

**THEME OF DESPAIR IN CHARLES MUNGOSHI'S  
SHONA WORKS: A CRITICAL STUDY.**

by

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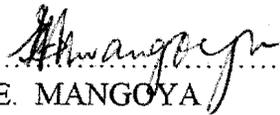
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**NOVEMBER 2000**

**DECLARATION**

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I declare that **THEME OF DESPAIR IN CHARLES MUNGOSHI'S SHONA WORKS: A CRITICAL STUDY** is my own work and that all the sources I have used or quoted have been indicated and acknowledged by means of complete references.

  
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## SUMMARY

The study makes an analysis of Charles Mungoshi's Shona works from a Modernist perspective. In this study, Modernist literature is shown as full of change and adventure that has seen characters failing to catch up with the speed at which their social lives are going. The change is continuous and has resulted in many characters continuously failing to cope, which in turn has resulted in continuous frustrations, here described as despair. The study also shows how the despair is being nurtured in the circumstances of crumbling social institutions which, in the past, had acted as the haven for devastated individuals. The crumbling social institutions are shown to be triggering the despair and the characters are given no room to recuperate. The study makes an analysis of what brings this despair and how in the end, particular individual characters fight to ward off the despair.

### Key Terms

Modernism, Despair, Solitude, Disharmony, Hate and pain, Social discord, Social deviation, Disillusionment, Character commotion, Mental devastation, Despondency, Denigration, Alienation, Mental depression.

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# **CHAPTER 1**

## **INTRODUCTION**

### **1.1 Area of Investigation**

This study is in the area of Shona Literature and the main focus is on Charles Mungoshi's Shona works. The study makes a critical study of the works to find out the source of conflict that is afflicting characters. The analysis is done through a Modernist theoretical framework. Modernist literature as it is described in 1.7.1, emphasises individualism and there is no ethos. The individual is alienated and hence the reason for the study's focus on the theme of despair. Martin (1984:208), says, "A theme is the abstract subject of a work, it's the central idea or ideas." In the present study, "theme" is understood to be the common idea or subject featuring prominently in a literary work. The study seeks to explore the theme of disappear in the Shona works by Mungoshi. The common subject running through the works is "despair". Despair is here understood as a situation when characters are shown fighting in their social problems but the fighting comes with frustrations and lost hope.

The study seeks to explore the nature and extent to which conflict affects characters. The research also seeks to make an assessment of how the traditional social institutions are coping in playing the role of keeping the society intact. It also explores the extent to which the institutions save the characters from despair in the modern day where people are now self-centred and there is an increase in individualistic approach to life. The study also focuses on the resultant impact of the despair on the portrayed characters, families and community. An assessment of the author's suggested "way forward" after destabilisation by despair is made. It also tries to find out how the characters who find themselves in

despair reorganise to pull themselves out of it. The way the characters thrive in the difficult circumstances is also examined.

Mungoshi's Shona works, which form the basis of this study are in two categories, that is novels and a play. The novels are *Makunun'unu Maodzamwoyo*, *Ndiko Kupindana Kwamazuva*, and *Kunyarara Hakusi Kutaura?* and the play is *Inongova Njakenjake*. Where relevant, reference will be made to his English literary works. These include short story books: *Coming of the Dry Season*, *Some kinds of wounds*, *Walking Still* and *One day Long Ago*; a poetry anthology, *The Milk Man Does Not Only Deliver Milk* and a novel entitled *Waiting for the Rain*.

## **1.2 Objectives**

The objectives of the study are:

1. to analyse Mungoshi's works using a Modernist theoretical framework.
2. to explore the theme of despair in Mungoshi's Shona works.
3. to show the causes and effects of despair on the individuals and how the traditional social institutions are now failing to cushion the individuals from despair.

## **1.3 Justification**

Many literature studies have looked at individual characters in Shona Literature as moving away from the traditional set-up in which everyone has to conform to the expected norms of the society. Characters are portrayed fighting against being alienated by their societies and they do win to certain extents. The present study tries to further the study by looking at the individual who has lost the fight and is in a state of despair. The majority of the studies on Mungoshi's works have focused on the process of the individual's alienation from the society and at attempts made to rehabilitate the alienated individuals. These are studies by scholars such as Mangoya (1990), Zimunya (1982), Wild (1988) and Zinyemba

(1986) as shall be elaborated below. Little has been done to look at what happens to the individual when rehabilitation fails, an area which the current study tries to address.

Work of art reflects on the lives of a people in a given cultural context. It is the Zimbabwean life situation that is reflected in Mungoshi's works. This research is relevant to the modern Zimbabwean society, in which the traditional communal approach to life has always been failing. It brings a new search for the individual who has found the society uninhabitable or who has been pushed out of the society as it redefines its social parameters. It assesses the despair that results when one is chucked out of the society and when one withdraws from it after failing to subscribe to its social demands. The research is of relevance to the literature studies in that it explores the turmoil that is going on in the lives of the Zimbabwean communities as reflected through works of art. It contributes to literary studies by exploring and exposing the Modernist trends as expressed in Zimbabwean literature.

The area of Shona literature studies are enriched as the research provides a contrastive dimension by focusing on the individual living outside the expected social parameters. This is opposed to the traditional norm in which the approach has always been to try and rehabilitate the individual back into the society. The research looks at man facing reality outside society as opposed to the traditional norm of studies where man is made to feel that the ideal is to be part of the society. The research is of relevance in that communal approach to life has now for some time, been failing and hence it seeks to find the whereabouts and state of the individual in a failing social system. Things such as wars, threats of war, banditry and terrorism and antagonism are also a manifestation of failure of the society to live in harmony at macro national levels. Prevalence of crime such as rape, murder and theft are also few of the manifestations of lost harmony at the micro levels of the societies, communities and families. An attempt is made through this research, to search for the feelings of that individual in crumbling systems as they are captured in Mungoshi's works of art. The diagnosis is that Mungoshi captures the modern day society in Zimbabwe.

#### **1.4 Research Methodology**

The research focuses on Charles Mungoshi's Shona works as the primary sources. These are the Shona novels and the play. Shona works by other writers like Choto, Hamutyinei and Matsikiti, focusing on contemporary Zimbabwe will be consulted for purposes of analysing Mungoshi's works within a perspective of other Shona works. Commentaries on Shona literature and specifically on Mungoshi's works, will be consulted to make the researcher have a deeper appreciation of the author's works. Reference will be made to other relevant materials on literature in general to enhance the researcher's understanding of trends in other literatures. This will help to bring supportive evidence in the analysis of Mungoshi's Shona works. This, the researcher believes, makes the research relevant not only to those interested in Shona literary studies, but also studies of literatures that are not strictly language specific.

On the author's thinking and feeling about his works, the researcher had to rely on the works of other people who have had a chance to interview him and have commented on both the author's views about his life and his works of art. These are works by scholars such as Wild (1988), Zimunya (1982) and Zinyemba (1986) which are indicated in the literature review below. The researcher feels justice was done to this aspect of research since a broader insight about the author was made available through these works.

Discussions on various aspects of the research were done with other scholars with special interest in literature. These included teachers and students at the University of Zimbabwe. The discussions were useful in so far as it gave the research a more focused dimension. Modernist literature emphasises individualism as is elaborated in 1. 7 below.

## 1.5 Literature Review

In his critique, *Zimbabwean Drama: A study of English and Shona Plays*, Zinyemba (1986) assesses Mungoshi's play *Inongova Njakenjake*. He sees man's life as full of hate. It is this hate which the present research views as part of the processes that bring man into despair. The critique is relevant to the present study in that it provides some background to characters' despair and this brings about a better understanding of the nature of despair suffered by the characters. The present study goes further to focus on the individual in this state of despair.

Like Zinyemba, Wild (1988) writing on Mungoshi's English poetry in her book *Patterns of Poetry in Zimbabwe*, sees Mungoshi as focusing mainly on human conflict in the society. She also inserts her interview with Mungoshi in which he admits to having had conflicts with his parents as a young man. The interview shows that Mungoshi sees his life background as having a great bearing on his works. With this background, the present research goes further to find out the condition of the character after the phase of conflict fighting. Like the two scholars above mentioned who focus on hate, Hancock (1985) in his B.A Honours dissertation, "*Cultural disintegration and the individual*" points out the element of hate in Mungoshi's English works. Although his dissertation focuses on English works, it gives insights on how the characters in Mungoshi's works generally find themselves in despair in the end. Also of interest in Hancock's work, is the aspect of culture, which the present study relates to the themes of despair as portrayed in the Shona works. The present research streamlines some of the cultural institutions and makes a deeper analysis of how they are contributing to the individual's despair.

Another relevant scholar who has focused on Mungoshi's works is Mangoya (1990) in his B.A Honours dissertation, "**The Shona Novel and the Theme of Family disintegration: A Comparative Study of Patrick Chakaipa and Charles Mungoshi's New World Novels**". According to Mangoya, literature has the task of bringing the society together. His focus is on the building of social harmony between individuals in society. The present

study shows how social harmony has failed and how characters are getting into the situations of despair. It also acknowledges social harmony failure and traces the impact of that failure on the individual.

Pongweni (1989) in *Figurative Language in Shona Discourse: A Study of the Analogical Imagination*, focuses on how writers of Shona literature use symbolism in their works. The described symbolism will be of importance in this research in showing how it marks the levels of despair in characters portrayed in Mungoshi's Shona works. Viewed in the same vein is Kahari's (1986) *Aspects of the Shona Novel*.

Also of interest is Zimunya's (1982) *Those years of drought and hunger*. It is an analysis of Mungoshi's English novel, *Waiting for the rain*. He sees the characters as having "culture drought and hunger." People are in the process of losing spiritual and religious gratification in the breaking up of cultural set-up. This shows that man is heading towards suffering. The present study finds the work relevant in that it analyses a situation in which man is struggling to rectify the cultural situation that is disturbing him. The present study then provides a contrastive aspect by seeking to see how man is now surviving, having fought and failed to preserve the culture. Since Zimunya's research shows man fighting to survive, it helps the present study to understand the man's situation later when he becomes hopeless and unable to fight but only to plunge into despair.

### **1.6 Background Information About Charles Mungoshi as a Writer**

Born in 1947 in the Manyene Communal areas of Chivhu District, Mungoshi is a gifted writer who has published a number of literary works in Shona and English. He has won many awards for his publications. In 1984 and in 1992 he won the Noma Award for Publishing in Africa. He also jointly won the Commonwealth award in 1988 with the Nigerian writer Festus Iyayi which he won again in 1998. Mungoshi has a writing history that runs over thirty-eight years. Although it is mostly the English works that have won

him awards, it would be interesting to see how the Shona works would fare were any awards on offer.

Mungoshi's first publication is a Shona Novel, *Makunun'unu Maodzamwoyo* (1970). His second publication is *Coming of the Dry Season* (1972), which is a collection of English short stories. Since then, he has published a number of works which have been named in 1.1.

Besides producing his own works of art, he has worked in various capacities in positions that promote literary production, which shows his interest in promoting and support of literary work. This shows his interest in this form of art. From 1969 to 1974 he worked as a clerk with the Text Books Sales, a firm of book sellers. He was an editor with the Literature Bureau from 1975 to 1981. Before the end of 1981 he was appointed Literary Director Editor with the Zimbabwe Publishing House (ZPH). He was soon to leave that post to become Writer in Residence at the University of Zimbabwe for the following two years. Presently he is a full-time writer.

According to Mangoya (1990:iii), Mungoshi says he reads a lot and he enjoys works by other authors such as Hemingway, Faulkner and Armah. This background information helps to give some insight about the author which in turn helps to build a better understanding and appreciation of the author's works.

### **1.7 Theoretical Framework of the Research**

Authors of literature try to capture the events that are taking place within the societies they live. Literature can be viewed as a reflection of life within a given social context. Literature, like life is also complex and many interpretations can be made about a piece of art hence the assertion that literature is allegorical. Allegorical art has hidden systems of meaning which the reader has to discover. Gray (1984:10) points out that an allegorical art suggests more than one meaning and interpretation. He goes on to say, "All

interpretation of literature, any way of understanding a work as containing meanings other than its literal surface is allegorical.” Literature tells more about man and the world in which he lives.

Since literature reflects on complex life, literary theories, therefore, seek to explore the literature deeper so as to come out with a better understanding and appreciation of the hidden aspects woven in it. Dutton as quoted in Taviringana (1992:67) defines literary theory as “the appreciation of literary texts.” So literary theory can be understood as some form of standardised approach to the study of literature.

A Literary theory can be said to be a scientific and systematic approach to the study of literature for better appreciation of its aesthetics as a work of art. It tries to explain literature by bringing principles of approach to the study. On the other hand literature can be viewed as a package of communicative aspects that need to be unlocked for better understanding of all that constitute that package. Sartre (1976:4) says, “The writer deals with meanings.” A piece of literary work is a bundle of communication signs put together and these have to be explored and interpreted from a particular perspective. The literary theory can be considered to be the framework in which the signs can be explored and interpreted. As a scientific framework, a literary theory seeks to interpret any world phenomena as portrayed in a literary work from a particular point of view. This has seen the birth of many literary theories as Borev (1981:10) says, “In the course of its (literature) development not only aesthetic views changed but also the range of questions it embraces, its subject and its purpose.” Rice and Waugh (1989:1) add to that when they say that this is due to the quantitative and qualitative works of art that are continuously being produced. As more and more literature is being produced, the societal understanding of the world aesthetic expectations and appreciation also continue to multiply and change.

