3-4).

(He rode for a short while, and then came to a thicket, and then he rode on, arriving at the boundary fence and entering the farm where he worked. He again mounted the bicycle and rode on in the plain and started sweating.

It is when he was in the middle of the plain that he stopped to take a breath. He looked back, where he had come from wanting to see whether the sun had risen, but he did not see anything because of the very tall grass which was fed by the rich dark soils ... He again mounted his bicycle and again rode hard and fast in the plain).

The above description of how Kufahakurambwe rode his bicycle seems to be the focus, at least, for the non-critical reader. A critical analysis shows that the focus of the story is on land. The above issue of land does not appear to be really focused on but then, when we look at Mai Paurosi and Mavis talking to one another (Chakaipa 1967:60-61), it is seen that Mavis was tilling the land without any implement besides a hoe. Mai Paurosi and Mavis later strike a deal and they agree that if Mavis helps her with her oxen to till her piece, they would also move to Mavis' piece. The land tenure disparities now come out clearly. Vhuka has a farm where not only cattle are kept. On this farm is also a settlement for the workers. The farm is also a very big tract of land where man cannot only ride his bicycle, but will also get tired and rest before he gets to his journey's end. The Whites are in the light, and the Blacks are, as a result of this land tenure system, in the dark. The author is also saying that the two-nation scenario is not what is healthy for the country. Blacks have pieces of land that can be hand-tilled or can be tilled by an ox-drawn plough. This is different from a White man's farm, which is tilled by a tractor, or tended by multitudes. Chakaipa seems to be saying that such a type of dualism is not good.

4.2 The War of Liberation Novel

The War of Liberation Novel is not the novel that was written during the war of liberation. It is that novel which has been written after independence but mainly highlights what took place during the war. Most of these novels are celebratory and they preach brotherhood and sisterhood and reconciliation. These themes of brotherhood, sisterhood and reconciliation have their origins not only in African philosophy but also in The Bible. Like Leon Uris who has used The Bible to justify the occupation of Palestine by the Jews, and their fight against tyranny in his novels *Exodus* and *Mila 18*, some Zimbabwean novelists have also used The Bible to justify the liberation war. Besides this, there is the fact that they may have been compelled to write because they want to show that:

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood (Article 1. Universal Declaration of Human Rights, 1948).

They may also have wanted to show that the war of liberation was a just war, and that it was God-sanctioned. The idea that God can at times bless wars and see violence as the only means of bringing about justice and happiness is when He has the Israelites led from Egyptian bondage by Moses.

The writer of the novel *Zvairwadza Vasara*, Musengezi uses preachers in his novel to show that the war of liberation, which led to the independence of this country, was a worthwhile cause. The novelist, through these preachers, draws some similarities between the history of the Hebrews and that of the Blacks in colonial Rhodesia. Both are histories of struggling and suffering people. Both peoples are suffering at the hands of various powers of their historic periods. The histories of these two peoples are interwoven and intertwined because they are all punctuated by conflict and violence. At the end, in the case of the Hebrews, God intervenes violently and the preachers of Musengezi also see the war of liberation as divine intervention. In this view the author also has the support of Banana who says:

In the midst of the Hebrews' hopelessness and weakness, a man named Moses answered the divine call to provide much needed leadership and direction. Moses was viewed by his people as a saviour sent to rescue them from their misery and degradation under the Egyptian Pharaohs. God was intervening directly in human affairs to put a stop to man's inhumanity to man (Banana 1990:44).

Like Banana, Musengezi sees the war of liberation as God's way of intervening to secure and ensure the Blacks' dignity, freedom, self-determination and happiness.

What is important about the Moses-Exodus event is that God can get involved in conflict resolution, and fights on the side of the oppressed. In the case of Moses, the reader is made to see that God also used a man to fulfil his purposes. The same then becomes true when one reads *Zvairwadza Vasara* (1984). Musengezi, through the preacher, says to the students at Mazowe Secondary School:

Nhasi imi muri mumuzinda waFaro, munodzidziswa hwese ungwaru hwemuIgipita, munodya kudya kwakanaka kwemumuzinda waFaro nokurara pakanaka. Imi vana Mozisi musakanganwe hama dzenyu dzinotambudzika, musanyengedzwe zvokukanganwa vanhu vokwenyu. Isu zvatadai tiri hweguri tinotarisa kwamuri vanaMozosi. Ndisu here tisingade kununurwa kubva mumatambudziko?

Ndisuwo here tisingadi kuyambukawo Jorodhani tichipinda muKenani? Mozisi arimo mukati menyu. Izwi raJehovha ari kurinzwira richidana. Joshua arimo mukati imomo, ndiri kumuona achitungamirira vana veIsraeri vachiyambuka Jorodhani vachipinda munyika youchi nomukaka (Musengezi 1984:44).

(Today you are in Pharaoh's palace where you are taught all of Egypt's wisdom, you have good food in Pharaoh's palace and you put up in good places. You Moses do not forget your relatives who are suffering, do not be deceived and forget your people. When you look at us you will see that we have become old, our hope lies in you Moses. Do you think we do not want to be released from oppression and suffering?

Do you think we do not want to cross the River Jordan and enter Canaan? Moses is there in your midst. He is hearing the voice of Jehovah calling. Joshua is within your midst, I am seeing him leading the children of Israel and crossing the Jordan, and entering the land of milk and honey).

Musengezi is clearly showing that all youngsters are the new Moses who should go out of the country and train to fight against the government of Ian Smith. He is encouraging the youngsters not to give up when they face problems or when others die but should take up the mantle as Elisha did after Elijah, and continue with the offensive against the White supremacist government. These young men and women, who are being collectively referred to as Moses, went to either Mozambique or Zambia to train so that they would fight against the Smith regime.

The sojourn into Mozambique/Zambia is also comparable to Moses' sojourn in the land of the Midians. The fact that the young men and women went to train to remove injustices of all sorts links well with Exodus 3:7-8, which reads:

Then the Lord said, "I have seen how cruelly my people are being treated in Egypt; I have heard them cry out to be rescued from their slave drivers. I know all about their sufferings, and so I have come down to rescue them from the Egyptians and to bring them out of Egypt to a spacious land..."

The preacher in *Zvairwadza Vasara* (1984) asks God to give guidance to the people and pupils of Mazowe Secondary School. The preacher says:

Imi Baba munoziva zvose zvatinoda, asi pazuva ranhasi, baba tinokumbirisa kuti muve nevana venyu vanodzidza pano pachikoro. Vapei ungwaru hunozovatumirira munzira dzakarurama kuti vazive chakanaka nechakaipa, kuti vazove norufaro chairwo rwunovasvitsa kunemi (Musengezi 1984:39).

(It is you Father who knows what we want, but today we ask you to guide your children who are learning at this school. Give them wisdom which will guide them to distinguish between good and evil, so that they will have true happiness which will draw them closer to you).

The preacher is not just praying to God to guide them at their school. He is also praying so that the freedom fighters will not lose the thrust of the struggle for independence. The author is saying that it is only after God's guidance that they will turn to their God with joy and happiness.

Musengezi also refers to the young people who are fighting for freedom collectively as Moses. The prayer is also focusing on the fact that these young people should not forget their people (country) just like the biblical Moses who did not forget his people despite the fact that he was brought up as an Egyptian, by the Egyptian Pharaoh. The preacher goes on to say:

SaMoses vave vanhu vasingakanganwe rudzi rwekwavo. Inga wani Moses akapiwa zvose mumuzinda waFaro; dzidzo, zvokudya zvakanaka, pokurara pakanaka, asi haana kukanganwa imba yokwake, imba yeIsraeri (Musengezi 1984:39).

(Like Moses, they should be people who do not forget their own people. Remember that Moses got everything in Pharaoh's palace; an education, good food, a nice place to sleep in, but he did not forget the house of Israel).

The author was here inspired by Moses' not being forgetful about his identity. Despite being brought up as an Egyptian, Moses did not forget that he was an Israelite. This is clearly demonstrated in the following verses:

When Moses had grown up, he went out to visit his people, the Hebrews, and he saw how they were forced to do hard labour. He even saw an Egyptian kill a Hebrew, one of Moses' own people. Moses looked all round, and when he saw that no one was watching; he killed the Egyptian and hid his body in the sand (Exodus 2:11-12).

The author, through the preacher is saying that the youngsters should not let down the nation (Blacks). He is also saying that despite the fact that the youngsters are getting an education, they should work for the betterment of the majority's lives and not only for themselves, but should do as Moses did when he killed an Egyptian.

Besides exhorting the youngsters to be brave and to fight for the nation's independence, the reader is shown the preacher also giving hope, and encouraging the youngsters not to give up. This is said when the preacher comes to the terminative stages of his prayer. The preacher is here saying that if people soldier on, they will eventually get self-rule because God does not break his promises. He goes on to encourage the people not to give up easily. He says:

Kunemi Ishe wazvose, imi makati kumbira unopiwa, tsvaka uchawana, gogodza unozarurirwa, tinopira zvose izvi kwamuri muzita raBaba nereMwanakomana neMweya Mutsvene, Amen. (Musengezi 1984:39).

(To you, Lord of all creation, it is you who said ask and it will be given, seek and you will find, knock and the door will be opened to you. We bring ourselves before your eyes, in the name of the Father, the Son and the Holy Spirit, Amen).

Here Musengezi is, through the priest, giving his justification a firm grounding in The Bible by relying on what is said by Jesus:

And so I say to you: Ask, and you will receive; seek, and you will find; knock, and the door will be opened to you. For everyone who asks will receive, and he who seeks will find, and the door will be opened to anyone who knocks (Luke 11: 9-10).

The author is also saying that if the youngsters are to persevere, they will at the end get what they are fighting for. The preacher openly encourages the youngsters to go and fight for the redemption of the country. He says:

Isu zvatakadai tiri hweguri tinotarisira kwamuri vanaMozisi. Ndisu here tisingade kununurwa kubva mumatambudziko? Ndisuwo here tisingadi kuyambukawo Jorodhani tichipinda muKenani? (Musengezi 1984:44).

(When you look at us, you will see that we are old, and our hope lies with you. Do you think we do not want to be released from oppression and suffering? Do you think we do not want to cross the river Jordan and enter Canaan?).

The priest in the novel feels that unless people are prepared to die for others, and carry other people's burden just like what Jesus Christ did, and then there will be no freedom. According to Musengezi people should have undying and enduring love for their country and compatriots just like God's love for mankind is undying as is reflected in Jesus sacrificing himself for the benefit of mankind. To Musengezi, the liberators can only liberate the country if they are prepared to die. This is very much in line with the influence of the gospel of John, which says:

For God loved the world so much that he gave his only Son, so that everyone who believes in him may not die but have eternal life. For God did not send his Son into the world to be its judge, but to be its saviour (John 3:16).

The fighters for freedom are also expected to be selfless and should not judge the Rhodesians but only fight for justice and the restoration of the Blacks' pride and dignity.

To further justify that those who went to war to train, as fighters were good, the priest says:

Jehova haasi rema, akaona kutambura kweIsraeri panguva imwe neimwe ndokuzotumira mununuri Kristu Mambo wedu (Musengezi 1984:43).

(Jehovah is not a fool, he saw the suffering of Israel, at every stage of their history and finally sent them a redeemer, Christ our Lord).

In the above situation, the writer is showing that God is the God of creation and history. Because he is the prime mover of history he intervenes when he sees his people being ill-treated and oppressed. When such a situation arises, he always sends a leader and redeemer for his people. In the case of Zimbabwe (then Rhodesia) the redeemer and

Christ is the youngsters who went to war to fight against the injustices that were being perpetrated against the Blacks by the White minority government of Ian Smith.

When he gave this case of Moses and Jesus, the author seems to have been influenced by Exodus 8:1 which reads:

Go to the king and tell him that the Lord says, 'Let my people go, so that they can worship me'.

By going to train to fight and then coming back to be involved in the real fighting, it appears as if these young men are the Moses who said to the Rhodesian government, "Let my people go" (As Albert Luthuli said to the South African government of his day). While these people who will have to go will not be going to worship their Lord, it will be about them regaining their humanity, dignity and freedom. Maybe after attaining independence they will worship their God with a free conscience.

Musengezi does not only give the reader an account of people going to war, or those involved in the actual fighting like Speed. By referring to the Exodus event he is also saying that at times killing for a just cause is permissible. The Blacks, as early as the 1950s had been agitating for their inclusion in the day to day running of not only their affairs but also to have a say in what would affect them socially, politically and economically. They did not want to be passive objects. It is on the basis of this situation that the reader is made to understand that war is justifiable if people are fighting against an oppressive regime. Instead of talking to the Blacks, the Rhodesian government responded with violence. To justify the use of violence/force as a way of helping people regain their pride and dignity the author is supported by Banana who writes:

When Pharaoh failed to respond positively to the language of argument and persuasion, God had no alternative but to use the language that Pharaoh himself spoke, the language of force and violence. This is taken as a clear indication that God does validate the use of liberating violence (Banana 1990:45).

The author of *Zvairwadza Vasara* (1984) is therefore saying that the Blacks had tried to argue and persuade the Rhodesian government to address their plight, but they were

met with violence. The government of that day even introduced the Law and Order Maintenance Act (LOMA). This was an act, which was meant to curtail the Blacks' quest for freedom, independence and justice.

The author is also saying that those going to war should not be afraid of death or any other misfortune. This is shown by the reference to Joshua who became Moses' successor. It is said:

The Lord spoke to Joshua the son of Nun and said to him, "Be confident and determined. You will lead the people of Israel into the land that I promised them and I will be with you" (Deuteronomy 31:23).

Joshua son of Nun was filled with wisdom because Moses had appointed him to be his successor. The people of Israel obeyed Joshua and kept the commands that the Lord had given them through Moses (Exodus 34:9).

In the above cases God was showing the people of Israel that they had nothing to fear because God would always give them a new leader. This is also reflected in the following paragraph.

In *Zvairwadza Vasara* (1984) the author, through the preacher, says:

Pachibva Mozisi pakazosarudzwa mumwe mutungamiri, Joshua. Uyu ndiye mukomana akayambutsa vana veIsraeri Jorodhani vopinda muKenani (Musengezi 1984:42).

(After Moses, another leader, Joshua, was chosen. It is this new leader who led the children of Israel across the river Jordan and entered Canaan).

Two things could have prompted what the author is saying here;

(i) It is possible that the author was saying that death or capture should not lead to the despair of other concerned people especially those who were prepared to undergo military training to fight for the country's freedom. These people should be prepared to fight on even if there was a danger of being betrayed or being killed.

(ii) The author may have been referring to the death of Herbert. W. Chitepo in March 1975. After the death of Chitepo new leaders emerged to lead the war against the oppressive Rhodesian government until independence (which may in this case be compared to Canaan).

Besides comparing the liberation fighters, or would be fighters with Moses, the author also relies on the book of I Samuel when he writes:

Sauro naDhavhiti varimo mukati menyu, mukati menyu umo (Musengezi 1984:44).

(Saul and David are among you; they are in your midst).

Saul and David led the Israelites against their adversaries. Saul led the people of Israel against the Amalekites (I Samuel 15:1-9) while David led them against the Philistines and killed the giant, Goliath, the Philistine hero. Before the fight, David had said to Goliath:

You are coming towards me with a sword, spear and javelin, but I come against you in the name of the Lord Almighty, the God of Israelite armies which you have defied. This very day the Lord will put you in my power; I will defeat you and cut off your head (I Samuel 17:45-46).

At the end, Goliath was slain by David, and the Philistines took to their heels. The point behind the author's reference to Saul and David is to show that those who fought against the Rhodesian army's military might succeeded because God was behind them.

Another aspect brought out in the book is the importance of the need for self-sacrifice. Whoever would make the sacrifice would be following what is found in the gospel of John, which reads:

I am telling you the truth: a grain of wheat remains no more than a single grain unless it is dropped in the ground and dies. If it does die, then it produces many grains (John 12:4).

The congregation was being made to learn that without any sacrifice on their part there would be no freedom. Those who would sacrifice their lives for the attainment of

independence and justice are like a seed that is thrown into the ground and later produces many grains.