Literary theory tries to provide an operative framework for consistency when scrounging through literature for aspects which the theory advocates for. The theory creates a

universal tool with which the literature can be judged. Every tool has got its function and has got biases and limits on the results it can bring about when put to use. As a result, these theoretical tools' concerns vary as they follow different traits in analysing the different modes of literature. Thus, the sociological approach according to Daiches (1981:350) views literature as a social institution whose aesthetics can be understood better if one understands the social setting of the literary work and the writer's response to it. Russian Formalism which started around 1917 sought to look at the literariness of the literature texts. It emphasises the writer's technical skill and his linguistic prowess in the creation of the literature. Psychoanalysis developed from Freud's studies of the human mind's operations which started around 1856. His emphasis was that most of the human mental activities are unconscious. It is this unconsciousness of the artist that determines what he writes. Feminism is a theory that focuses on women's struggle against oppression. It is a theoretical practice committed to the struggle against patriarchy and sexism (Moi 1987:204). The theory concerns itself with women's welfare. These and several other theories not mentioned here are attempts to study and understand literature in a consistent way. Different theories produce different understandings since they are different interpretations. Different theories have been used to interpret Shona literature but there has been no attempts to use the Modernist theory. This research uses Modernism to analyse Mungoshi's works. Studies that have been done on Mungoshi's works have focused on the building of social harmony through theories that promote it. No works have focused on failure of social harmony in the works, an aspect which the present study tries to address. Modernism has been found to be the best theory to analyse the aspect of despair in Mungoshi's works. The research is breaking new ground and broadening the field of literary studies by applying a theory which has not been used to analyse these works before.

### **1.7.1 Modernism**

Modernism is a literary movement that started towards the end of the 19<sup>th</sup> Century. The term is not confined to one art form. It encompasses all forms of creative art that include

poetry, drama, fiction, painting, music, architecture etc. Its primary concerns are change and development and as a result experimentation is encouraged. According to this theory, people have an obsession to make new discoveries and breakthroughs. However due to the vast forms of art that can fall into this category, the Modernist ground can be said to be very fluid. So many trends of Modernism have come up. Since Modernism is concerned with discovery, other areas that have nothing to do with fine arts are also being affected. There is demand for differently designed commodities. When Modernism includes popular and consumer products, other scholars label the trend Postmodernism (Webster 1990:122). For the purposes of the present study, Postmodernism is considered as just a degree of Modernism. The term Modernism will be maintained through for consistency.

Another of the Modernist trends is Expressionism, in which technology is regarded as a scourge to human beings. Surrealism shows man, the world and space as fluid without clear boundaries. Everything is blurred. The other trend is Existentialism where man is portrayed as being in an absurd world. There is also abstraction which has to do mainly with painting and sculpture in which man is shown as seeking refuge from life's contradictions by turning away from reality. Where relevant, some of these trends have been used to bolster the argument of Modernism grooming despair in Mungoshi's works.

Modernism as a literary movement according to Abrams (1985:119) started in the early decades of the 20<sup>th</sup> Century especially after the First World War. Some of the renowned first Modernist works are Joyce's *Ulyses*, Elliot's *The Waste Land* and Woolf's *Jacob's Room*. Modernism is viewed as arising out of a socio-political environment known as Capitalism. Buzuez (1987:20) describes Capitalism as a political system where there is no equality. He describes it as a system where there is inequality, discrimination, social injustice, hunger and poverty in a society. Capitalism emphasises private property and the result is competition and individualism. Capitalism fragments the society and tears human relationships. To this Bradbery (1971:1) says, "...living now is not at all like living then. We live in a world of persistent change, where the past is dead and the present is dying."

Social harmony is dying away as individuals stand on their own. Everybody fights for individual survival. The Modernist literature shows the individual characters struggling for survival in a world that is full of competition.

With Modernism, there is a shift from the conventional to new means of survival. Modernist literature is a response to social change and the literature that captures that social change also shifts from the conventional. It is characterised by radical deviance from the established conventional ways of writing and presentation of themes. Strange questions about life arise as a result of the quest for originality and making breakthroughs. Themes cease to be drawn from culture or the institutions that support it while on the other hand other theories that have been mentioned above attempt to have consistency in approaching the works of art.

In Modernist literature as Lukacs (1972:476) says, man is portrayed as solitary, asocial, and unable to enter into relationships with other human beings. Man is unable to determine the origin and goals of human existence. In this kind of art as Borev (1981:212) observes, man is shown as living in a hostile world. Man is a victim and has lost control over his surroundings and life. Contact with other men cannot help him as a character. Other theories try to mould and shape a characters' life and ways of thinking. They try to put value to man. With Modernism, man's life is disjointed and shattered. Whilst other theories have been shown to be guiding principles that guide the study of literature, Modernism has to do more with the grouping of the works according to characteristics. This makes it possible to make a consistent approach of study to those texts that have been identified as Modernist.

The present researcher feels that Mungoshi's Shona works fall in the Modernist category of literature. The study assesses man's condition of feeling in this hopeless situation. It studies how this Modernist literature grooms despair in Mungoshi's Shona works. Modernism is the framework that helps in the classification of works that have been discussed in relation to the theme of despair. Other theories which advocate for

promotion of human consciousness such as Marxism, Feminism and Africanism will be referred to. They will be used to bring contrastive perspectives to bolster the present analysis of Mungoshi's Modernist literature.

### **1.8 Scope of Research**

It has already been said that Modernism has to do with social change. It is in light of this that Mungoshi's Shona literature has been identified as Modernist. Change is taking place in the social institutions that had been intact in the past. **Chapter 2** looks at religion as one of these social institutions that have been affected. Characters are at loggerheads due to differences in religious affiliation. The chapter shows how differences in perceiving religion brings about turmoil to the human social relationships.

Conflict is also shown to be abound due to love in **Chapter 3**. The chapter looks at how the individual characters redefine their view of love. They are moving away from the traditional understanding of love relationships, which again becomes another cause of conflict. **Chapter 4** discusses how Western education has become irrelevant to the society which advocates for traditional education. Unfortunately the individual characters prefer Western education. Suddenly, the society finds itself with two modes of education that are at tangent and this also results in conflict. **Chapter 5** looks at how the characters fail to effectively interact and solve their problems due to failing communication channels. The characters are in disarray due to lack of adequate information on issues that pertain their lives. **Chapter 6** looks at how individual characters reorganise and fight to sail through in times of the despair. **Chapter 7** puts together and summarises all that has been discussed in the dissertation.

## **CHAPTER 2**

### **RELIGION**

#### **2.1 Introduction**

Religion is one of the factors that brings about conflict and eventually despair. All people of the world have a religion. As Spier (1969:355) observes, there are no known people without some form of religion. No matter how simple its way of life and thought, every group holds that there are forces outside of man and the immediate physical world which affect man's fate and with which he must maintain relationship in order that he prosper. Going by this assertion it means every man looks forward to prospering which tells that man will try to maintain a positive relationship with these powerful forces. So, man believes that he can utilise or invoke powers beyond those which he himself naturally possesses. Man believes he has some relationship with some supernatural world which is vested with these powers but as shown from Spier's observation, religion is in a way culturally embedded. That means to say the religions and the religious approaches are as diverse as the world's cultures. There is some degree of incompatibility of the religions.

This probably is the reason why there has been a mushrooming of religions such as Buddhism, Christianity, Hinduism, Islam and Judaism. These are some of the religions whose literature has been well documented. There is another category of religions which are not well documented and some of which have just been labelled "Traditional Religions." But the underlying factor in all the religions as given by Draver (1962:242) is that there is belief in a superhuman or a divine, as a power, or influence behind material process and the general course of events. The religions being followed by the characters in Mungoshi's works are Christianity on the one hand and Traditional Religion on the other.

Christianity is described as the belief in God who can be approached through his son Jesus. God can only be approached for assistance through his son, Jesus Christ and as Horsely (1988) puts it, "The universal belief of Christians is that Christ is the Redeemer." Traditional religion embodies many aspects such as belief in God, ancestral spirits, which can be expressed through religious ceremonies and rituals. Mbiti (1975:65) observes that like in the African traditional set-up anybody of high repute in the community may be approached through someone else. God is regarded with high repute and has to be approached through intermediaries. Some of them are humans and others are spiritual beings. The spiritual beings are the ancestral spirits. The human beings include kings, medicine men, seers, diviners and ritual elders. It is not in the interest of this research to pursue the religious procedures of these religions but the background might help in the understanding of the conflicts that arise out of religion as discussed below.

The two religions, that is, Christianity and African Traditional Religion, differ in principles and approaches although they have to get a following from the same pool of people. They have a long history of incompatibility and conflict. The historical background in the introduction of Christianity to the Shona people has also exasperated the religious conflict. In his PhD thesis Maraire (1990:48) shows that there has been conflict between traditional practices and Christianity. The Traditional Religion here discussed falls under this concept of traditional practices. He says, there is a way of thinking by some people who live *chitendi* (a style of living whose tradition and culture is guided through the teachings of Christ and the Bible), and *chivanhu* (Shona traditional system) considered a backward way of life that needs development. Already Christianity is antagonising the traditional way of life.

Further evidence of antagonistic tendency of Christianity is the renaming of traditional *mbende* dance to *jerusarema* (Maraire 1990:48). When the White missionaries came to Zimbabwe they despised the Shona way of life and religion and they tried to make the people abandon their way of worshipping. The missionaries attempted to banish the *mbende* dance, a courtship dance that was popular during some traditional rituals among

the Shona of Murehwa. It was and is characterised by sexual suggestive dances. Having failed to banish it, they tried to Christianise it and renamed it *jerusarema* after the Israelite city Jerusalem, from which Christianity is said to have originated. The Zimbabwean situation is similar to that of the Igbo people of Nigeria. Writing about the Christian missionary activities in Nigeria Okorocho (1987:47) says, "They studied Igbo religion not in order to understand it but in order to defeat it." So, conversion to Christianity means total abandonment of the traditional religion. Believing in one of the religions means a living but undeclared war against the other. Because the two are incompatible, it means one can only believe in one of the religions and not both. Because of this, existence of both in the same community spells conflict as is discussed below.

The problem of religious conflict arises in that there is communal approach to God in traditional religion. The ancestral spirits belong to all those who are descendants of those dead ancestors. It is improper for the individual to worship through for example, the ancestors who are a family communal asset on one's own. In traditional religion it might be one's personal wish to say something to the ancestors but all the same the other family members have to be present. In Christianity one can approach God as an individual. One can appeal to the powers of God through Jesus Christ as Mazarura and his family in *Kunyara Hakusi Kutaura?* do. He is a Christian who believes that through Jesus, the Son of God, he can have the power to overcome the problems of the world. Salvation is personal in Christianity.

Complications in the works arise in that individual members of the family become converted to Christianity as is the case with Mazarura. Other members who believe in the traditional religion feel they cannot make a full quorum to approach their ancestors when other members of the family are not participating as a result of their having been converted to Christianity. This is the bone of contention between Nhangwa the traditionalist, and her son Mazarura the converted Christian.

This becomes a problem since the principles of one religion contradict those of the other. The purpose of religion is to overcome problems. Modernist literature portrays the noble intentions going astray frustrating the characters. Modernist art is marked by contradictions. Characters are portrayed as being in perpetual agony. The contradictions that exist between the two religions provide a very conducive environment for conflict. This is one of the characteristics of the type of literature. Borev (1981:212), when writing about one of the trends in Modernist literature says, "The literature is marked by extremes in everything,..... active but individualistic political protests." So the one who opts for Christianity does that for personal reasons. Those who remain traditionalists cry foul to those who have defected to the other religion. The contradictions lead to commotion between the believers of one of the religions and those of the other, and through the religions which must be invoked to bring about normalcy more conflicts are born leaving the characters unsatisfied in their efforts to get progress through their religions. This is a situation which is here discussed as "lack of religious gratification." The goals that are to be achieved in the religion keep on shifting much to the dissatisfaction of the characters practising the religions.

## **2.2 Lack of Religious Gratification**

Whilst the above definition of the concept of religion sounds like man is in control and evokes the supernatural powers at will, the situation in Mungoshi's works is different. As shown in Spier's definition of religion given in 2.1 above, man looks forward to prosperity. He wants his fate to be a positive one. That is to say man gets the gratification on realising that his religion has led him to prosperity. Prosperity brought about through religion is failing, a thing which is here observed as the lack of religious gratification. Problems continue to pester the family members. They try to invoke the powers of their religions but the characters are perpetually frustrated as things fail to work out. The characters fail to be gratified in the religion they initially choose. Man is pushed by circumstances to resort to either of the religions as shown in the different works

discussed below. In The Novel *Kunyarara Hakusi Kutaura?* the lack of religious gratification comes as a result of lack of religious independence.

### 2.2.1 Lack of Religious Gratification in *Kunyarara Hakusi Kutaura?*

In the novel *Kunyarara Hakusi Kutaura?*, the religious problems come as a result of the Shona family set-up. Despite the fact that they are no longer minors, the characters are not allowed to make their religious choices without consultations with the other members of their families. Despair comes when the members are not given the chance to pursue the religions of their own choice. They are not given the chance to let the religion give them prosperity.

Mazarura resorts to Christianity after discovering that his father, Chimbimu, does not care for him as he had thought. He had nobody to turn to and he is psychologically affected as Ruth says:

*Wakaonda kuita ruswa panguva iyoyo* (Mungoshi 1983: 14)

You became as thin as grass at that time.

Later, when his younger brother Eric gets arrested, he also is not quite confident with his religion and alternates between the two religions. The arrest interpreted as work of evil spirit pushes him to turn to traditional religion as he says:

*Kana inini ndingaenda hangu naivo tete Norika.* (Mungoshi 1983:123)

Even me, I can go (to consult a diviner) with sister Norika.

Nhanga, the mother, had always wanted her son Mazarura to follow the traditional religion which allows one to consult the traditional healers and the diviners, but she cannot believe that her son can make such a roundabout turn and be positive about the traditional religion. She even asks:

*A hazvizokanganisa basa renyu? (Mungoshi 1983:123)*

Will that not affect your work? (Religious work)

She is surprised if this would not go against his religious principles, which he has always stuck to.

On the one hand, Nhang'a a devout traditionalist suggests that they consult the prophet to which Mazarura and his family usually go on issues that trouble them. For the first time she speaks positively about Gadzanai, the founder of Mazarura's church. She says

*Zvatinonzwa kuti iye Gadzanai anofukunura nezviri pasi pedziva (Mungoshi 1983:122)*

We hear that Gadzanai can tell what is under the water.

This contradicts her earlier view in which she denounces Mazarura for following a conman's church when she says:

*Mwari waiye Gadzanai anozivikanwa naani wose zvake kuti aiva chitopota chen'anga akadzoka Joni oti ndava kunamata? (Mungoshi 1983:2)*

Do you believe in this God of Gadzanai, a renowned traditional doctor, who on return from Johannesburg claims to be a Christian?

She had earlier on alleged that Gadzanai was not a genuine Christian and was urging Mazarura not to be fooled by Gadzanai.

On the other hand, Norika, who all along had also criticised her brother for being a devout member of Gadzanai's church whom she sees as a conman since he brought the church from Johannesburg, compromises her stance after the tragedy of Eric's arrest. Johannesburg is a well-known city in Africa, popular for its migrant labourers who go to work in the mines. The belief is that the city is too metropolitan and too multicultural

such that people who go there cannot be trusted as they could be socially transformed due to their contact with other cultures. Gadzanai is one who is now suspected of being a trickster playing the tricks he learnt from the metropolitan Johannesburg. When the issue of going to consult the once considered trickster and conman on the problems befalling the family arises, Norika raises no objections. She quietly accepts that Gadzanai can be a useful Christian prophet who can be consulted.

The historical background to the religions that has been provided in 3.1 is part of the problem. Christianity which the Mazaruras resort to is incompatible to the Traditional Religion which the Nhangas want all the members of the family to follow. Observing a situation in which two religions in a single society fail to be compatible Okorochoa (1987:48) says, "The situation is in fact so complex that nothing except a complete transformation of the whole society can provide a painless change free from maladjustment." The problem is that the religions antagonise each other. As shown in *Kunyarara Hakusi Kutaura?*, change from one religion to another or opting for another religion gives painful results. The existence of the two religions fails to bring about religious homogeneity in the family but creates more and more tension. Thus, all the problems that befall the family are laid on Mazarura who has opted to become a Christian. Fingers are pointed at him from all the directions. On the other hand, he feels Christianity is the haven that can save him from the problems that are continually befalling his family. The other members of the family follow him up to the haven where they still summon him to join them in the traditional religion thereby denying him the religious independence he had sought for himself.

The level of despair is well described by his wife Ruth when she says,

*Kuchema kwega ndiko kunogokuonesawo nhamo murume wangu* (Mungoshi 1983: 2)

Your continuous crying is a problem my husband.

The despair and the lack of religious gratification continue. The religions fail to give the characters prosperity. All the members of the family in the novel compromise their religion as they cannot let the individuals follow the religions of their choice. The lack of gratification is reflected in the compromises taken by the characters when circumstances force them to stop and abandon their religious beliefs and principles. As reflected when people like Mazarura agree to go the traditional way and Nhangwa the hard core traditionalist is now for the idea of consulting the prophets.

As Borev (1981:212) observes of Modernist literature, "The art is an explosion of will and faith." There is no settling of matters in the literature of this type. People do the unexpected as shown in the changes of mind, will and character by people like Nhangwa and Mazarura. Kafka quoted by Borev (1981:214) says, "The essential power of the individual is alienated from him and embodied in hostile social institutions." The individuals in the families cannot make their religious choices. The family has no respect for individual religious preferences. The individuals cannot pursue their preferred religions to the levels that gratify them for they are not given enough room to do so by the other members of the family and the characters continue to live in despair.

Another character who makes an unexpected turn due to lack of religious gratification is Magi's father in the novel *Ndiko Kupindana Kwamazuva* discussed below. The lack of religious gratification is reflected when he fails to abide by the principles of his Religion, Christianity. He shows that he is not fully gratified by the religion when he jumps some of the basic rules which Christianity advocates, "To love one another."

### **2.2.2 Lack of Religious Gratification in *Ndiko Kupindana Kwamazuva***

In *Kunyarara Hakusi Kutaura?* discussed above, the problems encountered are historically linked. Traditional Religion is a continuation of the religion the people had before the advent of Christianity. The problem is of members defecting to another religion or dilution in religion when circumstances force them to blend two religions. In *Ndiko*

*Kupindana Kwamazuva*, the historical context is no longer the pressurising issue. Magi's father can be said to be standing for the crop of people whose traditions are no longer interfering with the new religious choices made by the individuals. The lack of gratification comes not in the form of two religions in conflict as is the case in *Kunyarara Hakusi Kutaura?*. The problem is seen on an individual when he loses confidence in his religion and discards the doctrines of his own religion as is the case with Magi's father. It would be expected that the religious atmosphere prevailing in *Ndiko Kupindana Kwamazuva* is now peaceful and the despair would come to an end since there are no longer religious conflicts of interest by characters.

In the novel, Magi's father who is a devout Christian, decides to go against what the church preaches, forgiveness and showing love. He cannot forgive his daughter for falling pregnant at school despite efforts to soften him by Magi's mother, his sister and other members of the church. Narrating the ordeal Magi says:

*Tete namai navamwewo vazhinji vakadoedza asi baba vakatora zvimiti.....ndiye munzeve dzavo ndinyire.* (Mungoshi 1975:27)

Aunt, mother and many others tried (to convince father) but father plugged sticks into his ears..

The saying that someone plugged sticks into his ears is figurative language which means that one was not in a compromising position and was not in a position to listen to anybody. Physically plucking sticks in the ears is a sign that the father is not going to change his mind. He has surpassed the level of understanding the philosophies of life as embodied in the idiom. He is in the world of his own in which he physically plucks sticks into his ears to show that he is not going to listen to anybody who was going to tell him to accept Magi as his daughter again. No mode of persuasion is going to change him, be it traditional or Christian. This heralds the oblique future in Magi's life. Her life becomes a cursed one and she loses confidence to lead her own life which makes her live in perpetual phobia. Rindai points this out to Rex when she says:

*Magi ari kutya kuti kana tikaera taroorana tinomurasa.* (Mungoshi 1975:92)

Magi is afraid that if we get married we will cut ties with her.

As a result of being disowned by her father she has all her comfort in the company of Rindai and Rex who are only her friends. These have become her close associates in whom she can confide. She feels she can no longer afford to lose any close associates since she has lost her relatives as a result of being disowned by the father. The father maintains that he has disowned his daughter and forbids her from visiting him and his homestead. Magi describes her father as someone holding a very high post in the church. He is a man of high repute in the church but he cannot hold on to some of the major commandments of the Bible. The Bible states that one has to forgive and has to have love as preached by Jesus himself in Matthew 22 verses 37 to 40 which says, "Love your God with all your heart and with all your soul and with all your mind..... Love your neighbour as yourself. All the law and the prophets hang on these two commandments." The Bible, which is the key referral book in the religion shows that love is the basis on which all the principles of Christianity are based. There is no full commitment to what the Bible preaches by Magi's father. What it implies is that he can preach about the commandments to the congregation but he has lost the belief in them himself.

Magi leaves home for the metropolitan Harare. She is isolated from her family and is a lonely figure in the city. In many of the Shona novels which reflect the Shona philosophy and thinking, when misfortunes befall individuals away from home and from parents, they are shown to be going back to their homes, and to their parents, where they can revive their souls and recuperate their lives after stints of turmoil circumstances in the city. In the same novel when Rindai feels that she is continuously at loggerheads with her husband, the starting point is to go home where she could stay for some time while the dust settles. Later when Rex falls into problems he also leaves the city for home to his wife and

parents. There is this pattern of restarting again at home and in the hands of parents who are always in a position to assist their children.

Magi finds herself in a difficult situation of not being accepted by her father, the Christian, who cannot forgive her. As a result Magi indulges into prostitution and heavy drinking to try and kill her solitude. In the end she is diagnosed with a terminal liver ailment resulting from heavy drinking. A report given to Rex shows that Magi's life was now doomed.

The report said:

*Magi akanga arambidzwa kunwa hwahwa namadhokotera pamusana pechiropa chake chakanga chaipa. Akanga anzi akasangorirega makore mana haaperi asati afa.....Asi Magi ndipo paakanga otonyanya kunwa. Murume uyu akati Magi akanga asisina nguva refu achiri mupenyu. (Mungoshi 1975:156)*

Magi had been forbidden to drink beer by the doctors because her liver had been damaged. She had been told that if she did not stop drinking, four years were not going to pass before she died. The reporting man said Magi was not going to live for long.

Magi is not given the chance to recuperate in the hands of her parents. As has been pointed above, the situation in *Ndiko Kupindana Kwamazuva* is different. Here it is not the Shona traditions that are interfering and confusing the people as is the case in *Kunyarara Hakusi Kutaura?* If the father had wholly and fully abided by the teachings of the Bible, Magi would be settled and would have had the chance to restart her life again and she would not be suffering the solitude and despair she expresses to Rindai. She would not have endangered her life by excessive drinking.

In *Ndiko Kupindana Kwamazuva*, the lack of gratification only comes through reflections of character's behaviour. There is subtle evidence of this, which can only be brought out by the reader through tracing. In *Makunun'unu Maodzamwoyo* the characters cease to be subtle about the lack of gratification. There is open talk in regret about the emptiness in the religion particularly Christianity as shown in the discussion below.

### 2.2.3 Lack of Religious Gratification in *Makunun'unu Maodzamwoyo*.

In *Makunun'unu Maodzamwoyo*, Chingweru who started as a devout traditionalist turns to Christianity but again she is found to be full of hypocrisy as pointed out by her husband, Mushayazano. Mushayazano observes that there is loss of humanity that comes with too much devotion in Christianity. He says:

*Irwo ruwadzano ndirwo rwazoita kuti urase mai vakakubereka nomwana wawakazvara here? (Mungoshi 1970:25)*

Does the church induce you to hate your mother and your daughter?

Christianity is failing to hold the family together. It is individualistic. In Christianity individuals work for salvation of their own. Kahari (1986:108) also observes this individualism in Christianity when he says, "Christianity encourages individualism since one makes a direct and personal appeal to God." One can afford not to have anything to do with the people of the society. Chingweru, like Magi's father, neglects her mother and children. As a result, Tendai, her daughter develops a mental breakdown which leaves her with a violent disposition. Tendai ends up beating the mother as shown by the author when he says:

*Pane chakarira kuti pwa, sehuni iri kutyoka..... Mai vakanga varohwa nembama naTendai. (Mungoshi 1970:23)*

Something cracked like breaking firewood. Mother had been slapped by Tendai.

As Chiwome (1996:1) observes, "Christianity results in sour human relations and the social renegades find home in the church." So the church has become the haven for people like Chingweru who relate poorly with other members of the family.

Her husband Mushayazano encourages her to first of all cleanse herself of matters relating to the traditional religion. He feels she can only be a legitimate Christian after appeasing the avenging spirit of her dead mother. Chingweru refuses and instead opts to be a committed Christian.

Mushayazano himself labels God a betrayer when he bemoans the mistake of marrying Chingweru. He says:

*Ari iye Mwari zvake akandiseka.* (Mungoshi 1970:25)

Only because God mocked me.

The statement shows that Mushayazano is no longer sure of the authenticity of God. He feels he has been misled by God when in the first place his first wife died, which led to him marrying Chingweru who has less respect for him and the children. It is a statement which shows loss of confidence along the way. There is a sudden disillusionment leading to sudden crisis as religious life shows its emptiness to Mushayazano and he speaks boldly about this emptiness. He sees all that is taking place in his life as the highest level of mockery from God which leaves him without any alternative but just to lament in total despair. When reason for hope, the central thing that holds the society together is disturbed or destroyed, life ceases to be stable. Achebe (1958:124) observes that if a knife is put on the things that hold people together people fall apart. Mushayazano is falling away because to him, the trusted God is empty.

Mungoshi's literature is Modernist. Webster (1990: 123) sees not much difference between Modernist and post Modernist theories but sees both as describing literature of emptiness. Webster also says, "...They are composed entirely of "surface" there is no inner meaning or depth, simulation has taken off sense of the real." This is the feature which is found in Mungoshi's works. The religious shelter is no longer reliable and the individuals who are supposed to get the shelter are no longer sure if it still is of help to them. The real God is no longer providing the real protection. The powers of the

ancestral spirits have waned. The realisation leaves the characters without religious gratification and the characters start swinging forth and back between the religions. Habitation in one of the religions becomes temporary and each time family problems arise, each of the religions is put to test and as shown, the powers of the religions do not adequately address the problems faced by the characters. This leads to the characters following one of the religions at one time and they switch to the other as frustrations in either of the religions grow at given times. None of the religions brings total satisfaction to its followers. This leads to the characters worshipping with more and more vigour as they try to make their religions work, but all leads to empty results, meaning more despair. There is a lot of emotion as the characters put extra effort to appeal to their religions, here viewed as extremism in religion.