Musengezi also shows that even some Whites supported the liberation struggle. In the memorial service for Peter and Mabasa, the White priest prays to God:

Mwari Baba, tambirai vana venyu ava, Peter naMabasa, muve navo. Ishe Kristu, ndimi munoziva pfungwa dzavaive nadzo. Dzaive pfungwa dzakanaka Ishe wedu. Izvi tinokumbira Ishe kuti zvirege kupa mweya wokutya kune avo vasara. Titungamirei Ishe Jesu (Musengezi 1984:60).

(Heavenly Father, receive your sons Peter and Mabasa, be with them. Lord Christ, you are the one who knows what was on their minds. Their minds were set on good things our Lord. We pray to you Lord so that those who have remained behind will not be demoralised. Lead us Lord Jesus).

Two things come out clearly in this priest's prayer. The first thing that the reader may observe is that some Whites supported the freedom fighters, and the idea of equality between Blacks and Whites, because they may have realised that there was a lot of injustice being perpetrated against the Blacks by their fellow Whites. It therefore creates a good platform in telling the world that what Blacks were fighting against was not the White man, but the injustices being perpetrated by some Whites. Given the situation that the book was published four years after Zimbabwe's independence, it would not be far-fetched to argue that the author was also preaching and teaching on the importance of reconciliation. The theme of reconciliation had been propounded and promoted by the then Prime Minister now President of the Republic of Zimbabwe, Robert. G. Mugabe.

The second thing that comes out is that war is justifiable if it will help people gain their dignity and pride. It also reinforces the need and importance of self-sacrifice. This self-sacrifice which is a historical reality will help keep the wheels of history turning and whoever resorts to self-sacrifice, does so not because of only his/her selflessness but because the hand of God will be guiding him/her. This guidance is then a reflection of how true salvation and liberation, both physical and spiritual comes upon man. It is a result of the communication between humankind and God and also communication amongst human beings themselves. This communion orients people and re-ori-

some as well as transform some of them and thus guide history towards its full realisation.

Like Musengezi, Makari in his novel *Zvaida Kushinga* (1992) also relied on The Bible to push forward his theme. Like Musengezi, he saw the war against the Smith regime as justifiable. Makari gives a re-enactment of the Sinai Covenant where Moses was given the Decalogue. In the case of *Zvaida Kushinga* the author does not give the reader Mberikwazvo being given the Ten Commandments. The reader is shown Mberikwazvo being given one commandment. What also makes this partly biblical is the use of the Mudzimu Mountain; in The Bible it is Mount Sinai (Horeb). Makari describes the situation thus:

Zvino mugomo reMudzimu ndimo maipiwa VaMberi mutemo mutsva wokuti, "Mudhara, kana mukangotitengesa chete, tinocheka muromo, rurimi uye nzeve (Makari 1992:15).

(Now on Mudzimu Mountain, Mberikwazvo was being given a new commandment, which said, "Old man, if you are going to betray us, we will cut off your mouth, tongue and ears).

The condition being given to Mberikwazvo is a sign that his survival was rooted in his remaining quiet, and not liasing with the Rhodesian military or police force. This is similar to the Decalogue, which was given to Moses, as a manual on how the Jews were supposed to live, among them (that is the Canaanites), and on how they were supposed to relate to their God. These instructions for the Jews are given as the Ten Commandments (Exodus 20:1-17 and Deuteronomy 5:1-22).

What makes the issue of Mberikwazvo very biblical is the fact that Moses Mberikwazvo and others is the new Moses who is to lead Zimbabwe from Rhodesian bondage. Besides the case of Moses, there is also the other of Elijah who is represented by VaMberikwazvo who goes back to Mt Sinai to lodge his complaint against God (I Kings 19:13-18). This is similar to VaMberikwazvo who went back to Mudzimu Mountain. Besides being like Elijah, there is also a link between VaMberikwazvo, especially his complaint about problems likely to be caused by the coming of the freedom fighters, and Moses, who complained to Yahweh that the load

he was carrying, that of leading the people was too heavy for him to carry. This is found in Numbers 11:11-15 that says:

Why have you treated me so badly? Why are you displeased with me? Why have you given me the responsibility for all these people? I didn't create them or bring them to birth! Why should you ask me to act like a nurse and carry them in my arms like babies all the way to the land promised to their ancestors? Where could I get enough meat for all these people? They keep whining for meat. I can't be responsible for all these people by myself; it's too much for me! If you are going to treat me like this, take pity on me and kill me, so that I won't have to endure your cruelty any longer.

Like Moses, Mberikwazvo complained about how some of his people would not be trustworthy and would thus lead him into problems.

The author also makes an effort to justify why the war was fought. He justifies this by saying that everything has a time. He says through Tinotonga:

Nokufamba kwenguva, ndakazviona kuti kutiza kuparadza nguva nokudaro shungu yokusunungura nyika yangu muubatwa yakapinda mandiri kashoma nakashoma ndikasara ndadhakwa nayo. Ndakatsidzira kuva murwiri worusununguko (Makari 1992:46-47).

(With the passage of time, I realised that to run away was a waste of time, therefore the resolve to redeem my country dawned on me bit by bit, until it became overwhelming. I resolved to be a fighter for freedom).

In the above case the author is really saying that there is also a time when the Blacks would need their independence. This may have been inspired by the following verse from Ecclesiastes, which partly reads:

Everything that happens in this world happens at the time God chooses. He sets the time for birth and the time for death, the time for planting and the time for pulling up...He sets the time for love and the time for hate, the time for war and the time for peace (Ecclesiastes 3: 1-8).

By relying on the above inspiration the author is justifying the war that was being fought against the Rhodesians. He was also showing them (the Rhodesians) that their time of reckoning had finally come.

The author also makes use of the story of Jonah who initially did not want to go to Nineveh, because he was not interested and was afraid. Because of the mishap that occurred on the voyage, he finally confessed and was thrown overboard, only to come out of the belly of a whale on the shores of Nineveh after three days (Jonah 1-4). The author seems to be saying that some people like Moses who had gone to Mozambique/Zambia against their will – those who had been press-ganged into joining the war of liberation, initially resisted the fight against the Whites but finally realised the value of it, just like Jonah who later accepted the assignment which he had been tasked by God to do (Jonah 1 –2:10).

Musengezi and Makari have some similarities in that they have the case of Moses who is to lead their people to independence. While in *Zvairwadza Vasara* the young men who went to Mozambique to train to fight are regarded and referred to as Moses by the priest, in *Zvaida Kushinga*, Makari uses an apt name for Moses Mberikwazvo. He, together with his compatriots is the new Moses, and they will lead in the fight for the country's freedom and justice.

4.3 The Post – independence Novel

The distinction between the post-independence novel and that of the war of liberation is a thin one. All liberation war novels are post-independence. While some post-independence novels may focus on the war of liberation, others are a celebration of the success of the liberation war fighters and the coming of independence. Among such writers are found novelists like Mabasa, Chimhundu and Tsodzo. Some of these writers have not only used The Bible to highlight the plight of the Blacks in colonial Rhodesia and to justify why the war of liberation had to be fought. They have also used biblical allusions and The Bible itself to chastise some politicians and other senior government officials as well as to preach reconciliation, not only among former combatants of the opposing sides, but also among the masses who may have found themselves on different sides of the political and the military divide during the war of liberation. Tsodzo and Makari are some of the writers who have gone ahead to do this.

After writing *Pafunge* (1972) Tsodzo did not write any other Shona novel until 1993, when he wrote *Mudhuri Murefurefu*. In the novel *Mudhuri Murefurefu* Tsodzo fulfils what Nuruddin Farah says. He says:

The African politician is a blind man: he moves only in one direction – towards himself (Farah 1983:11).

This novel, (*Mudhuri Murefurefu*) unlike *Pafunge*, which focuses on colonial Rhodesia, is an analysis by the author of independent Zimbabwe.

In the novel *Mudhuri Murefurefu* Tsodzo is attacking the Legal Age of Majority Act (1982). He is very clear on this when the reader is shown Michael Mangwiro expressing his dislike of the implications of this Act or its misinterpretations by the intended beneficiaries. The author writes:

Mukanguva kadikidiki pfungwa dzaMichael dzakanga dzonetseka kuti heya kamutemo kenhandu aka kakanga kakopwa kune dzimwe nyika navagadziri vemitemo vokuZimbabwe nhai. Akanzwira nyika yake tsitsi kwazvo akati nechomumwoyo, “Chokwadi pfungwa yomutema haidi kubuda muudzvanyiriri. Mutema akashaya anomudzvanyirira anobva azvidzvanyirira iye ega (Tsodzo 1993:30).

(Within a short space of time Michael got worried that this ridiculous piece of legislation had been copied from other countries by Zimbabwe’s legislators. He felt pity for his country. In his mind he said, “Truly, the African enjoys being oppressed. If the Black person is not oppressed, he/she will oppress him/herself).

What Michael observes above is echoed earlier on, where dualism is brought to the fore. There is a debate between Jim and his wife, Cyndy, on one side, and William and Petronella on the other. William asks:

Adam naEva zvavaidana vakabatanidzwa muhofisi kana kuti muchechi ipi? (Tsodzo 1993:18).

(Since Adam and Eve were in love, in which office or church was their marriage sanctioned?).

The author is not supporting those who think like William. William’s way of thinking tallies with one side of Zimbabwe’s Legal Age of Majority Act. The author through

Jim and Cyndy is making a political statement. Cyndy asks:

Pakati pavo pakasazopindawo nyoka here? Handiti ndizvo zvakazosakisa kupara chivi chakaita kuti Mwari arange vanhu nerufu (Tsodzo 1993:18).

(But do you not realise that the snake got involved? It is this incident which caused God to punish people with death).

The way Cyndy sees it is that the life of Adam and Eve later led to problems in this world (i.e. from a Christian perspective). Petronella who sees this as a poor explanation misunderstands this explanation by Cyndy. When the author refers to death coming into the world because of the folly of Adam and Eve he is also saying that the likes of William and Petronella may bring problems into the world if they are not morally upright. In the above quotation Tsodzo is also making a political statement to the legislators in post-independence Zimbabwe, that this piece of legislation will bring more problems to the country's social landscape and affect the people's morality. What the author is really saying is that this piece of legislation, the Legal Age of Majority Act is like the fruit that was given to Eve by the serpent, and she in turn gave it to her husband. The consequences according to the biblical tradition were ruinous. This led to the fall of man and death. In like manner, Tsodzo also sees the fall of the Zimbabwean community (especially the Blacks) if they are to eat the "apple" – embracing the Legal Age of Majority Act. One needs to think more critically on these words by Tsodzo through Cyndy. In the story above we have two sides, which are focused on as regards Zimbabwe's social scene. There are those who support people who think like Cyndy and Jim; and also those who think like William and Petronella. This is the blight that has affected Zimbabwe. Cyndy and Jim are the light while William and Petronella are the darkness. Charles Larson (1978) quotes Sartre who says:

Black poetry has nothing in common with the effusions of the heart; it is functional, it answers a need, which exactly defines it (Larson 1978:22).

The above words of Sartre are true when we look at the Zimbabwean situation. When Tsodzo writes, even if it is prose, the focus is not on how his prose is woven. The issue is to drive home some political observations. When Munhenga asks Michael why government ministers and other government officials address illiterate people in English, Michael says:

Havadi muzukuru. Havadi kutaura nechiShona nokuti zvinovadzikisira pasi. ChiRungu ndicho chavanoda nokuti chinozoburitswaka mumapepanhau, muredhiyo nemuterevhizheni zvose muno munyika nokune dzimwe nyika. Ukavanyorerera speech yacho nechiShona unenge ucharohwa (Tsodzo 1993:68-69).

(They do not want nephew. They do not want to speak in Shona because they see it as demeaning. They want to speak in English because it is later published in newspapers, and broadcast on radios and televisions in this country and outside the country. If the speech is written in Shona you will almost get beaten).

While in this novel the author is saying that the use of English is a communication barrier between the official and his/her Shona hearers, the other point in this novel is that such behaviour will also create two societies in the country – those who feel secure in their government jobs and are literate, on one side and the illiterate or semi-illiterate who are mainly rural on the other. Such a type of set-up where the nation becomes divided on income or on being urban or rural is a dangerous precedent, and is a threat to national unity and survival. The author feels that the government should take it upon itself to bridge the gap between the people and itself.

The politicians fail to realise that no one will get genuine support from the people, unless they learn to be with the people. They can only be with the people if they are on the same wavelength with them. The politicians, Tsodzo seems to be saying, need to be born again. This then tallies well with the influence of the Christian religion as the reader finds in the gospel of John. It says:

Now there was a man of the Pharisees named Nichodemus, a member of the Jewish ruling council. He came to Jesus at night and said, “Rabbi, we know you are a teacher who has come from God. For no one could perform miraculous signs you are doing if God were not with him”.

In reply Jesus declared, “I tell you the truth, unless a man is born again, he cannot see the kingdom of God”.

“How can a man be born again when he is old?” Nichodemus asked. “Surely he cannot enter a second time into his mother’s womb to be born again!”

Jesus answered, “I tell you the truth, unless a man is born of water and the Spirit, he cannot enter the kingdom of God. Flesh gives birth to flesh, but the Spirit gives birth to spirit. You should not be surprised at my saying, ‘You must be born again’” (John 3:1-7).

It is clear from the above verses that there is need for a political re-birth as well. People who address a largely Shona audience in English need to be born again. They may have been born “physically of human parents” by having a Western education, but they also need to be born of “water and spirit” and this can only be done if they realise who they are and start using their language and have pride in themselves. Failure on their part to use the Shona language will result in a two-nation scenario and division among the so-called educated and those who are labelled uneducated. To be born again in this situation means understanding who the politicians really are. If they do, then they will have got a real education. They will have been born again.

Like Tsodzo, Makari also focuses on post-independence Zimbabwe in his novel *Zvaida Kushinga*. His focus is on the immediate events taking place in the period between April 1980 and some time in 1980/81. He does not only justify why the war had to be fought as Musengezi does in his novel (*Zvairwadza Vasara*). He also highlights the need for forgiveness and reconciliation. This is shown when Marufu an ex-Rhodesian soldier says:

Nezuro ndichibva Harare, ndakasangana namashura mubani. Ndakanyatsoona mapere akarara muchirugu chimwe chete nembudzi. Handiti inenji guru nhai hama dzangu? (Makari 1992:78).

(Yesterday, on my way from Harare, I saw a miracle in the vlei. I saw hyenas sleeping in the same pen with goats. Is that not a miracle my dear ones?).

The author is preaching and teaching on the need for forgiveness. He seems to have been inspired by what is found in the book of the prophet Isaiah, which reads:

Wolves and sheep will live together in peace, and leopards will lie down with young goats. Calves and lion cubs will feed together, and little children will take care of them. Cows and bears will eat together and their calves and cubs will lie down in peace (Isaiah 11:6-7b).

By writing the need for reconciliation and the need for forgiveness the author may have been inspired by Jesus’ Sermon on the Mount which reads:

You have heard that it was said, “An eye for an eye, and a tooth for a tooth”. But now I tell you: do not take revenge on someone who wrongs you (Matthew 5:38-39).

What is said in the two verses above is also echoed in the following words of Moses Mberikwazvo who says to the crowd gathered to celebrate his return:

Handina kumbofa ndakavenga mhandu dziya dzaida kupfuudza upenyu hwangu. Takakanganwirana nomwoyo wose. Nhasi uno kana patinosangana tinotengerana hwahwa nokukumbirana fodya zvokuti imi mungabva matadza kuzvinzwisisa... Vabereki regereranai zvikanganiso zvomuhondo (Makari 1992:79).

(It never occurred to me that I should take revenge on those enemies who wanted to kill me. We forgave one another. Even today when we meet we buy each other beer and share cigarettes, and this appears incomprehensible to you... Dear parents forgive one another on the atrocities, which occurred during the war).

When Makari wrote and focused on the need for reconciliation and forgiveness he was responding to the challenge that had been thrown to the artists to help in spreading the gospel of reconciliation.

4.4 The Extra-territorial Novel: *Tsanga Yembeu*, the Bible and Liberation

There are historical similarities between Kenya and Zimbabwe. They were both colonised by the British and both attained independence after a bloody struggle. The occupation by the British in both countries is also denominated by the expropriation of the best land from the Blacks and its being concentrated in the hands of a few Whites. The link does not end there. There is also a literal link.