### **2.3 Religious Extremism**

Religious extremism is here taken to mean the type of worship that has gone beyond the normal levels expected. The point of having the religion help one to prosper gets missed and no amends are made to have the religion focused to the expected goals. It is when individuals' ways of worship create unbearable environments for the very individuals, the other members of the family and the society at large. There is increased vigour in the worship in a situation where the individual characters who worship turn a blind eye and a deaf ear to the resultant implications of their worship to themselves and the society. All the issues of religion discussed can be considered to be issues that are taking place in a moderate religious environment. With religious extremism there is relentless upstaged worship by the characters resulting in increased problems.

A moderate approach to religion has been shown to result in a number of frustrations to the worshippers. But each time the moderate approach fails the worshippers give themselves other chances of worshipping in a much rejuvenated manner and the human mind occupation becomes more and more concentrated on getting things religiously right at the expense of interpersonal relations which as a result get strained.

It is everybody's wish to have children who are physically and mentally sound. To Nhang's dismay, her son whom she has always warned not to be over preoccupied with the religious activities is now turning into an imbecile. He has lost the social intelligence due to his surpassing of the level of worship expected of him by the family members. The family relations continue to deteriorate as discussed below.

### **2.3.1 Mental Deformation in *Kunyarara Hakusi Kutaura?***

The focus of religion discussed in 2.1 continue to be lost. It is the hurt and misery that continue to grow. One such situation is portrayed when Nhang makes an observation about her son Mazarura in the novel *Kunyarara Hakusi Kutaura?*

*Ko zvino zvawangosara naiko kunamata kwakoko....Mukati uchiri munhu mwanangu? Hauchadaro wakakohovedzwa nairwo rukadzi rwako urwu rusinganyari kudyira muniro imwe chete newe.* (Mungoshi 1983:2)

What remains of you is worship. Do you still have those qualities of a human being my son? Probably your wife has destroyed your mental faculties with love potions since she is no longer ashamed to eat from the same plate with you.

Nhang sees her son as having turned abnormal because he now worships God in a way that frightens her. She sees a slump in his thinking capabilities. He has come not to realise what is going on around him as a result of worship. He has lost thought of his responsibilities as the breadwinner of the family. She sees him as having actually turned so stupid that he cannot realise the traditional cultural misnomer taking place in his home, and as a result the wife has developed the guts to eat from the same plate with him.

This has implications on Mazarura's state of mental development. Culturally, a man is expected to be wiser than the woman is since he has to be the decision-maker in the family. Good decisions do come when a man sits down to think or when he mingles with the other men hence the proverb, *Kutsva kwendebvva varume vanodzimirana* ( Men help

each other extinguish fire when one's beard catches fire). It means men bail each other out when one of them falls into problems. Nhangwa sees Mazarura as having left the norm since he no longer associates with other men but with his wife who eats from the same plate with him and culturally that is mental degradation at its highest. Due to religion, Mazarura has demoted himself from the position of a firm head of family as expected of every man, which are the bad signs of being extreme in religion.

It means he is now being ill-advised since he is no longer associating with the other men. The belief is that women do not think as wisely as men do. That idea is also mentioned in Mutasa's novel *Mapatya* when the character Gasa, after being impressed by Gezai's ideas says:

*Pavanhu vose vatingasvikira nenyaya iyi takasarudza imimi maiguru Gezai nokuti muri shasha paungwaru. Mune njere dzakakunda dzaMutumwa uye dzakatoinzana nedzedu. (Mutasa 1978:7)*

Amongst all the potential consultants we have chosen you aunt Gezai because you are quite clever. Your brilliance is far beyond Mutumwapavi's and it nearly matches ours.

Gasa is showing the society's view of women. They cannot think as brilliantly as men. Gezai is viewed as an outstanding woman. She has surpassed the level of other men who are like Mutumwapavi and has gone further to almost the same level as Gasa and Mugeza. They are claiming to be far more intelligent than Mutumwapavi, their enemy.

It is the sort of view which Nhangwa has about women. To her, Christianity dehumanises her son to the extent that he trusts so much in his wife and not other man as is expected of a clever man. Discord is fermented in the family, as Mazarura becomes a devoted Christian who no longer observes the traditional norms. Conflict is borne as Nhangwa feels that her son no longer belongs to the society which she belongs and which she sees as the best. She is at pains that her son is a lost son as a result of the religion he keeps on following. Religion makes him a prodigal son of the family. People like Nhangwa are hapless as the situation continues to go the way they had not expected.

One would expect the religion to give ideal life to society. This is continually failing as characters like Mazarura stick to their religion. The despair is born by a situation that is expected to heal it. There is an anticlimax as the religion fails to bring the social order for the human kind to prosper but the worshipping continues. After failing to achieve their own prosperity in life the characters tend to police other members of the family and this adds more strife and hurt to individual members of the family. One such character who indulges in religious extremism is Chingweru in the novel *Makunun'unu Maodzamwoyo*. She has since left the idea of worshipping for self-purpose, and as if she is God herself, she imposes some religious rules on her daughter.

### **2.3.2 Religious Rules Imposition in *Makunun'unu Maodzamwoyo***

Chingweru takes a religious stance on her daughter. She says to her:

*Ndinoda kuti unyatsoziva kuti ini, mai vako, ndikanzwa kuti wafeva kana kuti uri kufamba netukomana twakaita sekawanga uchifamba nako ndinozvisunga* (Mungoshi 1970:38)

I want you to know that I, your mother, if I discover that you flirt around or go out with small boys like the one you have been seen walking with today, I will hang myself.

The mother wants to see her daughter in total chastity as prescribed by the Bible and she now has taken God's position of reacting to an individual's sins by giving punishment. She sounds like God when he gave Moses the Ten Commandments which were to be followed by his children, the Israelites. God shows all his authority when, in Exodus 20:4, he says, "I, the Lord your God, am a jealous God, punishing the children for the sin of their fathers to the third and fourth generation of those who hate me....". God is showing his authority. Chingweru to some extent assumes the similar authority. The difference is that the punishment imposed by God is direct to the sinners. Chingweru's approach is that she will kill herself and the daughter will have to bear the thought of being responsible for

the mother's death throughout her life. Already there is despondency in the family. It means the daughter now lives in fear because the moment she indulges in what has been forbidden, disaster will strike. The mother has taken it upon herself to kill herself if her daughter does not follow the rules of the Bible. This induces fear in the daughter. The situation confuses the daughter because in Christianity one would pray for forgiveness of sin from God. In the new conditions now set by Chingweru there is no chance for repentance but Chingweru is going to kill herself if Monika goes against the rules of God. Chingweru's rules are tougher than those set for Christians by God. Christianity is not building humanity but brings burden to the people it should save leading to more and more despair.

On the other hand there is Mushayazano, Chingweru's husband who is a traditionalist. He sees all the Christians as posturing and none of them is serious. He says:

*Ruwadzano ruwadzano kwamunoswera muchirima uroyi hwokurara muchifukumura vakafa.* (Mungoshi 1970:49)

You are always congregating with the other church members but your aims and objectives are nothing more than being involved in charms and magic which you use to open human graves.

Mushayazano strongly believes there is nothing serious that can be done at the church. To him, unless people resort to the traditional religion all they practise in the other religions is witchcraft. Thus Mushayazano is seen rejuvenated in his religion to fight a rejuvenated Christian. The more the two get to worship with more vigour the more the rift of misunderstanding gets wider.

To stress the point of this extremism the author uses some symbolism to show their unwavering stance when it comes to the issue of religion. Okpewho's (1992:101) view of symbolism is used here where he says, "A symbol is a concrete or familiar object that is used in reference to, or as an explanation of, an abstract idea or a less familiar object or

event.” In the same manner Mungoshi uses Mushayazano’s illness and Chingweru’s stature to express the prevailing religious atmosphere.

Mushayazano is perpetually ill. He suffers from chest pains. He also coughs but he cannot clear his chest of the pains and the urge to cough. No matter how much he wants to push his wife to follow his religion it is like the unending chest pains and cough which will not stop. She is diagonally taking her own religious direction. Like the chest pains and the cough the despondency is perpetual.

As for the wife, the description of her body structures also symbolises how crystallised she continues being in her religion. Her body has grown to be as hard as a premature gourd which has become dry.

*Muviri wavo waiva wakaomarara sebudzi rakasvava risati ranyatsoibva*  
(Mungoshi 1970:1)

Her body was as hard as a gourd which dried before it was fully ripe.

When the gourd is made to dry before it is fully ripe it becomes very hard and strong. Chingweru is in a situation which can be symbolised by the nature of her body. She has become more and more committed to Christianity and will not succumb to the pressure exerted by the husband who is calling her to attend to matters of traditional religion which she is opposed to. It implies Mushayazano is to exert more pressure if he is to break the impasse. On the other hand, Chingweru has developed the resilience and can absorb the pressure. There is no immediate end to the conflict. So each of them is becoming more and more committed to their own religion. Conflict arises when none of them budges in and this leads to more and more despair since this reflects very high levels of misunderstanding.

Still the despair lives on. The immature gourd is the hardest but immature anywhere. The gourd of this type usually has folds and is normally irregular in shape. It does not have a

nice outlook and it is normally discarded in the fields. It is not the best. Those which grow to maturity are the ones that can be collected for purposes of making a variety of utensils which can sustain mankind. The original purpose of planting the gourd is noble. The purpose of religion on the surface is noble. The eventualities that come by in the process are not desirable and has created the despair for some of the characters.

The chest pains and cough continue and nobody can live in perpetual pain and death is the ultimate thing to happen. It is a vicious circle. Due to religion, life continues to spiral to anticlimax heights. It becomes difficult for man to change from the institutions that he establishes for himself. Observing this type of human attitude Selden (1985:23) observes, "People have been led to think that their ideas, their cultural life, their legal systems and their religions were the creations of human and divine reason which should be regarded as the unquestioned guide to human life." These institutions are hard to disband or to restructure resulting in retrogressive effects on individual members of the family as also shown in the play *Inongova Njakenjake*.

### **2.3.3 Retrogressive Effects of Religion in *Inongova Njakenjake***

In *Inongova Njakenjake*, Sheila sees Gwaumbu as sinking into deep doldrums of Traditional Religion. Whatever value she puts on the religion, the case is that Gwaumbu is getting more and more committed to his religion to the extent of it becoming extreme. She says:

*Upenyu huri kuita ruvhesi huchidzokera kumatongo kwaVaGwaumbu kunoswerocherwa mbeva nokuridzwa ngoma dzechidzimba vana zana vachichohonywa makuvhu nehuku pachivanze vachiridza mhururu kuti makaita zvenyu baba makatizvara, nhasi todyawo nyika rutivi. (Mungoshi 1980:25)*

Life is now reversing towards Gwaumbu's old deserted home where people spent the day digging for mice and playing traditional drums and where a hundred of children whose naked stomachs which are pecked by chickens are expected to ululate in praise of the father for bringing them to earth.

Sheila sees Gwaumbu as getting more and more involved in the religion. He is getting more and more committed but the religion has retrogressive effects to the family. Life is becoming worse despite the fact that Gwaumbu has become a staunch religious believer. Life is in reverse gear when people are expected to be progressive. She cites the thought of having many children by Gwaumbu as one of the retrospective consequences of following the African Traditional Religion. To her, it is this religion which preoccupies the husband's thoughts that he cannot see the consequences of his religion of which one of them is having children whom he cannot cater for. As a result the children are doomed and are hopeless in terms of their future since their focus is hunting mice, a thing which will not better their lives.

Each of the above mentioned characters is making efforts to step up his/her belief in his/her religions. The unfortunate part is that the characters are pulling in different directions, the religion is not the same for all the characters. There is discord in the families as the characters belong to different religions and are trying by all means to convince others that their religion and mode of worship is the best. However, despite the fact that the worshipping is being done with much more vigour, problems which the religions are supposed to address still remain. The characters still continue to step up their belief and the situation gets to devastating levels as the characters and circumstances start coercing other characters to believe in the religions which they initially did not believe in.

#### **2.4 Coercion into Religion**

Characters in the works are shown to have made their religious choices at the beginning. As the stories progress there arise new challenges that force the characters to consider worshipping the other religions they had no belief in the first place. The characters are coerced into worshipping what they originally did not believe by the circumstances that arise.

As a result of the religions of their choice not having addressed their problems, characters start blaming other characters for failing to worship in an appropriate manner or for worshipping in what they perceive to be the wrong religion. There is confusion when the religion fails people as pointed out by Daiches (1981: 130) when he says, “Our religion has materialised itself in the fact, in the supposed fact, it has attached its emotion to the fact, and now the fact is failing it.” The fact in this particular situation is that the religion should provide the needs of the people. This, as has been discussed, has been found to be failing. As a result some characters try to force other characters to abandon their religions so as to follow theirs since they believe their religion is the best and has the answer to their needs. Thus the religious conflict is intensified. There is religious change of heart and compromise by the characters as pressure mounts.

#### **2.4.1 Religious Compromise in *Kunyarara Hakusi Kutaura*?**

The lack of religious gratification discussed in 2.2 leads to religious compromises by the individual characters. Ideas about religions are being thrown about and they are being argued for and against strongly and as discussed, the characters begin to waver and undulate between religions. When the debate about trying other religions begin, it looks like the move is only temporary. It is like everyone’s religion is being put to test and the individuals are just trying to ascertain the new religious positions. These circumstances which in the initial stage look like they are going to be short-lived are now talked about as the best solution to the problems that have bedevilled the families. The despair is born in that the characters unwillingly compromise their religious positions due to pressure of circumstances. To show that being coerced into another religion is a hustle, Jones (1977:24) analysing Christopher Okibo’s poetry says, “Christianity gave him a scar.” The metaphorical statement shows that characters go down fighting in the process when being forced into another religion.

Evidence of the religious compromise is reflected in *Kunyarara Hakusi Kutaura*? when Sharon describes the situation in their home. She says:

*Ndinoziva kuti izvozvi vakarara mugomo ramasowe kuKambuzuma vachinamata. Ko iko kunamata kwacho kana kusingavapiwo mhinduro, kungagova kunamata rudziiko? (Mungoshi 1983:91)*

I know that for sure he slept in the Kambuzuma mountain praying. However what is the need of prayer if replies are not forthcoming.

Thinking about her father, Sharon has started questioning the need of praying if no answers are forthcoming from God. The family is bedevilled with problems which the characters are suspecting not to be natural.

In Sharon's view, Christianity has failed to put characters at peace and has failed to bring about the prosperity expected from it by the characters. Everybody in the family feels so as a result of problems that have befallen the family. It is these problems, with the latest being that Eric who had been arrested for allegedly raping Lorna, his half brother's wife, a few days after his arrival from the United Kingdom where he had been studying.

In a flash of a moment, Mazarura gives in to the idea of consulting traditional diviners a thing the family had always wanted him to do but which he had always resisted. At the same time Nhanga, because of family problems starts thinking that maybe Christianity which Mazarura has had a lot of faith in could be the solution to the current family problems. Suddenly she asks Mazarura to go and consult prophets from his church as she says:

*Ko ndikagoti kudiizve, nhai Zimuto? Ndizvo zvamunonzwa ndichiti hamunzwi zvandinoreva. Kana padai pane patichati papi? Zvamaroyazvo zvichiitwa isu tichiendawo kwayoyo uyu- -" (Mungoshi 1983:122)*

Did I say any other thing Zimuto (praise name)? That is why I always say you fail to understand what I say. Whilst the issue of lawyers is being pursued we in the meantime go to consult---

The name she is having problems articulating is Zvarimirana, a prophet.

The painful situation of having her beloved son, Eric, arrested, is the force that makes her feel there could be salvation in the other religion. She has been forced into believing that the church and the prophet can help her in the situation. She now strongly believes that whatever is going to be done, it has to be a point that the prophet is consulted first. She makes a complete turning point as she earlier on had complained bitterly that her son has been blinded by his religion. She earlier on had said,

*Ko zvino zvawangosarira naiko kunamata kwakoko, chiitawoka mabhazi nezvitoro zvinoita vamwe. (Mungoshi 1983:2)*

Now you seem to be behind in everything because of praying and if prayer provides so why do you not have buses and shops like your fellow Christians.

Circumstances have made her change her stance.

#### **2.4.2 The effects of Religious coercion in *Ndiko Kupindana Kwamazuva***

In the novel *Ndiko Kupindana Kwamazuva*, because of the death of his daughter, Rex finds himself going to church but at the same time he cannot come to terms with such a situation. As given by Mbiti (1975:11) one of the aspects of religion is beliefs and they show the way people think about the universe and their attitude towards life itself. Rex shows confusion when after the church ceremony he faints, a thing that never happened to him before he seriously committed himself to any religion. He was a peaceful and joyful man in Harare before committing himself to Christianity, which now had brought confusion. He cannot come to terms with the situation of being forced into Christianity by the death of his daughter, Rangarirai.

In all the novels discussed above, characters turn to religion to solve their problems. It appears the problems in most cases are the starting point. The religion is invoked for the purpose of trouble shooting and the situation would normalise with the religion's success in settling of the situations. That would see the end to schemishes. The situation given in the works remains volatile and there is relentless religious conflict.

## **2.5 Conclusion**

The author shows that man seriously believes in invoking some supernatural powers when he wants power to overcome his problems. The power has been shown to be found in two religions that is Christianity on the one hand and African Traditional Religion on the other as discussed in 2.1. Whilst it would sound like one has the freedom to choose which religion to believe, there is found to be polarity between the religions. There are many conflicting areas between the religions resulting in the worshippers of the religions themselves conflicting. Thus, Chingweru a Christian in *Makunun'unu Maodzamwoyo* as discussed in 2.2.3, conflicts with Mushayazano the traditionalist and the conflict never comes to an end and it is marked by the drastic end in which Monika becomes defiant and goes against the religious rules prescribed by her mother. She decides to have a boyfriend of her own choice who impregnates her.

Mazarura of *Kunyarara Hakusi Kutaura?* as discussed in 2.3.1 is at loggerheads with his mother Nhangwa and his sister Norika who are traditionalists. Out of the religions the characters themselves end up in personal conflicts which results in perpetual despair. The conflicts do not come to an end.

There is total despair in the families as characters suddenly find themselves in situations they did not anticipate. In this case religion is not bringing a better conception of the characters' world. There is despondency as the characters are pulled into the religions they did not originally believe in and the emergency situation they are in forces them to start practising the religion immediately. There is evidence of lack of full

conceptualisation of the world but more confusion. There is no full understanding and appreciation of the religion. There is also lack of religious stability as the characters are pushed to swing in opposite directions on the pendulums of religion.

Not only do the characters find no meaning in religion but also they do not find it in the human relationships. Religion might be considered to be a bit abstract and the despair which has been demonstrated above can be taken to be a result of failure to sustain belief. That confusion gets deeper as the characters also fail to understand each other. Besides religious failure, there is interpersonal relationship failure. The anchor of religion has failed to stabilise human life. Without the anchor human beings fail to relate adequately as is expected of them. This brings more and more confusion and despair as the characters lose love.

When problems befall people, they become hesitant to invoke the powers of their religion and they would like to see the religion of the other put to test. As a result Nhangwa and Norika in *Kunyarara Hakusi Kutaura?* want to consult Gadzanai the prophet whom they had all along considered a conman. At the same time Mazarura softens on the issue of consulting the diviners and the traditional healers.

Those less involved in the religion are not spared the whims of religious conflict. They are caught in the crossfire. Monika and Tendai in *Makunun'nu Maodzamwoyo* suffer as Chingweru, the mother, imposes her religious principles on them as discussed in 2.3.2. So is Magi's situation in 2.2.2 when she is disowned by her father in *Ndiko Kupindana Kwamazuva*. Those who would be indifferent are drawn to the arena of conflict and machinations and the despair lives on. The unfortunate Magis face eminent death through too much drinking in an effort to kill their solitude. In Magi's case in particular, the solitude arises from the father's religious principles which puts him in an uncompromising stance against his own daughter.

The author shows that there is no hope for the end to the conflict and problems arising from religion. There is lack of gratification in the characters as they fail to get the peace of mind from the religions. This leads to extra effort in the worship which also leads to extremism. In an attempt to have a combined effort in worshipping, characters in one religion try to coerce characters of the other religions. The resistance to the force results in conflict and despair in the families portrayed in Mungoshi's works.

## **CHAPTER 3**

### **THE LOVE PROBLEM**

#### **3.1 Introduction**

Modernist literature is characterised by deviation from the norm. The deviation becomes so abrupt that there results confusion since some people are conservative by nature or as a result of lack or partial exposure by part of the community to the new changes. Such a situation results in the different levels of orientation by members of the same community which again leads to discord in the interaction of the community members. Characters in Modernist literature redefine their roles. They now play roles which are different from those that would be expected of them in the traditional set-up. Their approach to life becomes unique and it becomes very conspicuous when viewed from a traditional point of view. Institutions of human relations are disrupted and chaos begins to reign. Love, a common unifying factor in a society, also redefines itself resulting in ripple effects to the different individuals of the society. Love is here put into two categories, namely “romantic love” and “parental love.” Romantic love is taken to mean fondness between a man and a woman. The term “parental love” is here used to refer to the fondness parents should have for the children particularly in a family set-up. A third category, “general love,” could have been added to the two categories above-mentioned. General love would mean love that is directed to the general human kind. It is the love that man feels for the society. To some extent parental love is related to this category of love in that there is an aspect of nurturing children into the existing societal structures. The present study seeks to narrow down the study by looking at a particular aspect of love that is “parental love” from the broader perspective of general love for purposes of better focus. So the categories here discussed are “romantic love” and “parental love”.

### 3.2. Romantic Love Gone Wild

A wild situation arises when there is deviation from the norm. The society sets parameters in which a romantic love relationship can be functional in an acceptable atmosphere. It will be an atmosphere in which it will be viewed as normal and nobody will ever question. The society's indifference when romantic love relationships are going on normally can be reflected in the popular Shona saying which says: *Pavaviri vanodana wechitatu ndimuzvinaguhwa*. (Love is for two and the third concerned is bent to destroy the relationship).

The loving pair has to have its full chance to love. The society should leave the two to decide the fate of their relationship. Outsiders should not participate lest they destroy the relationship. The assumption is that nothing is wrong as yet between the two in love. Collaborating on this type of societal thinking is the poet Hamutyinei (1969: 33) in the poem "Ndiye Wandaireva" (She is the one I was talking about) in the anthology *Mabvumira Enhetembo*. The third stanza goes:

*Haisiri shasha yorunako bedzi Vimbai  
Ane mwoyo munaku usina vamwe  
Mwoyo wakachena kunge chando, kunge mwedzi wechirimo.  
Mabvi ake arovera kupfugamira vabereki. (Hamutyinei 1969:33)*

Her attribute is not only her beauty.  
She is the most kind hearted of all  
Whose behaviour is straightforward.  
She respects the elders.

The poet describes his feelings for the lady Vimbai. He mentions attributes of love one after the other and the poem gives a picture of an audience now listening to the young man who has been given his full chance by the society to explore the love relationship with his partner. The poem relays a variety of observations by the young man. The young

man, after having made the explorations, comes to the society to tell them what plans he now has for the lady when he says:

*Handingamusiyi Vimbai Zvakandiwana  
Ini ndiye wandaireva.* (Hamutyinei 1969:33)

I am not going to leave Vimbai Zvakandiwana (I am going to marry her). She is the very one I have always talked about.

The stanza shows a gradual growth of a normal love relationship that has been given the chance to grow to its full by the society and the two involved. Also stressing the point is Majaya (1978: 10) in the preface of the love poems anthology, *Nduri Dzorudo*. He says, “*Gwara iri raiva ravanhu vakuru kwete ndumurwa.*” (These love relationships were for mature people and never for the immature.). The belief is that anything done in maturity should be done in the ideal way. So the society is not worried about these love relationships at all. Those in this type of love are left to decide for themselves.

Also pointing to the fact of procedure in love relationships is Masasire (1996:41) in his article “Kinship and Marriage.” He points out that it is at marriage that the lady spouse can join the husband’s family either at his homestead or that of his brother. Other family members become more involved when the love relationship yields marriage. Finally a new member, the lady spouse is co-opted into the husband’s family.

Now, Mungoshi says the once tight system has loosened up. A new era has dawned to the current society. The society which had trusted the youth has been caught unaware leading to confusion in many ways. The society wakes up to find out that there is turmoil and human relations are suffering. Once again the theme of despair is perpetrated in another unprecedented fashion by the characters as shown in his works discussed below.

### 3.2.1 Courtship Interference by the Elders in *Makununu Maodzamwoyo*

Cushioned by long stay outside the country Mujubheki comes back with a new fashion of courtship which confuses many people. He has been alienated from his society by his long stay in Johannesburg, a highly cosmopolitan city in South Africa. The name Mujubheki means “He who has been to Johannesburg.” It implies that one has his own way of life as a result of the influence of the cosmopolitan environment. Mujubheki, the character and any other “mujubheki” behaviour in the society can be understood as they are people who have been exposed to the cosmopolitan multi-cultural environment. Mujubheki, the character in the novel, makes an arrangement with Monika’s mother that he pays school fees for Monika so that he can marry her after she finishes school. This is revealed in an argument that arises between Mushayazano and Chingweru, both her parents. In the argument Chingweru breaks her long time secret to both Monika and Mushayazano when she says:

*Kana paine chaunenge uchida unoenda kuna Mujubheki. Uri kunzwa baba vako vachipopota havo asi ndinoda kuti uzive kuti kupinda kwose kwawakaita chikoro kusvika bhuku rawakasvika iroro, ndiMujubheki aikubhadharira.* (Mungoshi 1970:50)

If there is anything you might need go and see Mujubheki. Your father may shout insults but I want you to know that Mujubheki paid all your school fees.