There are similarities between what is found in *Tsanga Yembeu* (1987) and *Zvairwadza Vasara* (1984). The two novels focus on the need for self-sacrifice in the struggle for liberation. In this book, Ngugi seems to have given a new interpretation to what Christianity is. In so doing he fulfils what was observed by Ernst Fischer who wrote that:

Art enables man to comprehend reality, and not only helps him to bear it, but it increases his determination to make it more human and more worthy of mankind. *Art is itself a social reality.* Society needs the artist, that supreme sorcerer, and it has a right to demand that he should be conscious of his social function (Fischer 1959:46-47).

Ngugi is conscious of his social function. He wants to reorient the people's understanding of what Christianity is. Ngugi is also emphasising the need for self-sacrifice because without this, then Kenya would not have attained her independence. The same is true when the reader looks at the Zimbabwean context. I Corinthians, 15:35-36 that reads:

When you sow a seed in the ground, it does not sprout to life unless it dies, inspired Ngugi.

In this context Ngugi was emphasising the point that, unless people die for their country's independence, then freedom would not come. Ngugi is convinced that God, the Creator of the world, is also the Creator and force behind the fight for Kenya's liberation from British colonialism. God has entrusted the mission for the liberation of Kenya and other oppressed peoples to people like Kihika and the Mau Mau movement. It is such people who will re-establish justice and

Instead, let justice flow like a stream, and righteousness like a river that never goes dry (Amos 5:24).

Ngugi seems to be inspired by Deutero-Isaiah when he sees the likes of Kihika fighting as God's agents. It reads:

God created the heavens and stretched them out; he fashioned the earth and all that lies there; he gave life and breath to all its people. And now the Lord God says to his servant, "I the Lord have called you and given you power to see that justice is done on earth. Through you I will make covenant with all peoples; through you I will bring light to the nations. You will open the eyes of the blind and set free those who sit in dark prisons (Isaiah 42:5-7).

Kihika and those of like mould will now open the eyes of those who are politically blind and justify the war of liberation. In doing so, they will also be setting free those who are mentally colonised, who believe in the supremacy and invincibility of the colonialist.

In his novel Ngugi is also saying that violence is permissible if it is used to overcome some injustices, oppression and the exploitation of man by man. He is also highlighting the fact that Christianity loses meaning if it is used to oppress people. To Ngugi, Christianity only becomes meaningful if there are people who are prepared to die for others in the fight against tyranny and inhumanity. The author also brings to the

fore the idea that if Jesus Christ had lived in Kenya in 1952, he would have been killed after being labelled a terrorist. The author also believes that Kihika was a Christ because he is prepared to die for the liberation of his countrymen and women.

By using the Christian theme of being born again, Ngugi is also bringing out the idea that everyone should be born again, not in the Christian sense but politically. For the country to be born again means that Kenya and her people will bring about independence, and identity and dignity, which the people had lost after the country had been colonised by the British. The issue of being born again is not only applicable to Kenya, but to Zimbabwe as well as other African countries, which colonialists from Europe had occupied.

The *let my people go* (Exodus 8:1) theme is found underlined in Kihika's Bible. Kihika is the new Moses for Kenya, and as the people of Kenya fight for freedom, it is like the children of Israel on their way to the Promised Land – Canaan. Kihika sees crucifixion in today's world as meaning that one must be prepared to die for others. He addresses Mugo:

Asika kunototi kufe vamwe veruzhinji vararame. Ndizvo zvinoreva muchinjiko pazuva ranhasi. Tikasadaro tinofa tiri nhapwa, mbwa dzakasikirwa kutakurira muchena mvura nokumutsemurira huni narini narini (Ngugi 1987:271-272).

But a few shall die that many shall live. That's what crucifixion means today. Else we deserve to be slaves, cursed to carry water and hew wood for the white man forever and ever (Ngugi 1967: 167).

Through Kihika, the author turns inside out Genesis 4:9b, which reads, "I don't know. Am I supposed to take care of my brother?" to:

Hamuzvioniwo here kuti Cain akakanganisa? Hongu ndini muchengeti womukoma, munin'ina, hanzvadzi – ndini muchengeti wehama yangu. Hazvinei kuti nyika iyi yakabirwa muGikuyu, vaUbabi kana kuti vaNandi. Chikuru ndechokuti haisi nyika yomuchena (Ngugi 1987:139).

Can't you see that Cain was wrong? I am my brother's keeper. In any case, whether the land was stolen from Gikuyu, Ubabi or Nandi, it does not belong to the white man (Ngugi 1967:85).

To Kihika every Kenyan worth his or her salt should be prepared to fight for the Black people's cause. *Tsanga Yembeu* is also relevant to the Zimbabwean cause. Given the fact that the translation came seven years after independence, maybe the publishers, Zimbabwe Publishing House, wanted to draw parallels between the two countries' struggles, and in the process make Zimbabweans feel glad and justified that the fight for independence was nothing unchristian or ungodly, but was Christian, just as much as Kenya's struggle was. It also falls in line with Alexander Brandel's thoughts after hearing Rabbi Solomon saying:

Forgive an old man who told you not to use arms, for he realises now that the truest obedience to God is the opposition to tyranny! (Uris 1970:420).

Brandel feels that:

He has found a great key to all life – to obey God is to fight the tyrant (Uris 1970:420-21)

So the translators are not only saying Kenya's war was justifiable. Like Uris they are also saying that of Zimbabwe was also a war against tyrants and murderers. The war of liberation is just like that of the Jews of Poland's ghettos who fought against German tyranny and extermination.

Kihika also sees himself as Christ, who is a fulfilment of Psalms 72:12-14, which says:

He rescues the poor who call to him, and those who are needy and neglected. He has pity on the weak and poor; he saves the lives of those in need. He rescues them from oppression and violence; their lives are precious to him.

Kihika seems to be saying that those who do not want to suffer for their freedom would permanently remain oppressed. In his speech to Mugo, he again reinforces the idea that he is the Christ by relaying the words, which Jesus said to the multitude. He says:

Takurai muchinjikwa wangu, izvi ndizvo Kirisitu akataurira vanhu vake. Kana paine uyo anoda kunditevera, ngaazvirambe iye pachake, atakure muchinjikwa wake, agonditevera. Nokuti uyo anotsvaga kuchengetedza hupenyu hwake acharasikirwa nahwo, uyowo anorasikirwa neupenyu hwake pamusana pangu achaponeswa (Ngugi 1987:127).

"Take up my cross, is what Christ told his people," Kihika resumed in a more light-hearted tone. "If any man will come after me, let him deny

himself, and take up his cross and follow me. For whoever will save his life shall lose it: and whosoever will lose his life for my sake shall find it” (Ngugi 1967:77-78).

What Kihika sees above is again relevant to Zimbabwe, in that it is highlighting the importance of being prepared to support the liberation movement and all the dangers it entailed. This is despite the fact that the translation occurred *vaticinium ex eventu* in as far as the liberation struggle was concerned.

Like the author of *Zvairwadza Vasara*, who speaks through a preacher, Ngugi also speaks through Kihika in justifying the use of violence (force) to gain freedom. Ngugi writes that the Israelites who had been enslaved in Egypt had God intervening, on their behalf, with violence to free them from Egyptian enslavement. Kihika says:

Asi akavaregedza nokuti pakati pousiku Tenzi akauraya matangwe ose munyika yeEgypt: kubvira padangwe raPharaoh aitonga kusvikira padangwe romusungwa aiva mutirongo (Ngugi 1987:271).

But at midnight, the Lord smote all the first-born in the land of Egypt, from the first-born of Pharaoh that sat on the throne unto the first-born of the captive that was in the dungeon (Ngugi 1967:166).

Kihika is saying that God intervenes in different ways. The Mau Mau struggle is one such example. In this case, the liberation war that was fought in Zimbabwe is another example of the intervention by God to fight against oppression. Because God intervened on behalf of the people, we see the people of Zimbabwe gaining self-rule in 1980, just like the Kenyans who got theirs in 1964.

While Kihika saw himself as the Christ, Mugo viewed himself as Moses. He sees himself as Moses tending his father-in-law’s (Jethro’s) flock. The author writes:

Akabva ayeukawo kuti kana naMoses uya womuBhaibheri aiva ari ega achifudza makwai avatezvava vake Jethro. Akatora makwai akanoafudzira pedyo negomo raMwari, gomo reHoreb. Ipapo mutumwa waMwari akauya kwaari ari murimi romoto waibvira pakati pechigwenzi. Mwari ndokudaidzira kwaari nezwi raive kure kure achiti: Moses, Moses; Mugo achibva adaira achiti: Ndiri pano Tenzi (Ngugi 1987:179).

Moses too was alone keeping the flock of Jethro, his father-in-law. And he led the flock to the far side of the desert, and came to the Mountain of God,

even to Horeb. And the angel of the Lord appeared to him in a flame of fire out of the midst of a bush. And God called out to him in a thin voice, Moses, Moses. And Mugo cried out, Here am I Lord (Ngugi 1967:108).

Mugo sees himself as a fulfilment of Exodus 3:1-4.

Later on, Mugo does not prove to be Moses as he had yearned, but he becomes a Judas Iscariot. Although he killed Kihika, Mugo still feels that he did something worthwhile. He says:

Kana iye Kirisitu akanga akangorongerwa kuti aizongofira pamuchinjiko. Ko zvino mhosva yaigopomerwa Judas yaiva yei, dombowo zvaro rakanga rapotserwa noruoko rwaiva nesimba rakadarika ranyamunhuwo zvake (Ngugi 1987:248).

Christ would have died on the cross anyway. Why did they blame Judas, a stone from the hands of a power more than man? (Ngugi 1967:152).

Through Mugo, Ngugi is saying that in the fight for Kenya's freedom, some people were traitors not necessarily because they liked it. He also seems to be saying that Christ became the Christ by being crucified after Judas' betrayal, so Kihika and others like him became heroes after being killed or betrayed by Mugo and those like him. Such a picture is also applicable to Zimbabwe. Those who died in the fight for freedom became heroes because the Rhodesians and their collaborators martyred them. To Ngugi this is what gives value to the meaning of freedom and independence.

Ngugi quotes from the book of Revelation these words:

Then I saw a new heaven and a new earth. The first Heaven and the first earth disappeared, and the sea vanished (Revelation 21:1).

These words came immediately after the following:

I am telling you the truth: a grain of wheat remains no more than a single grain unless it is dropped into the ground and dies. If it does die, then it produces many grains (John 12:24).

The thrust of these words is that if people die for a worthy cause, they are like a seed, which is sown and later produces more grains. The new heaven and new earth are a reference to the attainment of independence not only for Kenya but also for Zimbabwe.

4.5 Conclusion

The authors of the above-mentioned novels have written in some cases protesting against the *status quo* as it was in colonial Rhodesia or supporting it. Others have focused on the post-independence affairs as well as its political leadership. There is also the case of *vaticinium ex eventu* where the reader is shown Makari and Musengezi writing about the war, when the war has already come to an end. The writers are trying to justify why the war of liberation had to be fought. Ngugi wa Thion'go's novel *Tsanga Yembeu* has added a pan-Africanist flavour to Shona literature. Like Makari and Musengezi, Ngugi is of the opinion that any war is a just war if it is being fought to bring justice and the removal of oppression. It has also been found in this chapter, that all the novelists focussed on have used The Bible. The use of The Bible has brought out two definite camps. Chidzero and Chakaipa appear to have focused on matters that are spiritual and otherworldly, without attending to, or highlighting the people's physical and economic needs. They do not condemn the economic depravity of the Africans, which has been caused by the capitalist system. They preach racial harmony but the reality is that the Whites are engaged in enslaving, exploiting, brutalising and impoverishing the other race – the Black race. The other novelists like Tsodzo have used The Bible to drive home the point that political mistakes and a false sense of security as well as lack of patriotism on the part of the politicians is a time bomb in post-independence Zimbabwe. He has also parodied biblical verses in *Pafunge*, highlighting the racial disharmonies that were prevalent in colonial Rhodesia. Ngugi, Musengezi and Makari have shown that the liberation of Kenya and Zimbabwe is an act, which has been put into motion by God. To these last three novelists, this act of God is the breaking away from a situation of brutality, spiritual rape and misery, and the beginning of the construction of a just and fair society. It is the suppression and removal of disorder and exploitation, and the creation of a new order based on the brotherhood and sisterhood of humankind. To them, there is no political order that will grow and thrive if it is divorced from issues that are genuinely godly. Any political force or power that prides itself in its might, and not that of God is doomed.

CHAPTER FIVE

EVALUATION

5.0 Introduction

When people sit down and write, they will be doing so for purely different reasons. It is on the basis of this that it becomes difficult to assess them as successes or failures. Even though some writers would have given reasons on why they are writing, to judge them as successes or failures really is a problem. On the one side, they may be a success because of that side's ideological inclination, which is socially constructed. They would have attended or responded to societal needs and yet to another side their rate of success is measured on the basis of whether they would have been bold enough to highlight and articulate issues which may be considered sensitive. If they fail to do so, then they would have been unsuccessful. In this chapter, the decision of success or failure becomes really difficult because of the situation, which was prevailing in Zimbabwe before and after independence up to 1998. This is because of the dictation of pace that was given by the Literature Bureau to all writers and publishers. This chapter will also endeavour to critically evaluate each individual novelist whose works have been analysed. An attempt will be made to see to what extent each writer has been a success not only in writing the novel(s) but also in preaching to the reader, as well as highlighting issues that pertain to people's welfare, be it social, moral, political, economic or spiritual. This evaluation will also strongly hinge on the impact of The Bible on each novelist. An attempt will also be made to analyse how and why the writer has been a success or failure.

5.1 Success or Failure

The evaluation of the novelists under study is based on an analysis of their contribution to the welfare of the reader. An Africanist approach on the role of the artist in the community will be heavily relied on. The writers whose novels have been studied thus far in this research have shown an awareness of their being. This awareness has however shown that they do not necessarily belong to the same level of awareness, and as a result it becomes necessary for them to have their works judged as either successes or failures. The situation at the end really becomes a dicey one because it will ultimately be determined by the fact of on whose side the reader is when he/she reads

the novel. This even becomes of great importance when one looks and weighs in Lenin's words, which say that:

There are two nations in every modern nation ...there are two national cultures in every national culture (Lenin 1976: 20).

These words show that it is necessary to judge or pass comments on writers because each writer is a product of a given culture, nation, race or tribe and ideology as well as time. It is an imperative for that author to be critically looked at, to see whether he/she would have addressed issues, which affect his/her people. It is in this light that the point of being praised or one of being labelled a failure is one, which is based on a class and historical platform. It is because of these environmental considerations that an attempt will be made to show which among these writers will be labelled as failures, if there are any, or in what respects they would be considered to have failed or succeeded and why they may be considered as such.

It is necessary before proceeding to pass judgements on whether a writer has been successful or not to get to understand the definition of the words *success* and *failure*.

5.1.1 Success

According to *The Concise Oxford Dictionary* (1982:1064), success is:

1. outcome of undertaking; favourable outcome, accomplishment of what was aimed at, attainment of wealth, or fame or position.
2. thing or person turns out well (*the experiment is a success, was a great success as a bishop*).

The above definitions help in giving a working definition and in determining how the novels under study may be understood, assessed and judged. Both 1 and 2 are applicable in the assessment of the novelists and their writings. 1. Shows the reader that the novelists have made an undertaking – i.e. the writing of the novels. There is therefore the need to judge whether the undertaking(s) had the expected results or not. Definition 2 also helps in the judgement/evaluation of whether the story/stories written were received and whether the readers received them well. Did they turn out to be a success?

5.1.1.1 Bernard Chidzero

It is important to understand that the English have a saying; *Cleanliness is next to godliness*. What this saying brings out is the idea that it is those who are clean physically who are close to God even spiritually. The English taught this as part of the Christian doctrine. This is also carried over by Chidzero in his novel *Nzvengamutsvairo*. Samere (Samuel) is not only a smart young man. He is also intelligent. It is Samere and Matirasa who plan a white wedding. These two love to go to church. There is nothing sinister about that. What however is important to note is the fact that when a person writes, he/she does not always openly declare his/her intention to the reader. The same is true with Chidzero. Through Samere and Matirasa, he is propagating the values of Christendom, such as, the blessing of a marriage by the Church and the reference to such a marriage as holy matrimony.