The whole courtship procedure has been put aside. The once progressive society, that used to have its hands folded to allow the youth to groom their own love relationships has now become aggressive. Chingweru stands for the older generation which in the ideal situations would not stoop down to bother about determining the love relationships of the young. Mujubheki is a desperate widower who although elderly wants to marry Monika. In an unprecedented way Chingweru shows that there suddenly is a general phobia by the elder generation that whatever the young generation tries to do will fail to tally with what they did during their time when they were that age. They take that as an excuse to intervene and play the unusual role of determining who Monika should fall in love with. Chingweru, who is conniving with Mujubheki, says:

*Ndinoda kumutsvagira murume ini ndoga, kwete kuti aroorwe nezvikekeke zvomuno izvi. (Mungoshi 1970: 1)*

I want to find her an ideal husband myself, she cannot marry these rogues around here.

This is a totally strange behaviour from an elderly person. The nature of digression from the norm is reflected in Gelfand's (1966: 109) observations of the Shona people. Gelfand's research shows that the rest of the society has to be involved only when it comes to marriage. The two in love make the effort as they near marriage time to make the society aware of the seriousness of their relationship. They can start by approaching the girl's aunt for the purpose of exchanging love tokens. Everything has to take place in stages as Gelfand (1966:109) says, "There is a preliminary engagement when the girl could give her lover a present, a token of her affection and loyalty." It is the responsibility of the two in love to push through the stages and again as shown by Gelfand the parents and other family members of the two are the last to be involved and they do so only when it comes to facilitating the marriage. A particular situation mentioned by Gelfand (1966:108) is when the father of the girl calls his daughter to ask her if she knows the man and moreover if she loves him. This will be the suitor coming to marry his daughter

Mungoshi is saying the time of the ideal has come to dusk. All the traditional norms observed by Gelfand are portrayed being twisted. Love is no longer given the chance to develop gradually and the society is no longer neutral as it is now pained by the new developments in the love relationships. Thus people like Chingweru are at pains that Monika will find a boyfriend of her choice. Monika herself is afraid to go through the normal process of having suitors visiting her and requesting love. Instead of celebrating that Monika is developing physically and is having potential to go through all the required stages until she gets married, there is fear. The prescription of procedures brought in by Chingweru blows away the celebrations that would have come had the normal process of

courtship and marriage been allowed to take its normal course. In place of celebrations there is despair.

The confusion catches up with those who at least survived the prescriptions of the Chingweru's that could have come before marriage. Another form of pain and hate is revealed in the play *Inongova Njakenjake* when after the marriage new and strange circumstances arise still furthering the aspect of despair. Assessing the play *Zinyemba* (1986:16) confirms that in the play man's life is full of hate. It is hate through and through as Hancock (1985:30) commenting on Mungoshi's English novel *Waiting for the Rain* says there is an element of hate in the works by this author. This is also revealed in the play when people like Sheila and Tafi show that they have not yet reached the safe ground when Sheila starts to have undying excessive love for her ex-boyfriend.

### **3.2.2 Undying Love for the Former Boyfriend in *Inongova Njakenjake***

In the play *Inongova Njakenjake* the issue of the love that has gone wild still remains the problem. There is commotion in the family when Sheila cannot stand the fact that Max, who was once her boyfriend, two decades ago, is back from the United Kingdom where he had gone for studies. She becomes over excited when Tafi, her current husband, announces that Max is back from his studies. She says

*"Musandidaro? Mwedzi mina? Asingauyi kuzotiona? Muri kureva Max Masunga here imi? Kudzoka zvake ndokutadza kuti regai ndinoona vamwe? Kudzoka zvake - doti ava kufamba nendege? Inga ava kudada samare! Mukati muri kureva Max chaiye here imi?"*(Mungoshi 1980:16)

Do not say that to me. Four months without coming to see us? Do you really mean Max Masunga? He came back and did not think of coming to see us? If it is true that he came back then he is so great that he no longer walks on the ground but only flies in an aeroplane. He must be too proud. Are you sure you are telling me about the Max I know?

Sheila suddenly sounds hysteric at the news that her former boyfriend is back in the country. A new world opens for her. Her excitement about Max involuntarily comes through a chain of rhetorical questions as she tries to come to terms with the fact that Max, the former boyfriend, is back. She cannot control herself in front of her husband and son and she continues to interrupt Tafi with her rhetorical questions about the authenticity of the announcement. It is the breaking of this news that marks total discord in the family relations. This is the turning point that makes Sheila turn wild going for the former lover.

She thinks that they can still resuscitate their old relationship. She cannot come to terms with the fact that she is now married to Tafi. She wildly loves Max who seems to have come to terms with the fact that Sheila is now married to his long time friend, Tafi. She cannot hide her affection when it is time for Max to leave after he had paid them a visit at their home. She says:

*“Waenda here Max? Kuenda uchindisiya sezvawakaitazve gore riya rawakasiya ndichichema paairport? Max! Tichasangana chete. Wati unoenda nepi?”  
(Ari kuchema akazvambarara nedumbu musofa....)*

Are you going away Max? Going away leaving me behind like you did the year you left me crying at the airport. I am going to fix you. You think you can get away with this? ( She cries sleeping with her face down on the sofa.)

Such is the character of Modernist literature. As pointed above by Lukacs (1972:177), characters in the literature of this kind do not seem to develop as a result of their contact with the outer world. Love relationships have to be handled responsibly and have to follow protocol. That way everybody remains calm and the society looks forward to the future. He says, “Man does not develop through contact with the world. He neither forms nor is formed by it. The only development is the gradual revelation of the human condition.” (Lukacs 1972:177). Even after twenty years, Sheila cannot adjust and accept that she is now married to Tafi. She has already completed all the stages expected of her

by the society. Time cannot shape her mind to accept that she is now Tafi's wife after Max's twenty years of absence away in the United Kingdom. She is quite aware of the time period as she says to Max during his visit to their home:

*Makumi maviri amakore tisingaonani ndipo powoti unodikanwa kutown isu tisati tambokurukura nokukurukura kwese.* (Mungoshi 1980: 40)

Think of it, twenty years without seeing each other, and now before we even talk, you suddenly want to leave claiming you are wanted in town.

Sheila has had a romantic relationship with Max that she cannot forget him. Even after twenty years she cannot afford to do without Max. We have more revelations of Sheila's mind following a trend pointed out by Lukacs (1972:177) when he says "The only development is the gradual revelation of the human mind." As one goes through Mungoshi's play there is a gradual discovery of Sheila's obsessed mind. There is no positive growth of the mind over the twenty years. What she was twenty years ago is still what she is today. She is quite vivid when she reflects on the olden good days with Max as she talks to her son, Joe.

*Murume anonzi Max uyu takakura tose.... Takatamba tose. Vanhu vomumusha medu maChiweshe umu vaifunga kuti ticharoorana chete. Takanga tichizopindirana. Dai kusiri kuti takazoorana nababa vako avo iye oenda mhiri - pamwe nhasi uno tichitobikirana.* (Mungoshi 1980: 32)

This man called Max and I grew up together. We played together. People here in our village Chiweshe, thought we were definitely going to get married. We were very close. If it were not that I got married to this father of yours when Max left for overseas maybe, we would be together as husband and wife today.

She was once deeply in love. In his Honours dissertation, Mangoya (1990:29) argues that prostitution is an urban phenomenon and that it is a result of urban corruption. The situation portrayed here is different. Sheila was in love while they were still in the rural areas of Chiweshe. What she is reflecting is her state of mind and not a recently corrupted

mind. Sheila has become so real that she cannot hide her true feelings to her son, Joe. She is talking to her son about a past love relationship, something culturally unacceptable. One cannot talk about an intimate love relationship to his or her child.

Psychologically, one would feel restrained due to a phenomenon Freud quoted in Eagleton (1983: 154) calls "Oedipus Complex" in which it is said the male child develops natural hatred against the father. It is due to the boy's involvement with his mother's body (as a child) which leads him to an unconscious desire for sexual union with her (the mother) whereas the girl who has been similarly bound up with the mother and whose first desire is therefore always homosexual, begins to turn her libido towards the father. A son is less likely to be interested or to tolerate the idea that some men can be intimately associated with his mother. Going by the theory, sons are likely to be jealousy against their biological fathers. With the biological father, there is at least a biological bond although the son remains jealousy. The jealousy is likely to grow when a non-biological father is known to have or have had a romantic relationship with the mother.

Naturally a mother, if ever pressed by circumstances, as Sheila is by obsession, would be inclined to talk to a daughter child about her past love relationships other than to a son. There is a likelihood of a son reacting against the mother for having a boyfriend. There is also a high likelihood of a daughter reacting against the father for having a girlfriend. Such is the nature of Oedipus Complex. This also goes in tandem with the Shona culture in which it would be a non-starter for a mother to talk to her son about her previous love relationships.

As a result of Sheila's unrelenting obsession for Max, Joe is exposed to the painful situation of being told that his mother used to have a nice love time with Max. It being taboo itself, is worsened by the fact that the report is being made by none other than the mother herself. One cannot help but just imagine the pain that goes through Joe. The past romantic love is bearing despair for children like Joe. Every parent has past history but it is not for them to go around and tell their children of the good times they used to have

with their partners. The level of Joe's despair comes to a climax when he bursts out of the home for an unspecified destination in the middle of the night. Commenting before he leaves, he says to his mother,

*Munongozvifunga imi mega.* (Mungoshi 1980:66)

You are selfish.

Such is the level of Sheila's obsession that the arrival of Max in the country results in a big family commotion. She snubs everybody in the family as she chases after Max who is no longer interested in her. Her daughter Lucy, hears Max protesting at Sheila about this behaviour saying:

*Zvino dai ukaonekwa nomurume wako uchipinda kana kubuda muhofisi mangu unofunga anoti chii?* (Mungoshi 1980 :52)

If your husband sees you chasing after me in and out of my office, what do you think he will say?

Max is in a desperate situation of trying to convince Sheila that their relationship is long over. At the same time Sheila is hardly with her family as she chases after Max. It is late in the evening that Tafi gets home and he repeatedly asks Kate, his daughter, where Sheila has gone.

*Wati mai vako vari kupi?* (Mungoshi 1980: 61)

By the way you said your mother has gone where?

In an equal desperate situation is Sheila's other daughter, Lucy. She comes home and asks a similar question with similar overtones of desperation:

*Ko mai vari kupi?* (Mungoshi 1980: 50)

Where is mother?

The repeated question sounds like a chorus that is sung by all the family members who are surprised by Sheila's moves. A few members might have sung it loudly but the rest are singing it in silence. The chorus is an expression of the painful despair that Sheila has brought to the family. In the end Tafi cannot take it anymore and he attempts to take his life by committing suicide. Joe is unable to understand the situation and he decides to leave home for an unknown destination. He says:

*Musanditsvaga zvenyu. Ndakura, ndozvionera.* (Mungoshi 1980:66)

Do not look for me. I am a grown up, I will fend for myself.

The play clearly shows how the individual characters get frustrated, one by one, resulting in total misunderstandings by members of the family. There is total disillusionment resulting from an aspect of life which without serious thinking may not sound all that dreadful. The playwright is saying it is these seemingly strange love feelings that bring turmoil to the family and surprisingly despair is born out of love. He gives a surprising dimension of love. Describing the love poems of the Kuanyama Ambo of South West Africa, Ruth Finnegan (1970: 255) shows how romantic love relationships have always been viewed and conceived by African people. Two of the lines of the given poem go:

A palm stick bow does not like the rainy season ( it warps).

A woman fond of a man does not like to be among people. (Finnegan:1970:255)

The poems are said to be in an antiphonal form which means they are in call and answer form. The boy calls and the girl answers. This is symbolic co-ordination between the male and the female fraternities. The common stance is that there has to be self-control

by a woman if she is to have a character which the society will consider upright. Everything has to be done within the societal limits lest one's character warps. Both the boy and the girl recite the ideals of a love relationship considered to be in the norm. A woman fond of man like Sheila, will cause commotion in the society. Love feelings have to be under check if one has to fit in the society.

The craftsman that makes the bow from the palm stick would like to see a fine finish to his work of art. What has been started has to get to the desired end. Exposing the bow to the rain means doing injustice to the craftsman who would have to start all over again. Like the protected bow, people have to protect their marital status. The bow was a very important weapon in the African societies. It provided protection and was a weapon for hunting. With peace and food the society would be stable. In a marriage situation, Sheila has to remain like the protected bow. She has to feel secure in the marriage institution which would bring pride to the members of the family and to the society at large like the bow would bring joy to the craftsman, the protected and those fended for. So the society is saying for stability in the family and society one has to behave in a manner expected.

Mungoshi says the human mind always does not want to be confined. The moment parameters are drawn the human mind and feelings try to jump the boundaries. Which would appear to the rest of the society like a deliberate move to break the norm. It is total deviance which the society is always unprepared for. There is continual despair as the community members cannot stand the deviance and the deviant members cannot stand living under the pretence that the norm is okay for them. Thus Sheila is a thorn in the flesh for the whole of Tafi's family when they cannot stand and understand her wild love for Max. The resultant despair hits the climax at the end of the play when Joe decides to leave. Kate, the debilitated child has no one to look after her when the brother decides to leave and the father is hospitalised after attempting to take his life. Sheila's marriage collapses when it becomes apparent that she had an adulterous relationship with Max and she is still head over hills for him despite the fact that she later got married to

Tafi. The whole family is in shambles simply because Sheila cannot put her love feelings under leash.

Modernist literature favours doom and despair. The marriage institution has been destroyed by one character who feels hyper sexual and feels she has to resuscitate her old love relationship much to the chagrin of the rest of the family. The family gets destroyed and all the characters are hopeless in despair.

The author pursues the same theme again in his novel *Ndiko Kupindana Kwamazuva*. He asserts that human kind has developed this tendency to jump the boundaries set by the society.