Despite the fact that Chidzero has not made a declaration of intent in his novel, one may realise that Chidzero has taken a position, and one with a bias of being a Western Christian at that. He has succeeded in getting admirers for Samere and Matirasa, not only among the young readers, but also among adults. Most young readers in the recent 'O' Level examinations (1997-1999) clearly showed that they were not on the side of Matigimu and Tikana but that of Samere. They also took sides with Chorosi and *vasekuru*. Samere, and *vasekuru*, it has to be noted, are all being used as the mouthpiece of the writer. When people (readers) accept these three, they are not necessarily saying that they are accepting Christianity as a faith but they are accepting what they perceive to be the good found in these three. In so doing those readers will have accepted Christianity unknowingly. It has to be realised here that Christianity is not only a case of faith. It is also a way of life. If people choose to live a life like that of Samere or *vasekuru*, then the author has succeeded in creating a harmonious atmosphere where all races are but one people. Even though Chidzero has not openly preached he fully confirms what Ngugi says when he writes:

Literature results from the conscious act of men in society. At the level of the individual artist, the very art of writing implies a social relationship: one is writing about somebody for somebody (Ngugi 1981:5).

In this case Chidzero is writing to pacify angry Blacks and promote western Christian values like their religion and education. He helps to promote cultural imperialism.

There is also the other interesting side to Chidzero. We realise that Chidzero himself is a living example of the message he has been writing about in his novel. He is married to a White French-Canadian woman. There is no greater proof than this to show that God is for all people – Black and White. The other author who is also a living example of his message to the people is Patrick Chakaipa. This comes out clearly on the issue of celibacy. Justifying celibacy, the author, through Rowsai says:

Hongu zvwataura ndezvechokwadi kuti munhu anofanira kuchengeta mitemo ine gumi yaMwari, asi munhu anofanira kutsvaga nzira yaanofunga kuti ingamubatsira kuchengeta mitemo yaMwari zvakanaka. Pamusana pezvi ndokusaka vamwe vachisarudza kusaroorwa nokuti vanofunga kuti vakasawanikwa vanowana nguva zhinji yokuitira Mwari basa. Ndiko kusaka ini ndichida kupikira nokuti ndinofunga kuti ndikaita basa iri ndinogona kuponesa mweya wangu (Chakaipa 1966: 75-76).

(Yes I agree with what you said, that a person should obey God's ten commandments, but a person should also find ways and means which he/she thinks will help him/her to follow God's commands properly. It is because of such thoughts that others choose to remain single because they are of the opinion that if they do not get married they will have time to do God's work. That is why I want to take vows [of celibacy] because I think that if I join the nunnery, I will be able to save my soul).

This then helps in proving that God is for one race – the human race. This is a mark of success on the part of Chidzero because The Bible, in the book of Genesis says:

Then God said, "And now we will make human beings, they will be like us and resemble us. They will have power over fish, the birds, and all animals, domestic and wild, large and small". So God created human beings, making them to be like himself. He created them male and female ... (Genesis 1: 26-27).

It is very clear from the above verses that The Bible does not refer to the creation of Blacks and Whites by God, but of human beings. By looking at this marriage of Chidzero the reader realises that he is also fulfilling what *vasekuru* had seen in his dream. His marriage to a white woman has in a way become a case of a Samaritan getting married to a Jew if a biblical parallel is to be applied.

When the reader comes to the end of his novel, Chidzero has youngsters celebrating the advent of Christmas. Everyone is being shown as happy. Chidzero is showing that the birth of Jesus Christ is a cause for happiness. When the reader looks at Chidzero and his novel, s/he realises that he (Chidzero) has succeeded in driving home his point. His undertaking was to show that all people are the same, whether Black or White. He has successfully completed this undertaking by getting married to a White woman.

In the Sermon on the Mount Jesus said to those who were listening:

You have had that it was said, “An eye for an eye and a tooth for a tooth.”
But I say to you, Do not resist One who is evil. But if anyone strikes you
on the right cheek turn to him the other also...(Matthew 5:38 –39).

Chidzero shows the reader the formerly “rebellious” Tikana now a very submissive person. He (Tikana) has given the other cheek. If this is what Chidzero wanted, then he was successful. Some people after reading the novel would then praise Tikana and Matigimu for their change.

As a result of his success, Chidzero has succeeded in fulfilling what Ngugi says. He writes:

The writer as a human being is himself a product of history, of time and place. As a member of society, he belongs to a certain class and he is inevitably a participant in the class struggle of his times. As a writer in a given society, it does not make a difference whether what he writes is controlled or not, and whether he is espousing this or that class outlook (Ngugi 1981:72).

By using Christian images and symbolism, Chidzero has been successful in being a product of the history of his time and place. He has successfully protected the evils of the Whites, which are highlighted by Tikana, by demonising both Tikana and Matigimu. He has become a tool for the White man in the class and racial struggle of his time. He has stood by the White man and not the Black man. He has espoused the outlook of the Whites. They wanted submissive Blacks and not cheeky ones, and by writing this novel, Chidzero has helped in maintaining the *status quo* or even worsening the status of the African in colonial Rhodesia.

5.1.1.2 Patrick Chakaipa

In his writing career, Patrick Chakaipa has penned five novels namely *Karikoga Gumiremiseve*, *Pfumo Reropa*, *Garandichauya*, *Rudo Ibofu* and *Dzasukwa Mwana-asina-hembe*. These novels were quite popular with the readers. They were, and are still being read in the schools, from as early as grade three in the primary school up to university level. The reasons for the reading of these novels are different. They range from entertainment to academic study.

The novel *Karikoga Gumiremiseve*, through the character Karikoga has managed to highlight the Christian principle that: *Mwari ndewemunhu wese* (God is for us all). This is strengthened by the successes of Karikoga over the seemingly indomitable Benyumundiro, and the might of the Ndebele army that was viewed as unstoppable. The case of Karikoga succeeding against the Ndebele army is like that of David succeeding in killing the Philistine giant Goliath. (I Samuel 17:41-58). An analysis of the two stories shows that these two help in strengthening the author's position – that God is on the side of the weak – He gives them strength and success. He also highlights the fact that might does not always prevail. Again like in the case of *Nzvengamutsvairo* (Chidzero) the author is not necessarily out to seek converts, but to make readers and others who would have the novel read to them lead a Christian life. What would even help to make the author's novel a success is not only its appeal in the sense of the Judaeo-Christian heritage, in the case of the David – Goliath saga. It is also the fact that the readers would easily identify with the miserable Karikoga as a result of the influence of *ngano* (folktale).

Pfumo Reropa (1961) can also be considered to have been a success especially when it comes to moralising. Christians and non-Christians alike will all learn that the wages of sin are death. Very few people, if any, would like to be compared or equated to Ndyire and his son. These people are disliked for their greed and their high propensity for murder and lies as well as covetousness. People who read and understand this novel will at least try to avoid all the ills perpetrated by Ndyire and his cohorts. Ngugi (1981:6) says:

A writer after all comes from a particular class and race and nation. He himself is a product of an actual social process...he has developed a class

attitude to all these activities, themselves class-conditioned. A writer is trying to persuade us, to make us view not only a certain kind of reality, but also from a certain angle of vision, often, though perhaps unconsciously, on behalf of a certain class, race or nation.

What Ngugi says is true. Chakaipa is a product of a social process – the Christianisation of the African in Western Christianity. Because he has accepted what he has been conditioned to, Chakaipa now has a certain type of reality which he would like to share with fellow Blacks. This reality is partly reflected through the misadventures of Ndyire I and II. Because of what happened to Ndyire I, a lot will also learn the evils of polygamy. He died as a result of the jealousies and rivalries between his wives. If he had had a monogamous marriage, then he possibly would have lived longer. The issue of polygamy in *Pfumo Reropa* becomes a rather interesting one. While the author seems to condemn polygamy, he writes the story of Tanganeropa getting married to two women, Munjai and Chief Godobo's daughter. The author seems to be implying that if one has to get into a polygamous union not by design, but because of circumstances beyond his control, then he can do it. This is just like what the biblical Jacob did when he got married to the two sisters Rachel and Leah. Jacob got married to Leah not because he loved her but because Laban, his father-in-law, cheated him. He again had to work for Rachel for another seven years (Genesis 29:15-30). It is maybe in the light of the predicament of Jacob that Chakaipa also saw some similarities between this incident, and Tanganeropa's situation. This one though would be a tricky one in that in the case of Tanganeropa, since he was a good fighter he could have fought his way out of his captivity.

Despite the fact that some people still rely on *n'angas* (diviners) and will always do, the reader finds that Chakaipa in *Pfumo Reropa* and *Rudo Ibofu* shows that these people are not reliable and they are liars. By focusing on the *n'angas* and other issues raised above, Chakaipa reiterates Ngugi's words that show that art is meant to invoke and awaken the observer. Ngugi goes on to say:

Seen in this light, the product of a writer's pen both reflects reality and also attempts to persuade us to take a certain attitude to that reality. The persuasion can be a direct appeal on behalf of a writer's open doctrine, or it can be an indirect appeal through influencing the imagination, feelings and actions of the recipient in a certain way towards certain goals and set of values, consciously/unconsciously held by him (Ngugi 1981:7).

Although Ngugi is writing about the observer, what he says also directly applies to the reader. Through what Ngugi says it can be realised that Chakaipa is directly appealing to the reader that diviners are not to be relied on. Indirectly he is preaching to the reader to follow the Christian path, which requires one to rely on Jesus Christ, and not on diviners who Kahari (1997:75) refers to as “charlatans and quacks”.

Again in the novel *Garandichauya*, it would really be unfair to deny Chakaipa credit for being successful in his chosen mission. He may not have won converts along the way. It is however essential for the reader to realise that this book, like all others referred to in this study, as the main sources, have been prescribed as set-books. They have been prescribed for literary study in schools, both at junior certificate level, “O” and “A” level as well as at the Midlands State University and the University of Zimbabwe and its associate teachers’ colleges. It also has to be highlighted that most books, which are prescribed as set books, especially in the schools, have a wider readership. It would therefore not be realistic to assume that these books have not had a wider readership. Besides that, it is also important to realise that even those who had their education terminated at grade seven would still be able to read Shona and understand most of these novels although they may not be able to make a critical appraisal of these novels. They would also understand the moral issues that will have been raised. They will also enjoy the action.

It is not an understatement to say that the readers will always learn about the evils of associating with prostitutes. These moral lessons will be learned when they look at the problems that befell Matamba, Handisumbe and Muchazvirega because of their flirtations with Muchaneta (alias Raiza). Although some readers will delight in the punishment that the author metes out on Matamba and those of like manner, they will also learn to forgive. They will learn this when they see Matamba being forgiven by Tsitsi. It is important to note that although Chakaipa does not underline the moral of this study with a biblical reference, it is a possibility that deep down in his mind the author will be praying and hoping that people will refrain from sinning. It is the absence of sin, which creates righteousness and not one’s confession that he/she is a Christian when his/her morals leave a lot to be desired.

After Tsitsi has been beaten by Matamba and Muchaneta and is helped by a White man, the reader sees the author preaching about good neighbourliness and racial harmony, because in this event the reader sees a reflection of the parable of the Good Samaritan (Luke 10:25–37). It is however interesting to note that although the case of Tsitsi may be treated as a success in as far as the promotion of racial harmony is concerned; the author has also achieved another type of success. In the mind of some readers he has managed to create the notion of the superiority of the White man. The White man is now elevated to the position of a god and the Black represented by the lorry driver and his partner as well as the cyclist have been painted as bad. Blacks in this situation have been shown as a big let down because they are here shown as insensitive to the plight of fellow Blacks.

The success of the novel *Rudo Ibofu* (1966) is difficult to measure. Besides the issue of advising readers to avoid relying on diviners, the writer has also promoted and emphasised the importance and value of celibacy. Although there are no statistics available, the number of orders for nuns in the Roman Catholic Church has grown. The number of young women joining these orders also seems to be rising. The number continues to rise despite the fact that some of these nuns later on in their lives end up breaking these celibacy vows. Because it is true that the Roman Catholic Church openly encourages people to become not only nuns, but also brothers and priests, it can be seen that the book has had a major impact. A lot of Zimbabweans have joined the call. Some among the readers may have had the inspiration from what happens to Rowsai in *Rudo Ibofu*. These readers and Chakaipa (through Rowsai) seem to have been influenced by what Paul wrote in one of his letters to the people of Corinth. Paul says:

Now to the unmarried and the widows I say: It is good for them to stay unmarried, as I am. But if they cannot control themselves, they should marry, for it is better to marry than to burn with passion (I Corinthians 7: 8-9).

I would like you to be free from concern. An unmarried man is concerned about the Lord's affairs – how he can please the Lord. But a married man is concerned about the affairs of this world – how he can please his wife – and his interests are divided. An unmarried woman or virgin is concerned about the Lord's affairs: Her aim is to be devoted to the Lord in both body and spirit. But a married woman is concerned about the affairs of this world – how she can please her husband. I am saying this for your own

good, not to restrict you, but that you may live in a right way in undivided devotion to the Lord (I Corinthians 7: 32-35).

Through Rowesai, the author is confirming that he is devoting all his time and energy in service to God. The same may also be true of all others who have taken vows of celibacy and have joined different religious orders.

Dzasukwa Mwana-asina-hembe is the last of the novels written by Patrick Chakaipa. Like *Pfumo Reropa*, the success of Chakaipa's last novel lies in its highlighting the evils associated with excessive beer/alcohol consumption. Because of excessive beer drinking the reader sees Kufahakurambwi's family crumbling. Kufahakurambwi had been warned and advised first by Vhuka, and then by Mai Paurosi to avoid absenting himself from work and also taking alcohol excessively. He did not take heed and because of that he lost his job, family and life. The author here is clearly highlighting what is found in the book of Sirach, which says:

If you refuse to accept correction, you are committing a sin; and if you fear the Lord, you will make a sincere change in your ways (Sirach 21:6).

Kufahakurambwi's refusal to be corrected is a sign that he had no fear (respect) for God. Because he lacked the capacity to respect the Lord he fell.

In *Dzasukwa-mwana-asina-hembe* readers will also learn about the evils of covetousness and adultery, which ultimately lead to the death of Mhofu by hanging. The love of beer did not only lead to Mai Mavis' being jailed for life but also to Kufahakurabwi's premature death. It is natural that readers will learn from these misfortunes on the evils of excessive alcohol-consumption. When readers reduce their intake of alcohol after reading the novel, it is an indication that to some extent Chakaipa would have scored some success.

Out of the adultery theme, readers and hearers would also have learned from Mavis' misfortunes after Paurosi impregnated her. Some girls have learned not to trust their boyfriends and they have also learned that they cannot escape their problems by being promised marriage by their boyfriends. What then clearly comes out of these events and others not mentioned is that the moral behind the story has been achieved. It is

therefore important for readers to understand that Chakaipa may not have won converts to Catholicism but he won people over to good morals. At the end it seems that Christianity is not only about one's confession. It is also about positive deeds. If one is morally upright that is righteousness.

5.1.1.3 Thompson Kumbirai Tsodzo

Tsodzo, in his two novels, *Pafunge* (1972) and *Mudhuri Murefurefu* (1993) has shown that writers as pointed out by Ngugi (1981) cannot write anything, which is devoid of politics. The fact that when it was published in 1972, the novel *Pafunge* managed to escape the eye of the censorship board does not in anyway make it less political. If anything, it highlights the creativity of the writer and the richness of the Shona language in that the censorship board managed only to understand the surface meaning of the story without understanding the underlying one. *Pafunge* still remains a valuable historical document, which may help those who may be interested in studying the history of urban settlements and economies in colonial Rhodesia. By giving us *Pafunge*, Tsodzo confirms the words of Chinweizu *et al* as true and correct. Chinweizu *et al* say:

The function of the artist in Africa, in keeping with our traditions and needs, demands that the writer, as a public voice, assume a responsibility to reflect public concerns in his writings and not pre-occupy himself with his puny ego (Chinweizu *et al* 1980:252).

What makes these words of Chinweizu and company applicable to Tsodzo's situation is the fact that these academics also expounded sentiments similar to those by Mao tse Tung (1967). Tsodzo, in *Pafunge* has successfully highlighted the plight not only of urban Blacks but even that of those who are in rural areas in colonial Rhodesia.

Despite the fact that at that time (1972 and thereabout) readers may have enjoyed reading about Rudo Moyo and the fate that later befell her, as well as the poetic justice of the end of Josiah Rugare (alias Joe Rug), who died at the hands of his wife (and daughter Rudo), they may enjoy a second and other subsequent readings. They will also realise that a second and any subsequent readings, which may come with age or academic advancement, is really an attack on colonial Rhodesia's two-nation policy. This policy though unofficial, was responsible for creating beasts out of Blacks like

Josiah Rugare and his friends. Josiah Rugare (Joe Rug) and his friends like Ozias Marere and Masango belong to the other side of the racial divide in Rhodesia. They are the second type of beer, which is highlighted when Masango says:

... asi bwobwobwo bwunobikwa mudzimba habwutenderwi. Ane nzeve dzekunzwa ngaanzwe (Tsodzo 1972:8).

(... but that one, that one which is brewed in the people's houses is not permitted. He/she who has ears to hear let him/her hear [understand]).

Tsodzo by giving us the case of two beers is highlighting the folly of the Whites who seem to have relied on the following verses:

Jesus answered, "You belong to the world here below, but I came from above. You are from this world, but I am not from this world. That is why I told you that you will die in your sins. And you will die in your sins if you do not believe that I Am Who I Am" (John 8:23-24).

Although in the above case Jesus is referring to two lives, the earthly and heavenly, Tsodzo by using the analogy of two different brands of beer is parodying the words of Jesus and highlighting the misconceptions which were embedded in the social psychology of the majority of White Rhodesians. They saw themselves as people who belonged to one world and the Blacks to another. They saw their world as the highest one while that of the Blacks was the lowest. The Blacks were viewed as the people who would die in their wretchedness, hence the

... asi bwobwo bwunobikirwa mudzimba habwutenderwi (Tsodzo 1972:8).

(... but that one, that one which is brewed in the people's homes is not permitted).

And the verse,

That is why I told you that you will die in your sins (John 8:25a).

The Blacks' wretchedness, which has been created by an economic system created by the Whites are the "sins" which are being referred to in the gospel of John.

It is an issue of academic debate whether Tsodzo was successful in highlighting the plight of urban Blacks or not. The fact that he says that his first novel, *Pafunge*

Zvakare (Think of it Again) was overtly political may explain why he claims that *Pafunge* (1972) was just as political as the first rejected draft (Chiwome 1996). The only difference between the rejected *Pafunge Zvakare* and the accepted *Pafunge* is that in the later book the writer managed to hide behind the veil of the Shona idiom.

When Tsodzo shows the reader Josiah Rugare losing his job because his friends were stealing his *White man's (muRungu wake)* goods he is highlighting that these young men got involved in this nefarious act not because they were wicked and cruel. They stole because they were hungry and unemployed. After Josiah has lost his job he does not become a thief and gangster overnight. It is after he has tried for a long time to get another job and failed, that he becomes a criminal. This is because of the two-nation scenario that was prevalent in Rhodesia. The reader will find that there is nowhere in *Pafunge* where unemployed Whites are found. Tsodzo, therefore, has managed to show that Rhodesia was a highly racial society. The only unfortunate thing is that readers could not stand up and openly proclaim that this is what they had found in Tsodzo's *Pafunge*.

Maybe besides Mabasa (1999), Tsodzo is the only Shona novelist who has written openly on issues of a political nature pertaining to post-independence Zimbabwe. While Mabasa tackles the political misadventures, which have led to the country's economic ruin in his novel *Mapenzi*, Tsodzo in the novel *Mudhuri Murefurefu* is against the use of the English language by politicians to address the illiterate and semi-literate rural majority. Tsodzo's inspiration may have come from the realisation that although the politicians are in high offices, they are still accountable to the majority and the electorate. These people should address the majority and electorate in a language they all understand, not a language for the international media. Tsodzo is saying that politicians must serve the people, and this service best comes if it is communicated in a language spoken and understood by the majority. Although the politicians in Zimbabwe are mainly addressed as *chef* (chief/ boss) they should realise that they are the people's servants and should be accountable to the people. This is inspired by the following Johanne verses:

You call me Teacher and Lord, and it is right that you do so, because that is what I am. I, your Lord and Teacher, have just washed your feet. You, then, should wash one another's feet. I have set an example for you, so that

you will do what I have just done for you. I am telling you the truth: no slave is greater than his master, and no servant greater than the one who sent him. Now that you know this truth, how happy you will be if you put it into practice! (John 13:13-17).

In these verses it is clear that the author is saying that the politicians cannot be greater than the people who voted them into office. The greatest politician and happiest one will be the one who serves the people, that is cleaning the people's feet, and these people will in turn clean his and vote him into office the next time around.

His success is minimal. Politicians are not known to be enthusiasts of literature, and as a result, it becomes difficult to measure Tsodzo's success. It can however be measured as a success in as far as it can be considered as a rebuke on Zimbabwe's politicians. It also brings to the fore the fact that Black rule has managed to provide some urban Blacks with decent accommodation when compared to what the Whites did.

The author has also succeeded in making it clear to the reader the fact that the nation risks falling again into two nations, this time not as a result of racism, but as a result of politicians who have decided to stay in the urban areas, and enjoy the comfort of urban protection. These politicians are the ones who address the rural masses in English, which only a few who include teachers, a few business people, agricultural extension officers and others in the health sector will understand. Tsodzo has therefore succeeded in highlighting the fact that while the racial divide seems to have been bridged, a new gulf has been created – that of the urban people on one side, and that of the rural people on the other. The duality being experienced now is no longer one of races but of geography and wealth. There is now a group of the haves and another one of the have-nots.

In addressing the socio-political and economic problems not only of colonial Rhodesia, but also those of the young nation of Zimbabwe, Tsodzo is in agreement with what one of Africa's literary luminaries, Chinua Achebe has said in his book *Morning Yet On Creation Day*. Achebe writes:

It is clear to me that an African creative writer who tries to avoid the big social and political issues of the contemporary Africa will end up being

completely irrelevant like that absurd man in the proverb who leaves his house burning to pursue a rat fleeing from the flames (Achebe 1975:78).

Achebe is saying that writers should not let nations burn down. They should put out the fire. Tsodzo can be said to have successfully done this by addressing the evils that were prevailing in colonial Rhodesia as well as those that are facing independent Zimbabwe. It is now up to the addressed people to respond or not and also for those who have been awakened to take action or not.

5.1.1.4 Ignatius M. Zvarevashe

The success of Zvarevashe in his novels is marked by the fact that although unsubstantiated, at least people publicly condemn polygamy. Whether this is a result of the sermons given in churches or the reading of the novel *Kurauone* (1976) some people seem to be shunning polygamy. It could also be because of the economic burden, which may be leading them to shun polygamy. It is however not implausible to say that the novelist has not been successful because information does not always get to people directly. It may filter to them. It is the effect of this information, which would have filtered to the people that will lead to the measurement of the novel as a success or failure.

The novel *Museve Wade Nyama* is aimed at creating a socio-religious consciousness in the mind of the reader(s). It highlights the value of religion in as far as Western Christianity is concerned, and what would befall those who do not follow these Christian teachings. This agrees with what is said by Ngugi when he writes:

The arts...are a form of knowledge about reality acquired through a pile of images. But these images are not neutral. The images given us by the arts try to make us not only see and understand the world of man and nature, apprehend it, but to see and understand it in a certain way (Ngugi 1986:57).

The success of Zvarevashe is not to be measured in numbers. He has at least managed to highlight the fact that co-habitation is immoral and may lead to problems like death. The death of Mazvikokota and Chijaka in a car crash was a result of these two's misconception and misguided notion of love and independence. Because they thought that they were in love, and very independent, they forgot or ignored the fact that they

were going against the grain – the Christian and Shona traditional one. In this case, Zvarevashe confirms what is found in Sirach, which says:

The road that sinners walk is smooth and paved, but it leads to the world of the dead (Sirach 21:10).

Zvarevashe is making it clear that such a way of life, which is ungodly, has terrible consequences. In the novel *Gwararenhamo*, the author, like Chakaipa has succeeded in teaching the readers that beauty is only skin deep and that the wages of sin is death. The sin that is being referred to here is not physical death but spiritual. Very few people, if any would like to suffer the fate of Bhiyuti (Beauty) or that of Magadziranyika, who was poisoned by Bhiyuti.

5.1.1.5 Charles Makari

Makari's novel *Sarura Wako* (1971) is purely a moral novel, whose foundations and pillars are the Christian faith and The Bible. In this novel Makari has succeeded in showing that education (Western education) is beneficial. It would appear as if education has nothing to do with The Bible, or Christianity, but then it has to be remembered that Shuvai and Mujere were both educated at mission stations. It has therefore to be realised that Makari addressed what was also an in-thing of his day – that the education that was brought into this country by missionaries is important.

When Makari shows Godobori cheating VaChipuvira so that he would have the fowl and also have Shuvai pledged to him as a wife he is probably influenced by what is found in The Bible which says:

Anyone can give advice, but some people do so only in their own interest. Be careful when somebody offers you advice. Find out first what his interest in the matter is, because you can be sure that he is thinking primarily of himself. Why should he come out on top instead of you? He will assure you that things look good, and then stand back to watch what happens to you (Sirach 37: 7-9).

Godobori was only exploiting VaChipuvira's desperate situation. He was only interested in his welfare and well-being. Makari's novel *Zvaida Kushinga* (1985,1992) possibly thrusts him to greater prominence than did his first novel *Sarura Wako*. This

may be because it was at one time a set-book at Z.J.C, “O” and “A” Level in 1991 and 1992 respectively. This naturally gave the book wider readership than had been the case with *Sarura Wako* (1971).

The success of *Zvaida Kushinga* is mainly at two levels. Both levels are political. The first is the link between the biblical Moses and Moses Mberikwazvo. Coupled with this political level is the Mudzimu Mountain. It is important to realise that while the author does not make it very clear in his writing that the war is not against Mazhindu, the reader sees the use of Moses Mberikwazvo in creating a similar picture to that of the biblical Moses, who led the people of Israel to freedom. If the reader is to follow what is written in Pongweni’s *Songs That Won the Liberation War* (1982) he/she sees that Makari was successful.

Makari also succeeded in linking the Mudzimu Mountain with the war of liberation and Moses Mberikwazvo, one of the fighters for freedom with Mount Sinai/Horeb, which is attached to the biblical Moses, who led the people of Israel to freedom in Canaan. The success here is based on the fact that Makari has created a Judaeo-African link, where the mountains in both traditions (religions) are seen as holy places. It is such places where the Creator can bring down His commands and commandments through his chosen people, so that his will can be relayed to the people and be done, and also as confirmation of his being with the people. The mountain in *Zvaida Kushinga* is called *Mudzimu*. *Mudzimu* in Shona Traditional Religion is the intermediary between God and humankind. In this case it means that this was a *holy* mountain, and therefore, the freedom fighters that used this as their base were fighting a just war. It was a holy war to bring freedom to the oppressed Blacks. The removal of oppression and the indignities imposed on Blacks by Whites brings to the fore what is focused on in The Bible, which says:

Nothing that comes from bribery or injustice will last, but the effects of loyalty will remain for ever (Sirach 40:12).

In *Zvaida Kushinga* (1992) the reader is made to see that nothing good goes Mawaya’s way, and that of those who rebelled or fought against the liberation war fighters. The liberation war fighters who were loyal to their cause and that of the majority triumphed

and finally got what they were fighting for. This is a case of justice triumphing over bribery and injustice.

The author of *Zvaida Kushinga* has not only justified the need for the war of liberation. He has also written, preaching and teaching on reconciliation. He took the challenge to teach the people the importance of reconciliation. To make that effort is in itself a measure of success. By writing about the importance of reconciliation, not only among the former warring parties, but also those who supported each of these sides the author confirms what is written by Ngugi who says:

Literature results from conscious acts of men in society. At the level of the individual artist, the very act of writing implies a social relationship: one is writing about somebody for somebody. At the collective level, literature, as a product of men's intellectual and imaginative activity embodies in words and images, the tensions, conflicts, contradictions at the heart of the community's being and process of becoming (Ngugi 1981:5).

Makari has made a conscious effort to make people aware, and see the value of reconciliation. The readers would naturally learn that they have to forgive one another. The importance of this is further strengthened by the use of biblical image of the sheep and wolves lying down together (Isaiah 11:6-7b), which the author in his novel (*Zvaida Kushinga*) gives as goats and hyenas (Makari 1992:78). He has also reflected on the aspects, which deal with Zimbabwe as a community, which was at that particular time in the process of healing her wounds and thus becoming a united nation.

5.1.1.6 Habakkuk Gonzo Musengezi

In his novel *Zvairwadza Vasara*, Musengezi has successfully shown that some sections of the Christian Church condemned the injustices that were being perpetrated on Blacks by the White colonial and racist government of Ian Smith. Paulo Freire, highlighting the need for the Church to be involved in the liberation process of the oppressed writes:

However, it should be remembered that for the Church to remain silent about grave injustices in society is itself a political action (Freire 1972:37).

What Freire says above is true of certain sections of the Church, but it is the exact opposite of the Church as portrayed in Musengezi's *Zvairwadza Vasara*. The priests at Mazoe and Howard Schools, as well as the one at St Augustine's Penhalonga, show that "Religion without justice is counterfeit or false religion" (Bryne 1988:8). The author has succeeded in showing that any war against oppression and injustices is a just war. The priests at the above-mentioned institutions take their cue from The Bible, which says that God made all people (not some people) in his image and likeness (Genesis 1:26-27). It is a result of this aspect that all people are supposed to be treated with honour, respect and dignity. The priests at Mazoe and Howard Institutes support the war of liberation because they do not only want to follow the idea of all people being made in the image of God. They also want to highlight the fact that the obligation of treating all people with honour and dignity does not only apply to individual citizens but also to those in authority. They seem to be implying that respect and dignity should not be bestowed on humankind selectively.

Musengezi has also been successful in showing the reader the value of guerrilla warfare. While it is true that he may have had some from history, it is also highly likely that for a person who has earlier on relied on the Jews' Exodus experience, he may also have been influenced by the story of the guerrilla war waged by the Jews against Antiochus Epiphanes. It is said in The Bible:

Then Matthatias went through the town shouting, "Everyone who is faithful to God's covenant and obeys his Law, follow me!" with this, he and his sons fled to the mountains, leaving behind all they owned (I Maccabees 2: 27-28).

The importance of giving up everything is highlighted in this book, and is also highlighted in the gospel of Luke by Jesus when he said to the man who had indicated his wish to follow him:

Another man said, "I will follow you, sir, but first let me go and say goodbye to my family".

Jesus said to him, "Anyone who starts to plough and then keeps looking back is of no use to the Kingdom of God" (Luke 9: 61-62).

It is of course important to note that the events accounted for in *Zvairwadza Vasara*, and some in *Zvaida Kushinga* are purely *vaticinium ex eventu* (writing after events have

taken place and making it appear as if the writer had foresight – when in actual fact he is being anachronistic). When they wrote, the war, though not a fading memory in some people’s minds had ended in 1979, five and six years respectively before the two books had been published. What would only help the position of *Zvairwadza Vasara* to be a plausible, and therefore a successful one, is the fact that it becomes handy as a historical novel of what really happened in the areas mentioned. The author has given a truthful though not necessarily an orderly account of how the events really occurred. It is in its reliability as a historical document that the reader sees this novel at its most successful.

5.1.1.7 Ngugi wa Thiong’o

The translation of Ngugi’s novel *A Grain of Wheat* (1967) into Shona and its publication as *Tsanga Yembeu* (1987) has made an immense contribution not only to the pool and depth of the Shona novel but also to its growth. Besides this contribution, the novelist has also succeeded in bringing up a new meaning to Christianity. Ngugi agrees with Bryne (1988:22) who says:

When the Church remains silent, it gives support to those who commit crimes of injustice. Such injustice can easily be understood as consent by the Church and that consent would be a strong political position supporting those who oppress or act unjustly – sometimes called “the violence of silence”.