### **3.2.3 Desire for Stealth Love in *Ndiko Kupindana Kwamazuva***

In this novel the human mind's rebelliousness starts right from the noble gesture done by Rindai. Rindai introduces her boyfriend Rex to Magi. The character Rex remembers this quite vividly when later in life he says:

*Ndinofunga takanga tava nemwedzi wose kana kuti svondo nhatu tadanana paakati handei ndimbonokuratidza kune shamwari yangu. Ndiko kutanga kusangana kwandakaita naMagi ikoko. (Mungoshi 1977:80)*

I think it was about a month or three weeks after falling in love when she (Rindai) said let me go and introduce you to my friend. That is when I started knowing Magi.

Before the end of the introductory meeting Rex had already set eyes on Magi. He realised that there was an unavoidable push from inside him to see Magi during the absence of Rindai, his girlfriend. He says:

*Ndakanzwa mwoyo wangu uchinditaurira nakazevezeve kuti Magi aida kumboonekwa ega pasina Rindai. Kana iye Magi ndakaona kuti anenge aida kuti timbotaurirana pasina Rindai (Mungoshi 1977: 82)*

I heard my heart telling me through a whisper that Magi needed to be seen in the absence of Rindai. I was convinced that Magi would also have wanted us to discuss in the absence of Rindai.

Within an instant, both have read each other's mind through the eyes. Eagleton (1986:133) makes an observation of the Modernist literature. The literature is scandalous. He says "There is mystery of depths, absences, foundations, abysmal explorations ..... And Postmodernist preserves this self identity but erases its Modernist scandalousness." Mungoshi reflects what is pointed out by Eagleton. The literature shows that the whole scenario shown by the characters is rocked by scandals. There is telepathic communication between Magi and Rex about their affectionate feelings. The seed of despair is already being sown since Rindai, who feels that she is at the helm of the scenario, is being sidelined in the feelings of the two.

Eagleton (1986) impresses on the fact that the rise of the Modernist literature has come with nostalgic feelings. There is a radical approach to life which the characters cannot cope with. It is definite, Rindai cannot stand a situation where her friend and boyfriend can affectionately fall for each other. The human mind is unpredictable. It is this unpredictability that leads to the despair of those who thought life could be explored and understood. Eagleton puts it right when he says the literature assumes and preserves a new identity. The taboos are possible in this type of literature as Rex and Magi feel they have to have a good time in the absence of Rindai.

The author shows that there is a growing trend in the community as the characters become more and more daring in their acts of wild love. There is a Shona saying which says "*Mukadzi wemumwe ndiambuya*" ( Treat another man's wife as your mother-in-law). In the Shona custom the mother-in-law is highly respected and it will be shameful for anyone to think of having an affectionate relationship with her. What it means is that one has to respect other people's relationships. In this regard, Magi is not supposed to fall for Rex who is soon to marry Rindai. It means one is giving himself self-respect by

acknowledging that fact. Although the focus of the saying are the men, it also applies to women and Magi is expected to restrain herself from falling for Rex, Rindai's boyfriend. Mungoshi is showing that both men and women are failing to do what they should very well know. In *Ndiko Kupindana Kwamazuva*, one might painfully try to exonerate Rex and Magi by arguing that marriage has not taken place between Rex and Rindai, but looking at Mungoshi's literature in total, considering his other works, the characters become more and more daring. The same aspect of despair resulting from romantic love relationships having gone wild is again handled in the novel *Kunyarara Hakusi Kutaura?* The characters are becoming more and more scandalous in their romantic love relationships.

#### **3.2.4 Lust for Brother's Wife in *Kunyarara Hakusi Kutaura?***

In Modernist literature man is, "asocial and unable to enter into relationships with other human beings" (Lukacs 1972:476). In Mungoshi's works it is not total failure to enter into relationships by man, but the entering into other relationships that are not compatible with what the society expects. It translates to the same thing pointed out by Lukacs in that unwanted and unexpected relationships are created and they destroy the harmony in other relationships rendering man asocial.. In *Kunyarara Hakusi Kutaura?* the character Martha is boggled with the behaviour of Eric her boyfriend with whom she is engaged, who falls for Lorna who is his brother's wife.

*Happen mumble anozviziva kuti ini ndinozviziva kuti anodanana naLorna. Kana Lorna wacho handifungi kuti anombozviziva kuti ndiri wechitatu anoziva nezvenyaya yavo. Musi weengagement party yedu..... Pamusuo petoireti chaipo here? (Mungoshi 1983: 29)*

Nobody else knows that I know that he (Eric) is in love with Lorna. I do not think even Lorna knows that I am the third one who knows about their affair. Surely on the day of our engagement party..... (That is when the intimate relationship between Lorna and Eric started.). Honestly, they kissed right at the door of the toilet?

Eric wildly falls for Lorna, his brother Paul's wife. They even fondle each other on the very day Eric was engaging Martha. Characters are shown to be going for and enjoying love adventures. Once on the adventure expedition they fail to make a point of return. Once involved in this illicit relationship it becomes very difficult to stop. Lorna pleads with Martha to come to terms with the fact that she and Eric are planning to get married although she is Paul's wife. Lorna says:

*Ndisingadi zvangu kukuvanziraka, Martha mumwe wangu Eric ndowangu.....Uchidikanwa chaizvo iwe uchida munhu wako chaizvo hapana room for jealousy. Munopana freedom yausingambofi wakanzwisisa munhu wenyama. (Mungoshi 1983: 99)*

Without taking anything from you Martha my friend, Eric is mine. When love is intimate and reciprocal there is no room for jealousy. You give each other freedom which nobody made of flesh can understand.

As pointed above the spirit of wild love is becoming stronger and stronger. Unlike in *Ndiko Kupindana Kwamazuva* where Magi and Rex feel their love relationship has to be a secret one, Lorna goes public about her extra marital love relationship with Eric and clearly says out her intention to snatch Eric from Martha, directly inflicting pain on Martha.

This move by Lorna and Eric initiates a lot of conflict as accusations and counter accusations are thrown at family members as to who is responsible for letting this happen. Ruth, Eric's elder brother's wife says that Mazarura, her husband, is always crying over the issue and she is worried that her husband will psychologically break down and it reflects the highest level of despair. She says:

*Kuchema koga ndiko kunogokuonesawo nhamu murume wangu.... Chaunogochema chii.... Usiku hwose wakararirochema: he hama dzangu hapana anondida. (Mungoshi 1983: 12)*

Crying is troubling you my husband. Why should you cry? You cried the whole night last night alleging that none of my relatives likes me.

Every character in the novel has learnt to hate. Sharon the daughter of Mazarura feels that her mother should be more courageous to approach her father so that he can confront Eric on the issue of his (Eric) relationship with Lorna. She says:

*Mhamha ndivo vari kuirasawo futi. Dai vachimboti vari mumagumbeze vonyatsotaurirana namudhara mhani...Panyaya dzehama dzavo chete vanongoita sepene chinhu chinongovati vharei kumeso. (Mungoshi 1983: 20)*

I think mother is equally to blame as well. Why can she not approach the old man during bedtime and frankly tell him..... It appears there is something that puts him off when it comes to discussing issues that pertain to his relatives.

Everybody in the family is complaining. Norika, Eric's sister is frank with him. She says:

*Pane ari kukunyengera mumwe musikana, kana kuti watova nomumwe musikana mwana wamai vangu. (Mungoshi 1983: 78)*

Somebody is seeking a girlfriend for you, and maybe you already have a girlfriend my brother.

The sister is saying there is something unusual about Eric's love relationships. Eric is behaving in a way that Norika and the rest of the family cannot understand. She rightly suspects that and it is this unexpected affair which is bringing problems to the family. It is this fascinating relationship with Lorna that makes Eric to snub his girlfriend Martha with intentions to reject her as Martha says:

*Zviri zvatoita hazvo kuti wakati nonokei nekuti ndingadai ndakaroorwa nemunhu aizondidhicha after six months. (Mungoshi 1983:96)*

It is fortunate that you delayed coming because I was going to marry you and find myself ditched after six months later.

The whole family is in turmoil. Lorna is madly in love with Eric. As pointed out by Jinadu (1980: 20) commenting on Frantz Fanon's works, man should be defined by his social existence. The human being has to be shaped by his social environment. He is suggesting that the human being has to respond positively to the social environment. Not to say the social environment in Mungoshi's works is always positive, but going by numbers, the majority of the characters in the novel have a common view of how the social environment has to be. It is the two, Lorna and Eric who are now stretching and straining the integrity of the family fabric. Hate has been born in the family as members of the family discover that the two cannot conform to the social environment that everybody had assumed to be in existence. Despair is born as the family fails to come to terms with the situation and cannot let Eric and Lorna's desires go unchecked.

### **3.3 Parental Love Denied**

The institutions that used to protect the interests of the society no longer exist. As Kahari (1986: 107) puts it, "The community was a homogeneous one relying for its strength and will-power on human relationships. These relationships were very close indeed." Members of the society would concern themselves with the welfare of other members of that society. As shown in the patterns of the wild love relationships, people are no longer concerned with the welfare of the others. This lack of concern also manifests itself in other forms. In the discussion above the society is no longer in harmony. Man has become very self centred such that he cannot think of caring for somebody else. Mungoshi says the situation is continuously deteriorating as the rot is now affecting the younger generation. Above, the discussion of the love relationships shows lack of harmony at a macro family level. One would think there is more responsibility within the micro family which consists of the father, mother and their children, but problems still surface again in a different form at the micro family level. The love denial here is going to focus on the treatment of the children in homes that have already been rocked by love scandals.

In a home, the coming of a child is celebrated. A micro family is defined and identified through the children that are born in that family. As a result, in the Shona society the father of a child called Rudo (love) will be called “baba vaRudo” (Rudo’s father) and the mother will be called “mai vaRudo (Rudo’s mother). As Pongweni (1983:8) puts it, names provide information about the people and families of people who bear them. He says, “Parents give names that express a collective view of life through the names they give to their children.”

Everybody in the family looks forward to having all members of their family having children. In the Shona society, which is the setting of Mungoshi’s works, the child is very important for the present generation in terms of posterity. Posterity is a sign of success, for every generation will always feel it has the obligation to let the generation look into the future.

The generation’s feeling about posterity is said or implied in the names that are given to the newly born children. The names give the feeling and thinking of the society about the future. They also show what a child means to the parents. Names of the children reflect the feelings and aspirations of the parents like the name Rindai (safeguard) in the novel *Ndiko Kupindana Kwamazuva*. There is Tendai (give thanks) in *Makunun’unu Maodzamwoyo*. The names show the hope the parents have for the future. A child is held with high esteem in the family since he or she has been given a name that reflects on their hopeful future.

With Mungoshi’s characters, the situation is changing. The coming of the child in the home is not held with all that high esteem. Like in the discussion on romantic love above, where individuals concentrate on their love relationships ignoring peers of the community, parents have also become so selfish to the extent of neglecting their children who might as well be bearing names that call for an environment full of love.

### 3.3.1 Parental Love Denial in *Makunun'unu Maodzamwoyo*

Chingweru and Mushayazano have only two daughters, Monika and Tendai. Whilst Mushayazano is very much caring for the children he is debilitated because of his persistent ailment. Chingweru, the wife, is still healthy but goes on a vicious attack of the children. Besides the will, Mushayazano, cannot practically demonstrate his love to the children. With the husband in such a situation, Chingweru the wife has completely lost love for her daughter Tendai, such that when Mushayazano, her husband requests Tendai, their elder daughter who had just paid them a visit, to let her children also visit them in the future, she answers:

*Kuuya kupi? Ndichivigirwa varoi mumusha ndichiti ndadini?* (Mungoshi 1970:20)

Coming where? I cannot let her bring her little witches into my home.

She is full of hate such that she has nothing to do with her grandchildren. She hates her daughter for having gone mentally ill at some point as attested by Mushayazano in his thoughts about the problems befalling his family. He says:

*Iko kunyadzisa kwaunoti mwana akakunyadzisa, kunyadzisa rudzii? Kupenga kwaakaita ndiko kukunyadzisa nhai?* (Mungoshi 1970:25)

What sort of shame did she bring to you? You think her mental illness brought shame to you?

Chingweru herself is very clear about her position as reflected in her thoughts which were put down by the author. She says:

*Vanhu vanondiona vagonditi ndiri kuitei? Tendai ngaapenge zvake ndakamuchema kare.*

What would people think about me? I do not mind her mental illness, I felt for her a long time back.

Equally suffering the love denial is Monika the younger sister to Tendai. She is denied proper parental love in that she is forced by the mother to fall in love with Mujubheki whom she feels she cannot love as pointed in **3.2.1** above.

In the novel, characters are behaving in strange ways. There is continuous discord in the family as Eagleton (1986: 133) says about Modernist literature when he points out that art no longer reflects and no longer seeks to change the world but rather mimic it. The world has lost its pride in the children. As Eagleton puts it, there is nothing for the children to reflect on. Taking the characters in *Makununu'unu Maodzamwoyo*, there is no one to genuinely give the children the love they deserve. The family has remained a family in name but for every character there is nothing really serious to reflect on. Eagleton admits that life is a fight. Characters should fight to stabilise the society. Authors have to write for change rather than mimic the world. Authors of Modernist literature like Mungoshi are less idealistic. They just show the society as it is, no matter how bad. So he shows the bad situation in Mushayazano's family. The art tends to focus on the reality leaving the consumers of the art with the task to decide what to do with their world which is faced with the reflected problems. Eagleton feels the author has to give suggestions on how to rectify the problems.