In this novel Ngugi has highlighted that a religion that does not support the cause of justice is itself unjust, and is in fact a false religion. Ngugi gives a new meaning to the person of Christ and Christianity. He says that anyone who sacrifices his/her life for the benefit of many is a Christ. To Ngugi, Kihika is a Christ. Even though this novel was written for Kenyan people to glorify the Mau Mau fighters, and the likes of Kihika and Jomo Kenyatta, the author’s message reverberates and echoes throughout Africa. It has shown the value of those who fought for the liberation of their countries whose image; glory and value seem to get lost immediately after the war has been fought.

The author has also, like Musengezi, succeeded in showing the reader that any war that is meant to remove oppression is justifiable, and is in his mind a holy war. This again is a message to some Christian Churches, which do not advocate for the use of violence

to remove oppressive and violent regimes from power. To Ngugi, doing what God wants is not giving lip service but doing what he wants, and that is to be just and fair. A look at The Bible shows that what God speaks through the prophet Amos is very relevant. He says:

Away with the noise of your songs!
I will not listen to the music of your harps.
But let justice role like a river,
righteousness like a never-failing stream! (Amos 5:23-25).

God is here being shown as a God of justice and righteousness.

5.1.2 Failure

The Concise Oxford Dictionary (1982:347) defines failures as:

Failures (-lyer), failing: non-occurrence, non-performance, running short, breaking down, (Med) cessation or impairment of vital function (heart failure, renal failure, lack of success, unsuccessful person, thing or attempt, bankruptcy).

The definition of failure given above again falls in line with the expectations of the assessment. There is at the end of the study, a need to assess and analyse where the novelists have fallen short in their effort to get their messages to the reader. If the novels are to be taken as vital aspects of any nation's cultural life, then, there is also the need for the reader to look at whether that vital function was attained or not. This naturally agrees with what the reader also finds in the definition, the lack of success. There is also the need for the researcher to highlight if the writers have been unsuccessful in their attempt to reach the people or not. It is of course important for us to understand that success and failure are also determined to a very large extent by the national schools' syllabus and also to a lesser one by what used to be done by the Rhodesia Literature Bureau in conjunction with Colgate Palmolive, where some Shona novels were dramatised over the radio by the Rhodesia Broadcasting Corporation's (African Studios at Harare, now Mbare studios). This was done for the benefit of the majority who had no access to books. It is also highly likely that it was used as a weapon of denigrating the African because the dramas rarely had, if ever they did have, anything that was positive about the Blacks. They mainly showed Blacks as barbaric and backward. It was part and parcel of the perpetuation of the erroneously ill-conceived and held perception that the Blacks had no culture and history of their own.

As is being reflected in the above scenario, failure means lack of success and impairment of vital function. It would therefore be fallacious for anyone to stand up and proclaim all the novelists mentioned above and their novels as total successes. While they may have been successful they also have a fair share of failures. What may be a cause of what may be referred to, as failure may be a result of a new awakening within the people or because of ideological shifts. On such changes Eagleton says:

Literature does not exist in the sense that insects do and ... the value-judgements by which it is constituted are historically variable. [These] value-judgements themselves have a close relation to social ideologies. They refer in the end not simply to private taste, but the assumptions by which certain social groups exercise and maintain power over others (Eagleton 1983:16).

What Eagleton says is mainly applicable to almost all the novelists studied here. In these novels, the reader may have realised how some of them like Chidzero in *Nzvengamutsvairo* have used their novels to help the Whites exercise power over the Blacks. When people are guilty of selective preaching, based on selective value judgements, then they will have failed the whole nation because those who think they are the selected few and the God-chosen ones will be basking in false glory and their security is only but a mirage. This is what Chidzero and others in this study are guilty of. They have selectively used The Bible and ignored other relevant teachings, which may have addressed the issues of justice, and tolerance as well as promote the dignity of mankind and not the lordship of the Whites over Blacks.

5.1.2.1 Bernard Chidzero

While Chidzero and a few people like him may be living symbols of the importance of racial tolerance, some readers are left with the question of whether this can be taken as a measure of success. Despite the fact that Chidzero got married to a White woman, the Blacks still went ahead and fought in a war, which at the end was purely a racial war because all the injustices, which caused the Blacks to go to war, were a result of racism. It therefore becomes difficult for one to accept the fact that all people whether they are Black, White or any other colour are one. During the war there was the slogan, *Pasi nemabhunu* (Down with Boers). *Boer* is here used to refer to all Whites whether they are of English or Afrikaner/Dutch descent; they were all viewed as one

and the same. The Blacks vented their wrath on most Whites, because, despite preaching about God who seems to be one-sided, Chidzero seems to have forgotten what God had spoken through the prophet Amos when he said:

I hate your religious festivals; I cannot stand them! When you bring me burnt offerings and grain offerings, I will not accept them; I will not accept the animals you have fattened to bring me as offerings. Stop your noisy songs; I do not want to listen to your harps. Instead, let justice flow like a stream, and righteousness like a river that never goes dry (Amos 5:21-24).

It is clear from the above verses that there was no justice, so the Whites and those who worked and agreed with them lacked righteousness. The significance of the hymn/song at the end of the book is lost because God cannot stand such songs from a world where other people are oppressed.

Another issue that may appear to work against Chidzero is that he seems to have shown Blacks as being of two kinds. There are the evil ones who are so described that a picture of the devil forms in a reader's mind; and whose one characteristic is an insane hatred of the White benefactors, out of sheer spite and envy; or the good ones who are always described:

... in terms of grinning teeth and who are always running errands for the white man, tremble in fear when the white man frowns in anger, or show an *Uncle Tom* face of humility and gratitude for any favour bestowed on them by the European master (Ngugi 1981:17).

In these words Ngugi will be focussing on *King Solomon's Mines* by Rider Haggard. A comparative analysis of the given characters in the two novels will show that Tikana can be compared to the woman Gagol who is seen as a stumbling block to the peace of the Whites and Samere is comparable to Umbopa, the faithful servant to Henry Curtis.

In writing and giving a negative picture of Blacks, and seemingly suggesting that Blacks have to be subservient to Whites, Chidzero writes what is the opposite of what Edward Blyden spoke against in 1883. Blyden said:

All our traditions and experiences are connected with a foreign race. We have no poetry or philosophy but that of our taskmasters. The songs that live in our ears and are often on our lips are the songs, which we heard sung by those who shouted while we groaned and lamented. They sang of their

history, which was the history of our degradation. They recited their triumphs, which contained the records of our humiliation. To our great misfortune, we learned their prejudices and their passions and thought we had their aspirations and power (Blyden 1967:77).

Chidzero is singing the song of Black degradation and oppression. He is singing of the Whites' triumph over the Blacks. It then becomes a question of to write or not to write. For Chidzero, it would have been better if he had not written, than to write and praise the Black people's oppressors and exhort them to be pacific.

5.1.2.2 Patrick Chakaipa

Chakaipa, like Chidzero may get applause for having taught moral values and racial harmony just like Chidzero did. While what was taught is proper, Chakaipa failed on several aspects.

Chakaipa seems to highlight racial harmony as that which will help the nation to move forward. This is shown by the assistance rendered to Tsitsi by a White man, and also the help extended to the now blind Matamba. The problem with what Chakaipa has written down in *Garandichauya* and other novels is that he fails to realise that Blacks may have been prepared to help stranded strangers like Tsitsi as proof of good neighbourliness. He does not realise, or maybe ignores the fact that Blacks were economically disadvantaged, so even if they may have wanted to help, they could not because they had nothing to help with. The young men in the lorry wanted to make an extra earning and the man of Malawian origin maybe had a one bed-roomed hut, so he naturally would have had problems in providing a spare room for Tsitsi. He may also have not had enough blankets to share between the two beds, his, and Tsitsi's even if he was to take Tsitsi in and avoid sharing the same bed with her. The way Chakaipa portrays the Malawian man is a result of the conditioning of the politics of his day. Ngugi aptly sums up what Chakaipa writes when he observes that:

The class in power, for instance, controls not only the productive forces of the community – what is produced, how it is produced and how it is shared out – but cultural development as well (Ngugi 1981:71).

Another area where Chakaipa fails is when he portrays Tsitsi as the father of the prodigal son. While it may be considered morally acceptable to some people to forgive people/husbands who behave like Matamba, the author seems to take the concept of

forgiveness too far. Forgiveness does not necessarily mean that one has to put up again with a person who has been abusive to him/her. From a feminist perspective, the portrayal of Tsitsi and her accepting Matamba back is not only a sign of forgiveness. It is also a sign of subjecting women to submissive roles, which are not necessary. Tsitsi is further exposed to abuse because she at the end has not only to stay with Matamba as her husband, but also has to look after him since he is now blind. This is abusive because Matamba was not born blind, and it is not like Matamba is going back to Tsitsi because he loves her but because he wants someone to look after him. He invited the blindness upon himself through his misadventures with Muchaneta.

Chakaipa has also failed to teach men. Men can always afford to abuse their women in the knowledge that they will always be forgiven. While Ferguson says:

... the submissive wife ideally is willing to be subordinate to her husband... (1977:34).

In this statement, Ferguson hints that the women become submissive reluctantly. What it therefore may mean is that the author (Chakaipa) has failed to address the plight of women because even Christianity itself does not encourage anyone to be abusive, neither does it want anyone to be abused; that is why God intervened on behalf of the people of Israel in Egypt.

Some may want to argue that what may have been sound moral advice in the 1960s may no longer be viewed as such by some of today's people. This seemingly valid argument will be shot down by the expectations and stipulations of the Universal Declaration of Human Rights (1948) Article 1 which reads:

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Chakaipa, in the novel *Garandichauya* is not promoting the dignity of women here. By being burdened with the likes of Matamba, the reader sees that Tsitsi's rights are being trampled upon.

It is not only the Universal Declaration of Human Rights, which is against abuses. Even The Bible itself is against abuse. Genesis 1:27 says:

So God created man in his own image, in the image of God he created him; male and female he created them.

What is being implied by this verse, despite its seeming bias towards men through the use of the nominative case *him* and the word *man*, both of which are only historical aspects used to refer to all humankind (male and female) is that no one has the right to treat any other image of God as a lesser image. Chakaipa has failed to realise this, when he, through Tsitsi teaches Shona women in particular, and others in general, to be submissive.

Dzasukwa Mwana-asina-hembe is another of Chakaipa's novels, which though it had moral successes really failed to address the causes of the moral and spiritual depravity of people like Kufahakurambwi and Mhofu as well as Mai Mavis. Matthew 5:3 says, "Blessed are the poor in spirit, for theirs is the kingdom of heaven", while Luke's gospel reads, "Blessed are you poor, for yours is the Kingdom of God" (Luke 6:20). By condemning the above three (i.e. Kufahakurambwi, Mhofu and Mai Mavis) the author has used the Matthean approach. The issue of the pie in the sky, which has been condemned by a lot of biblical scholars, especially those on liberation theology, among them, Banana (1990) is raised. The type of theology that is being preached by westerners has led to the dispossession of the Blacks by the Whites in Rhodesia. It would have been important for Chakaipa to realise that Kufahakurambwi and his co-condemned were materially poor. They lost all morality because their material depravity was not being addressed. Their plight is better understood from the point of view of economic disempowerment. Chakaipa should at least have raised awareness in his readers, or some of them, on this very important issue, that the little money that these people got was not even enough for home-brewed beer.

Rudo Ibofu becomes a failure in that it seems to be abandoning the syncretic element of the Roman Catholic Church. Instead of highlighting that side, it takes an absolute stance where the author is implying that Christianity is the absolute way to ultimate and spiritual reality. The author is also implying that diviners/traditional healers are not to be relied on. This is not very practical, and the coming into being of ZINATHA

(Zimbabwe National Traditional Healers Association) in 1980, fourteen years after the publication of the novel *Rudo Ibofu*, shows that the author has failed to convince people (readers) that *n'angas* (traditional healers) are not to be relied on. It is interesting to even note that ZINATHA's president Gordon Chavhunduka is an active member of the Anglican Church.

The case of Tanganeropa in *Pfumo Reropa* is also an interesting one. While on the surface it seems to indicate to success, a more critical evaluation of Tanganeropa's polygamy seems to reveal that he got into a polygamous union out of necessity, as did the biblical Jacob. This is not the case with Tanganeropa despite Chakaipa's attempt to make it appear so. Tanganeropa really loved Godobo's daughter and the fact that he loved her only helped to strengthen his resolve to escape with her. The author has made this very clear when he shows Tanganeropa saying to Godobo's daughter:

Aiwa hapana chandingataure nemi asi dai muri mumwe musikana ndaidai ndataura zviru kumwoyo kwangu (Chakaipa 1961:91).

(No, there is nothing that I can say to you, but if you were another ordinary girl, I would have said what my heart desires).

In these words, Tanganeropa is declaring his love for Godobo's unnamed daughter. He did not get married to her to escape captivity but because he loved her. In writing the story of Tanganeropa getting married to a second woman whom he loves, the novelist is forgetting or deliberately ignoring the fact that Tanganeropa is to be a leader. Even though he is not going to be a Christian leader, the author, who is preaching, should have highlighted that a leader is not supposed to be polygamous if he is to be a good ruler. This is clearly brought out in the Deutero-Pauline letter of I Timothy where it is said:

Here is a trustworthy; saying; if anyone sets his heart on being an overseer, he desires a noble task. Now the overseer must be above reproach, the husband of but one wife, temperate, self-controlled, respectable, hospitable and able to teach...(I Timothy 3:1-2).

Tanganeropa who knew that he was destined to be king may have been gentle, above reproach, respectable, able to teach and hospitable, but he did not have one wife!

Chakaipa seems to have erred here.

5.1.2.3 Thompson Kumbirai Tsodzo

The novelist Tsodzo has succeeded in highlighting the plight of Blacks in colonial Rhodesia, and also the shortcomings of some of Zimbabwe's government officials. In all this he has justified what Ngugi says:

Hence literature has given us more and sharper insights into the moving spirit of an era than all the historical and political documents treating the same moments in a society's development. The novel in particular, especially in its critical realist tradition, is important in that respect: it pulls apart and it puts together; it is both analytic and synthetic (Ngugi 1981:72).

Tsodzo has been analytical and has synthesised the reality of the life of urban Blacks in colonial Rhodesia and also on the behaviour of some leaders in post-independent countries. He has focused on the developments taking place, not only in Rhodesia, but also in Zimbabwe. While Tsodzo may have had some measures of success, he failed in communicating with some other people, especially the bulk of the population.

When people write, they write to be understood and appreciated. They also write to communicate. Entertainment for some is mainly secondary. Very few people would understand the underlying political undertones in all of Tsodzo's novels. This is a snag. It becomes difficult therefore for people to appreciate the thrust of a person's novel.

What may have created a problem especially for the novel *Pafunge* may be the fact that Tsodzo was the only other university graduate, besides Chidzero, who wrote a novel. His novel may have best been understood by fellow university graduates, but then, in the 1970s it was not the norm, and it still remains so, for some university graduates to read Shona novels, poems and plays. They prefer something foreign and written in English. If the university graduates, and those of a like mind, were his target then he missed the mark.

Again in the novel *Mudhuri Murefurefu*, Tsodzo appears to have failed to address the real target – the senior government officials. Most, if not all senior government officials do not read only Shona novels but also literature in other languages.

Overall, even though *Pafunge* and *Mudhuri Murefurefu* may have been influenced by the following words:

Whoever says that he is in the light, yet hates his brother, and is in the darkness to this very hour. Whoever loves his brother lives in the light, and so there is nothing in him that will cause someone else to sin. But whoever hates his brother is in the darkness; he walks in it and does not know where he is going because the darkness has made him blind (I John 2:9-11).

These words may promote race and human relations, but the above words have not been taken heed of, therefore the novelist has failed. It has to be realised that as late as these times (the 2000s) the race relations in Zimbabwe do not seem to have mended but appear in fact to have taken a nosedive. Even the Black politicians have remained aloof from the general populace and have only remembered them when election time is near. This is an indication of failure on the part of Tsodzo.

5.1.2.4 Ignatius M Zvarevashe

The novelist has also had his own fair share of failures. In the novel *Kurauone* (1976) he has preached on the evils of polygamy but the reality on the ground is that people have become more polygamous than before. Family members still continue to murder one another even when there is no polygamy. Fratricide and patricide have occurred in monogamous unions. Even when we look at the issue of adultery as the reader finds in the novel *Museve Wade Nyama*, more and more young men and women are staying together as couples without parental and Church blessings. This is a sure sign that the Christian gospel has not managed to reach all people. It is also very interesting to note that even some young men and women who profess to be Christians are also living as husband and wife when they are not formerly married, and in some cases when they are not even married. Most people in Zimbabwe have witnessed cases where already pregnant and expectant mothers have had their marriages blessed. If strict Christian procedures are to be followed these people are not supposed to be blessed because they will be living in sin. What this all points at is that the Church in general, and

Zvarevashe in particular have failed in ensuring that all unmarried couples do not live as husband and wife.

The novel *Gwararenhamo* (1991) has also failed in ensuring that politicians become committed Christians. For most politicians, Christianity is only a means to an end, and not an end in itself. They are not committed. The author tries to preach to politicians through Munongwa, but he does not seem to have been successful. It is not only on politicians where we see the author having shortcomings. People today no longer take care of the needy and more and more people are laughing at those who are materially deprived. All these are indicators that the author, though successful in preaching, has also had some failures in some instances. From a social perspective, the author seems to be confirming what is found in Psalms 32:10-11 that reads:

The wicked will have to suffer, but those who trust in the Lord, are protected by his constant love. You that are righteous, be glad and rejoice because of what the Lord has done. You that obey him, shout for joy!

There is here the danger of people (readers) misinterpreting Zvarevashe's message. People like Munongwa (*Gwararenhamo*), Makiwa and Bhiyuti as well as Chizuva, who are all victims of the racial system in colonial Rhodesia may be seen as suffering because of their wickedness when in actual fact they are all victims of the economic scenario of their day. What is wicked is not them, but the system that turned them into prostitutes and destitutes.

5.1.2.5 Charles Makari

The novel *Sarura Wako* (1971) is not only about the values of Western/Christian education. It is also a moral teaching on the importance of true love and forgiveness. The novelist makes it sound as if the only thing that can be labelled true love is Christian and Western. Besides love, the novelist also emphasises the importance of forgiveness and being honest. Mujere is shown forgiving his cousin Mharadze. VaChipuvira and Godobori are exposed as dishonest people. Although people (readers) are supposed to learn from the likes of these, the reality on the ground has shown that if anything, people are becoming less and less honest. The so-called true love given by Makari in the novel *Sarura Wako* seems to be only that which exists in people's minds.

We still have people who are as cunning and as dishonest as VaChipuvira, and Godobori. People are still not prepared to help those in need because they are not morally bound to do so. They help because they are expecting a favour in return. A good example of this is Masendeke. More and more people are realising that those seemingly saint-like beings or God-sent angels are but human beings who are only fulfilling the Shona proverb, *Kuda chemungozva kubata mwana* (To get a nursing mother's attention/a present from her, give attention to her child). This proverb literary means that if one wants to get someone's attention, or receive favours later on, he/she should be seen to be concerned about the welfare and happiness of the other part. This is what most of today's people do. This even includes those who are called Christians, and also some who call themselves Christians.

When the novel *Zvaida Kushinga* is analysed, especially when it was first published in 1985, the author may be applauded for having made the move to teach on the values of reconciliation and forgiveness. It is however something pitiful if we are to look critically at the events surrounding the political atmosphere in Zimbabwe, between 1982 and 1987. While reconciliation was being preached officially, the situation in the Midlands and Matabeleland provinces was not something to smile about. Blacks had turned against one another. It was not until December 1987 that the senseless killings came to an end. It would then appear that the author failed despite the fact that he made the attempt.

It is not only the Shona-Ndebele (ZANU-PF–PF-ZAPU) clashes of post-independence Zimbabwe, which quickly come to mind. Even people who are neighbours have failed to forgive one another despite the fact that they are the same ones who proclaim that the lamb and the lion shall lie down together. This is quite contrary to what is found in Isaiah 11:6-7b. They fail to understand that what is in the Bible and in *Zvaida Kushinga* are things that have to be applied in today's life and not to be experienced in the life after death. Musengezi should also have realised that the same God who justifies the use of liberating violence also expects people to come together in times of joy and sorrow. These Whites should not only have preached about the evils prevailing in Rhodesia and encouraging youngsters to go to war. They should have joined forces with the Blacks in the fight against exploitation and injustice.

5.1.2.6 Habakkuk Gonzo Musengezi

Musengezi's *Zvairwadza Vasara* (1984) together with novels like Hebert Chimhundu's *Chakwasha* (1990) would arguably qualify to be reliable historical sources especially on Zimbabwe's war of liberation. It may of course be assumed that by using the Bible, Musengezi has in a way succeeded in showing that from a Christian point of view, war can be justifiable if it is being fought to remove injustice and other indignities, which other human beings are made to suffer.

While Musengezi makes it appear as it is in most pages of the book, that some Whites, specifically missionaries supported the liberation war, or saw it as justifiable, that is where it ends – they remained supporters and sympathisers and not fighters. The idea of all races being equal and being part of the human race fails because we are not shown any Whites undergoing military training to help Blacks fight the injustices that were being perpetrated against them.

5.1.2.7 Ngugi wa Thiong'o

It may sound unfair and unjust to pass judgement on Ngugi's *Tsanga Yembeu (A Grain of Wheat)*(1987). The novel was not written for the readers of Shona but was primarily for the Kenyans. They would have understood Kihika better and would possibly have understood Mugo and may have had greater sympathy for him.

Kihika saw himself as the Messiah and Ngugi himself portrays him as such. He is like most of those who sacrificed their lives for the liberation of this country and under normal circumstances he would not have wanted anyone, friend or foe, to be deprived of his right to life just because he had sided with the enemy. Christ had taught people to give the other cheek. Jesus, speaking in the Sermon on the Mount said:

You have heard that it was said, "An eye for an eye and a tooth for a tooth". But I say to you, do not resist one who is evil. But if anyone strikes you on the right cheek, turn to him the other also... (Matthew 5:38-39).

Jesus was here teaching on the importance not of being foolish, but of the ability to forgive. He was not encouraging his disciples and followers to be passive in the face of grave danger. Ngugi fails on this ticket – the ticket of forgiveness.

Although the people of Thabai in particular, and Kenya in general, had been robbed by the death of their hero Kihika, it is quite unlikely that if Kihika himself had been alive he would have wanted the capital punishment to be meted out on people like Mugo. This is in fact supported by the assumption that Kihika, as a trained fighter could have fought back, and maybe overcome Mugo. Interestingly he did not do so. That is just like Jesus Christ who did not resist those who came to arrest him, later tried and also crucified him. Kihika would have wanted some people like Mugo to be forgiven. Even Kihika's sister Mumbi, did not want Mugo to be killed. With his great influence as a writer, Ngugi should have taken this opportunity to teach on the importance of forgiveness and reconciliation. After all Mugo was already psychologically tortured by what he had done. It was really worthless to punish him in this way.

While the novelists whose works have been analysed above have had a measure of success, they have also shown some failures. Among the notable failures is the fact that not all people read the Shona novels. Besides that, very few would read and understand some of the complex issues that would be raised in these novels. What also makes their failure even more glaring is the fulfilment of Fox's words. They do not fulfil "the proposition that each generation must rewrite history." (Fox 1960: Foreword).

It is also interesting to note that the bulk of the novels studied here were published before independence. The problem with these novels is that while they may have raised issues, which were religiously, morally and politically relevant, very few people read books, and still read them today. This was further worsened by the fact that very few Whites read Shona and today even fewer do so. These were also supposed to benefit from the messages of Chidzero and Chakaipa. Those few who could read Shona did not have that depth of analysis and understanding which would have helped them in understanding the plight of Blacks if they cared. Those who would have detected the so-called subversive elements in the novels chose to have them removed instead of having these issues addressed.

Of those few Blacks who could read and understand, the instruction of the classroom practitioner was to focus on nothing political but on themes like the denigration of Blacks and elevation of Whites, characterization and the moral of the story in as far as

it related to the African, not to the whole society. The teachers themselves may also have been trained to avoid any political issues in their teaching. This means that even if they detected any statement, which they may have deemed political, they were not supposed to raise it. To raise it may have been an invitation to the wrath of the law.

It is important to note that politicians are not lovers of literature. This is generally true even for the post-independence novel where the politicians are shown as heroes in some instances and villains in others. If ever they pontificate on a novel, or any other publication it is because they will be reading a speech prepared for them.

Another thing, which really shows that the novelists have not succeeded, especially in as far as teaching on human relations is concerned is the fact that things have not really changed. The politicians seem to have failed to realise that all people are made in the image of God. Even the readers themselves (not all) have failed to realise that the different shades (colours) are only shades, which result from the type and angles from which Yahweh took these pictures.

The other indicator of failure on the part of these novelists is the fact that after all has been said and done, what still remains standing out is the fact that we do not have a reading culture in this country. Even if there are those few who do enjoy reading, a fraction of these few people barely has analytical skills. This makes it very possible that the messages of these writers will not successfully get home. If the messages do get home, they may be misinterpreted. Misinterpretation by the readers or lack of understanding, which will eventually lead to no response, then fulfils Armah's words:

Spring water flowing to the desert, where you flow there is no regeneration. The desert takes. The desert knows no giving. To the giving water of your flowing it is not in the nature of the desert to return anything but destruction. Spring water flowing to the future, your future is extinction (Armah 1979:xi).

Lack of positive responses to these writings and other related ones becomes like spring water flowing into the desert. This water goes to waste. If then the writers had been successful, Zimbabweans would be today living in the best of times but this is not the case. In this case, Chidzero, Chakaipa and Zvarevashe exhibit the greatest failure. It is

these who propagate the Christian doctrine as a way of life. By doing so the three novelists fit in well with Fanon's assertion that:

The church in the colonies is the White people's church, the foreigner's church. She does not call the natives to God's ways but to the ways of the White man, of the master, of the oppressor. And as we know, in this matter, many are called but few chosen (Fanon 1967:32).

Indeed these three are among the few who have been chosen. They support the taking away of the Blacks' land and freedom. They seem to suggest that Blacks have to submit to the White man's rule, as Chidzero seems to propagate. The same writers seem to be saying that the Christian God is the one worshipped by the Shona before the arrival of the White man and his religion. It is clear from Fanon's argument that to follow the White man's ways is not to follow God. Chakaipa also blames the Black people for failing to help one another instead of addressing the system that has impoverished Blacks.

5.1.3 Conclusion

It is quite difficult to really bring up what may be called failure or success in novels. It could be that the critic may have failed to understand the writer(s) and because of this may consider one a failure. The same is true when the reader looks at success. In Shona there is a proverb, *Asunya arwa* (Whoever has made a scratch, has put up a fight/an effort). This proverb means that whoever would have made a little effort is better than one who has made no effort at all. These writers have succeeded in making some moves by putting their ideas and expectations on paper. While they may have in some instances been judged as successes, and in others as failures, it has to be realised that overallly they have been successful. Their success does not have to be measured in terms of how many people got converted to their line of thinking. No! It is and has to be measured in terms of having made the effort to write and only that, but also the fact that we have got to this extent of measuring and assessing whether these novels and their messages have been a success or not. The success of these novelists therefore lies in the fact that it is no mean achievement to have a book brought up and be analysed. That, in itself, besides all the shortcomings that have been raised are accepted and/rejected is the greatest success of any novelist. They have succeeded.

CHAPTER SIX

GENERAL CONCLUSION

6.0 Summary

This chapter marks the closing stage of this study. It is hoped that the findings in the foregoing chapters will help enrich the understanding and further appreciation of the Shona novel. It can obviously not be referred to as a break-through in the study of the Shona novel: this has already been achieved by such greats as G.P Kahari (*Aspects of the Shona Novel*: 1986; *The Rise of the Shona Novel*: 1990; *The Moral Vision of Patrick Chakaipa*: 1997; and *The Novels of Patrick Chakaipa*: 1975); E.M.Chiwome (*A Social History of the Shona Novel*: 1996) and A.J.C.Pongweni (*Figurative Language in Shona Discourse*: 1990) and other scholars on Shona prose. This study has tried to show that The Bible has been used as a source by the novelists whose works have been used in this study. This study is only a humble contribution. It is submitted as a possible angle from which the Shona novel can be analysed.

This study is not a claim or an assertion of how best the Shona novel can be studied. It is from this perspective that the following findings are given. In an attempt to make a meaningful contribution the researcher has tried to look at the Shona novel from a source, redaction and historical criticism point of view with of course source and redaction criticism being the main pillars of the research. The socialist and feminist perspectives have also been used in this study. The research has heavily relied on the Bible in its analysis of the forms and as the source of most teachings and ethical sayings found in the novels. After the identification of the sources and forms, the research has gone on to show how these biblical forms have been redacted to fit in with the author's (authors') intentions.

This research has endeavoured to highlight that the Shona novel is a product of the society where it is found which is influenced by The Bible. It focuses on a world, which is common to both the reader and the writer, although the writer, taking advantage of his elevated position, may use his/her writings to manipulate the readers. This is clearly shown by the contents of the above writers' interests and inclinations, which are heavily influenced by the Bible. Chakaipa, Chidzero, Makari, Musengezi,

Tsodzo and Zvarevashe have used The Bible as the backbone of their creative pieces. The use of The Bible by these writers is similar to that in the extra-territorial novel *Tsanga yeMbeu (A Grain of Wheat)* by Ngugi wa Thiong'o. They have both used the Bible but for different reasons. Some have used it simply to preach as Zvarevashe has done in *Museve Wade Nyama* (1983) and *Kurauone* (1976). Chakaipa has also used the Bible to preach although in some instances in the book *Garandichauya* (1963) he has used the parable of the Good Samaritan (Luke 10:25-37) to promote racial superiority. The Whites are elevated to the position of good and caring citizens who can risk life and limb for the benefit of others, but not Blacks. Chidzero has used The Bible to preach a pacifying message to Blacks so that they won't end up rising against or questioning the dominance of the Whites over the Blacks. Tsodzo has used The Bible to parody the race relations in pre-independence Zimbabwe and also those between the politicians and majority of the people in post-independence Zimbabwe. Through this parody he has shown that neo-colonialism does not only manifest itself in the creation of fronts by the former colonialist country and companies but also through the use of the former colonialist's language by Black politicians. Makari and Musengezi have used The Bible to justify the war of liberation and also to preach on reconciliation and racial harmony. Ngugi's *Tsanga yeMbeu* has added a pan-Africanist flavour to the research by bringing out the meaning of Christianity to the nationalist and fighter for freedom today. In all the above cases it is quite clear that the Bible has permeated the thoughts of all the above novelists whether they are practising Christians or not.

It is clear from the foregoing study that the Shona novel is a product of the colonial and to a limited extent of the postcolonial periods. Webb (1980) confirms this when he observes that few would doubt that the relationship between literature and society is a close and meaningful one. Equally it is apparent that literary forms are never solely literary forms. Literature according to Webb has to reflect life and the failure to reflect that life is the failure of the novelist. This same idea is supported by Lukacs who has pointed out that:

The genuine categories of literary forms are not simply literary in essence. They are *forms of life* especially adapted to the articulation of great alternatives in a practical and effective manner and to the exposition of maximal inner potentialities of forces and counter-forces (Lukacs 1970:21).

It is therefore realised that because; “Each work of art arises out of the particular alternatives of its time” (Webb 1980:24) it has become clear to the researcher, and may be to others, that the approach to the Shona novel in particular, and literature in general has to be done more carefully. They have to approach it with an open mind. Analysis of the Shona novel does not only have to be based on theme, plot, characters and language usage. This approach does not have to be abandoned. It is and will always remain handy when we look at the study of literature in the formative stages. In fact, it forms the formative stages in literary appreciation and analysis. This approach has proved useful and it has highlighted the social and anthropological value of the Shona novel and yet it has been complemented by the geographical and historical definition of time and place as well as class.

Because there is this need to appreciate the Shona novel on a class basis, the words of Peter Nazareth quoted by Gugelberger (1985: 1) become very useful. Nazareth in Gugelberger says:

To belong to the Third World is therefore to accept an identity, an identity with the wretched of the earth, spoken of by Frantz Fanon, to determine to end all exploitation and oppression.

What Nazareth says is very true of the Shona novelist, and especially to be one with a biblical inclination it even becomes truer or in the least one has to some extent be influenced by it. To be a Shona and also Black/African novelist in such circumstances is to get an identity and this identity has in a way shown that novelists are class-based. In this case there are two sides. There is the side made up of Chakaipa, Makari, Musengezi, Tsodzo and Zvarevashe, and also the other one, which is a one-man side, made up of Chidzero. The first side stands for and by the downtrodden Blacks. Chidzero stands alone as a lone voice, and appears to be in defence of the Whites. He does not condemn the system that has turned Blacks into beggars and squatters in their homeland and yet The Bible says:

Don't hesitate to rescue someone who is about to be executed unjustly. You may say that it is none of your business, but God knows and judges your motives. He keeps watch on you; he knows. And he will reward you according to what you do (Proverbs 24: 11-12).

To evade detection by the prowling hand of the White editors and censors at the Literature Bureau, Chidzero could have used language with both a surface and underlying meaning as Tsodzo did in *Pafunge*.

Tsodzo has even gone further than the rest in his group. He has not only castigated the oppression of Blacks and their being robbed of their dignity by being turned into loafers, prostitutes, thieves and muggers in *Pafunge* (1972), but has also attacked the ruling Black elite in independent Zimbabwe in his novel *Mudhuri Murefurefu* (1993).

This research has also found out that each writer is a product of his/her time and his/her environment. It is either one supports that *status quo* or goes against it. Chakaipa and Zvarevashe wrote to preach and highlight the importance of being close to God and following his teachings as given in the Christian teachings. To Zvarevashe, Christianity replaces every other religion and way of life. African traditional religion and specifically Shona religion and its great prophets like Chaminuka (as is generally assumed although this is a political creation) are to be replaced. They, in his eyes, were forerunners of the Christian religion, just like John the Baptist was a forerunner of Jesus. Now that Christianity is there, the Shona and other Africans do not have to rely on the religion of their forefathers. This is made very clear in the novel *Gwararenhamo* (1991). To Chakaipa and Zvarevashe, there is no morality outside doing what God expects man and woman to do. Anyone who does something wrong gets penalised. In Chakaipa's novels the reader is shown the likes of Ndyire (*Pfumo Reropa*: 1961) and Muchaneta (*Garandichauya*: 1963) dying as a result of their misdeeds. They coveted, murdered, stole and committed adultery. At the end their harvest was death. The author is not saying that those who do well do not die. He is only saying that those who indulge in evil will die in the prime of their lives or die painfully as happened to Muchaneta. The same point is also echoed in Zvarevashe's novels *Museve Wade Nyam* (1983) [Mazvikokota and Chijaka die] and *Gwararenhamo* (1991) [Bhiyuti and Makiwa die]. These two writers, who are all men of the cloth in the Roman Catholic Church, have confirmed that they will preach by all means possible. By highlighting these deaths they seem to be saying to the reader(s) that those who died perished because they had no knowledge and reverence for the Lord. They thus confirm what is found in the book of Proverbs where it is said:

To be wise you must first have reverence for the Lord. If you know the Holy One, you have understanding. Wisdom will add years to your life. You are the one who will profit if you have wisdom, and if you reject it, you are the one who will suffer (Proverbs 9:10-12).

What these two novelists are ignoring is that those who perished suffered because of the hostile environment that they were living in – an environment created by the same people, or the kith and kin of those who came preaching the gospel and the Christian faith.

Zvarevashe seems to hasten to add that it is never too late to confess as happened with Gwararenhamo who confessed his sins and was sentenced to life imprisonment instead of being hanged. To Chakaipa and Zvarevashe Christian ethics are the foundation of a good and beautiful life as well as longevity and prosperity.

Another interesting aspect of this research is that it has shown that while Tsodzo and Musengezi do agree on the use of The Bible they all use it for different purposes. Obviously the reasons for their use of The Bible are made different by the circumstances they find themselves writing in. Musengezi is writing after independence and he can write whatever he wants without fear of being visited and interrogated by state security agents who are euphemistically referred to as men in dark glasses or have his book not published. He uses The Bible to justify the war of liberation. To Musengezi, it is godly to fight for one's independence. Musengezi's novel also has a multi-racial flavour. It shows Blacks and Whites working together to overthrow the racial system that was exploiting Blacks. Musengezi, in his novel, makes reference to Moses and the Israelites' experiences. By making such references to the Israelites, Moses and the Exodus experience, Musengezi seems to be suggesting that redeeming violence is justifiable because it is meant to remove the violence that is being perpetrated against Blacks by the minority White settler regime. It is a historical fact that White priests supported the war of liberation. By giving the White priests supporting the liberation struggle Musengezi is underscoring the value of racial harmony and highlighting it.

While Musengezi seems to have highlighted racial harmony and its value in getting rid of oppression and exploitation of the disadvantaged majority Tsodzo, on the other hand, has used the Bible to highlight the division of the whole country into two nations

in colonial Rhodesia that of Blacks and Whites. There are native areas (now communal lands) and mission stations. In urban areas there are *townships* (high density suburbs) and *yards* (low density suburbs). The Whites are the bosses and the Blacks are the labourers. The Whites have and the Blacks have not. The issue of two beers and two kingdoms in *Pafunge* (1972) has clearly highlighted this dichotomy. Although Zimbabwe is now independent the author, in the novel *Mudhuri Murefurefu*, is also advising the ruling class against the use of language, which will divide people into two nations again. The two nations will then be that of the politically powerful and rich, and that of the ruled and impoverished.

Makari in *Zvaida Kushinga* has also used The Bible for political reasons. It however has to be noted that these are not entirely the same with the ones for Tsodzo and Musengezi. There is however a slight overlap with Musengezi, on the need for liberation and Moses Mberikwazvo's being like The Biblical Moses who led his people to freedom. That is where the similarity ends. He is using The Bible to preach the value of reconciliation among the former warring parties. Whether he has been successful or not is another issue. Makari admitted in an interview at ZESA Training Centre in Harare that the environment he worked in when he taught in mission schools during the 1970s and 1980s influenced him. He has also acknowledged that he saw the war of liberation as an Exodus event for Blacks.

Chidzero seems to have taken a side that is entirely different from that taken by his fellow novelists. He appears to have remained a faithful adopted son of the Egyptians unlike Moses who later turned against them. He seems to be for racial harmony and yet he seems to emphasise the importance of Whites over Blacks. He goes way beyond Chakaipa, who praises the White man in *Garandichauya* (1963), when he helped Tsitsi, by showing Whites as better beings and as more sympathetic as well as very forgiving to Blacks. Chidzero shows Blacks as lesser beings especially when the reader looks at the likes of Tikana and Matigimu. Blacks like Samere and *vasekuru* are more levelheaded, Samere, because of the White man's education, and *vasekuru* maybe because he realises the futility of fighting the White man without any superior means. As already highlighted in the case of Chidzero this book seems to be more a product of patronage than one of literary zeal. The author is giving thanks to the Whites who have helped him through his education. He also seems to be telling his fellow Blacks that it

pays to be submissive to the Whites. Later on in his life, Chidzero sealed his being grateful to the Whites and highlighting racial harmony by getting married to a French-Canadian woman.

In this study, it has also been observed, that there are two novelists who have justified the use of violence. These are Makari and Musengezi. They have justified the use of violence against the violence perpetrated against the violated, traumatised and brutalised Blacks so that they can regain their lost dignity. Again the reader sees a parallel between these two and what is found in the biblical story of Exodus. The issue of these two novelists does not have to be misconstrued to mean that the two are themselves violent. They only seem to be highlighting the reality that violence at times is needed to overcome violence. The violence brought to the fore in these two novels is liberating violence. The same is true of Ngugi, who through *Kihika* justifies liberating violence. In the case of Makari there is Moses and Gabarinocheka among others (*Zvaida Kushinga*: 1992) and in that of Musengezi (*Zvairwadza Vasara*: 1984) there are Speed and Gabarinocheka. All these people gave their lives for the freedom and dignity of their country folk. By justifying the use of violence these novelists are saying that violence is acceptable if it is counter-violence, if it is meant to build a violence-free future. God uses violence to counter that of the Egyptians, and their intransigence. He thus sets the Israelites free (Exodus 7:14–12:36). In this, the novelist is showing that Yahweh is the God of salvation, liberation and history. All political institutions are at his mercy.

This research has also tried, besides relying on form, source and historical criticism, to show that the post-independence Shona novelist has been a hesitant critic who writes without breaking cover. He does not clearly come out into the open on issues where s/he has seen the political leadership erring. Nkosi has very well captured this when he says:

... while independence has liberated enormous energies in terms of artistic production, it has also revealed unexpected hesitations and social ambivalence in writers who, by the nature of their educational and professional interest live too close to the social power of the new ruling class not to disclose certain social compulsions within their works that such a proximity engenders (Nkosi 1974: 47).

What Nkosi has said is relevant to the Shona novelist. It would be a farce and an injustice to believe and accept that since independence nothing has gone amiss which would require the writer as the conscience of society to comment upon. To sit and observe and remain quiet is a betrayal but the greatest betrayal is to write and lie. The researcher is in this case challenging the likes of Chidzero, Tsodzo, Makari and Chakaipa who have gone high up in the social and political ladder not to forget their social obligation as the eyes and ears of society. If need be they have to be and even remain that lone voice in the wilderness. They should not steer away now from issues which they may deem to be political and sensitive when earlier on this has been what compelled them to write.

It has also been observed in this research that these novels have also highlighted not only the use of The Bible and Christian theology but also how the Christian faith has harmed the Africans. In these novels it has come out clearly that the three-fold harm that has been perpetrated on Blacks by colonialism and neo-colonialism. There is the physical harm where the Blacks have been subjected to being hewers of wood and drawers of water as the reader sees in Samere and *vasekuru (Nzvengamutsvairo)* (Chidzero). This is also true in Chakaipa's novels *Garandichauya* and *Dzasukwa Mwana-asina-hembe*. In these novels, the two novelists have unwittingly worsened the plight of the Blacks. They have created an image of hero-worshipping the White man without helping the Black man realise why he/she is in this predicament.

The physical harm is accompanied by the mental/psychological harm where the reader sees the likes of Samere (*Nzvengamutsvairo*) being victims who believe that Blacks should co-exist with the Whites despite the fact of the harm that has been inflicted on Blacks by Whites. The irony of Chidzero's case is that while he proposes co-existence, the Whites were for enslaving the Blacks and not only disenfranchising them, but also dispossessing most of them of their land.

What the reader finds as true in Chidzero's novel, *Nzvengamutsvairo*, is also true of Chakaipa's two novels *Dzasukwa Mwana-asina-hembe* and *Garandichauya*. In the earlier novel, Mai Paurosi is shown praising the importance of working on Vhuka's farm – praising a system that has not only impoverished her, but one which has also dispossessed and enslaved her. In the latter novel Matamba is shown being taken care

of by a sympathetic white farmer by being employed as one who processed groundnuts. While Matamba is to be blamed for his immorality which led to his eyes being punctured thus rendering him sightless, the reality of the matter lies in the Western system that has taken husbands away from their wives and children, and has brought prostitutes into towns. Matamba is in reality a victim of Western culture, values, and Christianity.

The third and last harm that has been brought upon the Blacks by Western Christianity is the spiritual one as well as the rape, which Blacks have been subjected to. The Western/Christian religion has highlighted to the African the futility of relying on his religion. This is very well supported by for example Mberikwazvo's dilemma (*Zvaida Kushinga*). He does not know who to turn to his ancestral spirits or the Western/Christian god. This dilemma is also highlighted in novels such as *Rudo Ibofu* (Chakaipa) and *Museve Wade Nyama* (Zvarevashe). The Blacks have been made to believe that their religion is heathenism and is therefore evil.

It is recommended that readers read not only for entertainment, nor should they read seriously only when there is an examination looming on the horizon. Reading should become a culture. It is enriching and beneficial not only when novelists pass down morals and values, and reading also sharpens one's analytical skills either for academic purposes or just as a way of realising how far one can go exercising his/her mind.

The reader is also encouraged to read novels with a very open mind so that he/she can accommodate these publications, which are written with different thematic frames. It is not proper, as the researcher observed, for a reader to remark that a novel like *Zvaida Kushinga* or *Zvairwadza Vasara* is not a good one just because it deals with the war of liberation. To comment without appreciating the relevance of such novels in a people's history and why it was necessary that the war of liberation had to be fought is not only unfair but also ill advised. They should always realise that readers have a lot to learn from novels besides pupils being prepared for examinations. A person may for example be re-awakened to the value of the Christian God in his/her life as happened to Munongwa (alias Gwararenhamo). There may also develop an enquiring mind in some older readers. Enquiry is always healthy for any society.

At an academic level it is this researcher's humble submission that a lot still needs to be done in as far as source, redaction and historical criticism are concerned. It is recommended that other sources besides The Bible and other Christian literature be perused as possible sources of the Shona novel. Redactionism would naturally come as this will lead to the inquiry on how the said sources would have been adopted and adapted for use by the novelist.

This recommendation is also a challenge to the novelists. They should maintain their being the mirror of society. It does not pay for a writer to lose his/her reflective edge because he/she is benefiting from the new *sitz em leben* (the situation as it is). That is the betrayal of the cause of writing.

Aristotle says that people make wars so that they may live in peace. It is in the same vein that writers write so that their works become mirrors of the times. It is up to the people to look or not to look into these mirrors. It is hoped that by looking up into the mirror people will correct their appearance. They should have enough courage to hold up the mirror to society for ethical, moral and political reasons. If they have to continue digging deeper into The Bible for more inspiration then let it be so.

It is also recommended that while these novelists have used the Bible for different purposes, they should remain within their positions, or they should take one side in the struggle, either for the oppressors, or against. Novels like *Dzasukwa Mwana-Asina-hembe*, *Pafunge* and *Zvairwadza Vasara* are basically for the exploited and oppressed while those like *Nzvengamutsvairo*, *Garandichauya* and *Rudo Ibofu* are for the oppressors or those aligned to the oppressors. What makes the above scenario interesting is the fact that a writer like Chakaipa has works, which belong to both sides. Because of such a situation Chakaipa may be labelled a fence sitter. The same is also true of Zvarevashe's *Gwararenhamo*. These novelists have to take positions. They have to be for that brand of Christianity that is oppressive or that one which is liberating.

It should be noted that focus be on the influence of each of the following (individually) on the Shona and other African novels – the Pentateuch, Prophets and Wisdom Literature. Deutro-Canonical Books (Apocrypha), the Synoptic Gospels, the Johannean gospel and writings, the Pauline letters and Deutro-Pauline letters as well as the book of

Revelation (Apocalyspe) are also an important source. This area is a potentially fertile ground for one who may want to find more on some sources that may be behind some Shona writings, be they prose, poetry or drama.

It is also recommended that future researchers base their researches on form, source and redaction criticism, but relying only on each method of criticism and analysis. It is also recommended that research be based on the importance of the above three critical methods but without necessarily relying on The Bible but on other sources like historical text-books, songs, literatures in English and other accessible foreign languages as well as Shona philosophy and thought be carried out. It is recommended to future researchers to also focus on the extent to which The Bible through literature has been used not only as a way of entrenching colonialism and capitalism but also how it is being used as a tool of neo-colonialism.

Serious study of the Shona novel started around 1966 with the works of Krogg. This was later supplemented by Kahari's works which stretched from the 1970s up to the late 1990s. Besides, Kahari, Pongweni and Chiwome have added their weight behind the study of the novel. Each one of them has added a new dimension to the study of this interesting literature.

The overall picture is that some Shona novelists have used sources but each of them has used his source according to his wish. Some have used this source (The Bible) to teach and preach Christian ethics, others for political reasons. These novelists have made a significant contribution to the growth and development of the Shona novel. Their effort is to be applauded.

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