Looking at the ideal past, Kahari (1986:107) says. "A man's father's brother was his father, and his mother's sister was his mother. His cousins were either his sisters or his brothers. Such a system of relationships had the tendency to keep the family as a single unity." Mungoshi is saying there are new realities facing the family today. The artist, Mungoshi, is portraying that the setting described by Kahari is a thing of the past. The motherly and the fatherly love has since dried out and what remains is the interests of the individual. Chingweru who is more energetic compared to the ailing Mushayazano imposes her interests on the young and tender children, Tendai and Monika. The cohesion

in the father, mother and children family is no longer in existence. Mother is ashamed that her daughter at some point had some mental illness. Father is ailing and although he knows what is supposed to be done, he is totally subdued by the wife because of his ailment. Characters fight for space as they make self-assertions upon others imposing their personal feelings on the other characters and the imposition brings about the despair.

This despair grows as the children are denied freedom. The despair is only being planted. As the story develops in the novel the problem grows deeper in magnitude and the children start to rebel. Fanon (1967: 9) observes that an individual put in a position that is not conducive to his peace of mind has the task to wage a war of liberation. For him, man must sit down and plan a war to liberate himself. His focus is mainly despair coming as a result of unjust political systems. In the particular situation of the novel the unjust environment is in the family and there cannot be a national upheaval. Fanon's perspective is similar to that of the Marxist theorists whose concerns are social rather than the individual as they say art should explore the sociology of the text as opposed to the psychology of the individual characters (Webster 1990: 58).

However, the underlying principle between Fanon and Webster is that there is bound to be a defiance against a system that tries to limit human liberty. In the same vein there is unprecedented rebellion by the daughters in the novel *Makununu'unu Maodzamwoyo* which further deepens the despair in the novel. Tendai ends up beating her mother.

*Pavakati mhere povoo, Tendai akanga atobuda kare kare. Pavakachema kudaro ndipo pakaziva Monika zvakanga zvaitika. Mai vakanga varohwa nembama naTendai.* (Mungoshi 1972:23)

When she started crying Tendai had already gone out. It was when she cried that Monika got to realise what had happened. The mother had been slapped by Tendai.

Such an event is a clear sign of total deterioration of human relations. The daughter was so much infuriated by the mother's hate. This forced her into being violent. The despair

is perpetuated in that although Tendai is violently protesting against her mother who has lost love for her, it does not bring any correctional measures. The situation is different from that advocated by Fanon and Webster where people must fight a system to rectify imbalances.

The nature of the problems raised by Modernist art are such that hate is at the individual level and where no one is in a position to assist or intervene. As a result the despair continues to deepen. Monika also finds herself in similar quagmire after the irreversible deterioration of relations between Tendai and the mother. She eventually decides to run away from home and go to the city. As shown from her discussion with her sister Tendai, she is adamant that she has to go to Harare. She feels Harare will be more friendly than the current home environment.

*“Zvino unoda kuenda kupi?”*  
*“Ndinongotsvagawo basa kuHarare”*  
*“Pane waunoziva here?”*  
*“Kune vanhu hakushaikwi hama.”* (Mungoshi 1972:92)

“Now where do you want to go?”  
“I want to go and seek work in Harare.”  
“Is there anybody you know in Harare?”  
“Where there are people one cannot fail to find a relative.”

At this point the family is breaking totally. Tendai beat the mother, a sign of total hate. Monika runs away from home. Mushayazano the father is ailing. Lost love between the mother and the children has led to the break down of the family and the theme of despair continues to be perpetrated. In his second novel *Ndiko Kupindana Kwamazuva*, Mungoshi carries on showing the plight of children who are being denied the parental love and the despair lives on. To this effect Kahari (1986 :107) makes an observation of the modern society and he says, “With its stress and emphasis on individualism, the Shona family has lost its feeling of togetherness and oneness.

### 3.3.2 Parents Too Preoccupied to Pay Attention to the Children's Needs in *Ndiko Kupindana Kwamazuva*.

Rex totally neglects his family after falling in love with Magi. Rindai, his wife also gets affected that she fails to effectively perform her duties as the mother of the children. As a result Rangarirai, a primary school child entangles herself in painstaking rhetorical questions which show a mental burden not expected to be carried by a child of her age. She starts by focusing on the father who no longer comes home. The author says:

*Rangarirai zvakanga zvava kunyanya kumunetsa kuti baba vake vachauya riiniwo kumusha sezvaiita vanababa vaSabina navamwewo. Pfungwa dzaiuya kwaari dzakanga dzawanda* (Mungoshi 1975:68)

It was becoming more and more troublesome for Rangarirai's mind to think why her father would not come home as Sabina's and others' did. Thoughts that came to her mind were many.

The whole chapter on Rangarirai is full of unanswered questions as she tries to puzzle out why her parents are so void of love for her. She says:

*Ko ivo baba vanouya riini kuzotiona?* (Mungoshi 1975: 690)

When is father coming to see us?

*Ko ivo mai vanorambirei kuenda kuHarare? Ko ivo baba vanouya rini?*  
( Mungoshi 1975: 70)

Why is mother refusing to go to Harare? When is father coming home?

The world has just collapsed for the little girl Rangarirai. She cannot understand why both her parents have suddenly changed their feel for them as their children. Taking Rangarirai to be representing the future generation it can be noted that it is a neglected one which has been denied smooth development as a result of lack of parental love. The young

generation is now scared of the future because no one is giving it the courage or at least explaining the process to give the focus. Tender as the generation is, they quickly retire in the fight to search for the meaning of life. This is reflected in one of the songs that she so much loves which clearly indicates that her mind has lost hope of ever getting love from the parents and look forward to the future. The song which comes as a conclusion to every one of her thoughts and which punctuates these thoughts goes:

*Dai ndiri shiri ndaienda kuMazairona.*

*Dai ndiri shiri ndaienda kuMazairona* (Mungoshi 1975: 72)

If I were a bird I would go to Mazairona.

If I were a bird I would go to Mazairona

The child is showing total despair. She wishes she was a bird that could fly and possibly run away from the current problems. Human beings are generally proud to be what they are. They love to be human beings. It is only after losing hope that one can wish they were other creatures. Human beings can extend their love to other creatures but remain proud being human beings. It may be argued that this is just a child song coming to Rangarirai's mind, but the role that it plays now is quite different. The whole chapter dedicated to Rangarirai shows deep and great thinking. The seriousness of the song is shown in its frequency in the thoughts. The nature of her thoughts shows that she would not fluctuate so sharply and consistently from serious and composed thoughts to anything that can be attributed to child play. The song shows that the little girl wishes she would be in a far away place free of the current problems.

Mazairona, the place she wishes she could go sounds like it is just an imaginative peaceful place only reachable by those who can fly like a bird. Now that flying is only a wish, Rangarirai is in total despair as she has to continue living in an environment she has already shown to be uninhabitable for her.

In Modernist literature, characters lose hope and there is an individual fight for survival and as Lukacs (1972:486) puts it, there is rejection of any concept of the future.

Rangarirai sees no meaning in the future and wishes she was in Mazairona, the imaginative peaceful place. This aspect of lost hope for the future is compounded at the end when Rangarirai is run over by a car while trying to follow the mother after she (the mother) had dumped them at her husband's home in Harare. The imaginative peaceful place she eventually flies to is death. The love starved tender generation dies away. The death sounds devastating considering that Rangarirai had other little brothers Caston and Sameri who all through the novel do not have time to think about their problems as a result of age. They are always jovial. Those who try to concern themselves like Rangarirai die making the situation more and more hopeless.

Whilst Rangarirai may be taken to be representing the tender age group that quickly resigns on the contrast are the aged group subjected to the same environment of denied love. These are people like Magi Murima in the same novel *Ndiko Kupindana Kwamazuva*. She gives her ordeal of being rejected by her father. She is more mature than Rangarirai and as a result she puts more resilience if contrasted to Rangarirai who suffers and then dies before long. When Magi fell pregnant while at school her father totally rejected her. He completely lost love for his daughter and did not want to hear about her any more. His reaction to his sister when she tries to persuade him to accept Magi, his daughter, despite that she had been impregnated shows that there is total loss of love for the daughter. He reacts by physically showing that he is not interested in the persuasions, as Magi describes it.

*"Anonzi Magret ndianiko wamuri kureva? Handina mwana ane zita rakadaro ini." Vakabva vatosimuka voenda..... Tete namai navamwewo vazhinji vakadoedza asi baba vakatora zvimiti - kunyatsotora zvimiti chaizvo, kwete zvokufananidzira kutaura - ndiye munzeve dzavo ndinyire ndinyire ndiye zii.* (Mungoshi 1975:29)

"Who is this Magret you are talking about? I do not have a child with such a name." He then stood up and left..... My aunt, my mother and many others tried to persuade him but my father physically took sticks and plucked them in his ears and then kept quite.

The situation might not sound grave since it is only Murima the father who has lost love for his daughter. One would think those who are persuading Murima are in the majority and they can afford to do without him, but the gravity of the situation can be understood better if one takes a look at the way a Shona family is structured. In a micro family, the father is the head and the whole institution is patriarchal. The father is the reference point of the family thus the family is Murima Family. The family is defined through the father and the father's word and ideas are the most respected. The mother who is a woman and the aunt who also is a woman have no power to change Murima's position. The situation is similar to the one described by Feminist Critics when they say, "All ideas are in a sense contaminated by patriarchal ideology (Moi 1987:205). Things have to be done from the man's point of view. Now that the man has had a view that contradicts those of the rest, the family relations are already suffering and as such the rest of the members of the family cannot express their love to the unfortunate Magi but to comply with Murima's decision. Whilst Magi does not die like Rangarirai the world around her is collapsing and the theme of despair is perpetrated.

The despair clearly manifests itself when Magi after being disowned by her father and resultantly by the rest of the family she indulges in beer drinking so as to overcome her problems. Talking to Rindai, her friend, she says:

*Ndiri ndega ndanwa maviri kudai pfungwa dzinombonofura. Kana kukotsira handizotaniwo. (Mungoshi 1975:28)*

Being alone, if I take two beers like this, my thoughts go away. I will easily find sleep.

The situation is unhealthy since she consumes beer not out of her wish but circumstances. She uses beer as the anaesthesia that temporarily cures her insomnia. Her life is full of unending problems. She is lonely and she cannot peacefully sleep and she cannot overcome the despair. In the end she falls for her friend, Rindai's boyfriend, to find

someone who can at least give her company when feeling lonely. Rex, Rindai's boyfriend, did witness Magi in the situation of solitude one day when he paid her a visit. He says:

*Maziso ake akanga akatsvuka. Kudhakwa? Kuchema? Handina kuziva kuti chaiva chii.* (Mungoshi 1975:86)

Her eyes were red. Was she drunk? Had she been crying? I could not tell what it was.

Rex finds Magi in a devastated condition. He is not sure what went wrong but the situation is an unpleasant one. Magi herself later says out what really was troubling her, solitude. She says to Rex:

*Ko musi wamunozoti maneta neni ndinozoita sei? Ko musi wamunoti tava kuroorana ndinoenda kupi?* (Mungoshi 1975:86)

What shall I do the day you will get married. The day you shall get tired of me and you say we are getting married, where shall I go?

She is afraid Rex and Rindai, who at this point are still boyfriend and girlfriend, might marry and have no time to come and while away time with her. Despondency in the once smooth going relationship comes when Magi decides to fall in love with Rex so that he can at least continue coming to see her. Rex is to fill the void that was created by her family when it disowned her.

She does not give up like the little Rangarirai. She thrives on but has become unscrupulous as she gets involved in an adulterous relationship with her friend's husband. It is because she has no one to turn to since she has been denied love by her own family. Through and through as portrayed, the young generation is in agony and the future is not clear as symbolised by Rangarirai's death and as shown in Magi's fears of pending solitude.

The theme of despair in children denied love again surfaces in the play *Inongova Njakenjake*. The children continue to suffer and become more and more hopeless.

### **3.3.3 Oblique Future for the Young Generation in *Inongova Njakenjake***

There are three characters shown to be suffering from despair as a result of parental love denial in the play. These are Joe, Lucy and Kate in their order of age. Joe, right at the end of the story, discovers that he was staying with a father who was not his actual biological father. He suddenly discovers that he is a product of an adulterous relationship between his mother Sheila and Max. Sheila comes home late at night fighting with Max who is trying to force her to leave him alone which she is refusing. She suddenly shouts:

*Joe! Joe! Iwe. Uya uone baba vako vondiponda! Uya mwanangu! Uya uone! Ndouraiwa nababa vako.* (Mungoshi 1980:61)

Joe! Joe! Come and see your father who wants to kill me. Come and see I am being killed by your father.

Joe makes an abhorable discovery about his life and identity. He grew up believing he was Tafi's son. All his life the mother had lied that Tafi was his father. Culturally such news should not be divulged to anyone. An adulterous act that results in a child being born has to remain a highly guarded secret. One of the sayings of the Shona as Hamutyinei and Planger (1987:215) says, "*Gomba harina mwana.*" (A male adulterer has no kid). It means one cannot claim fatherhood of the children from an adulterous relationship. The saying shows that it is more damaging for the secret of that nature to be divulged but the unfortunate thing happens in this situation, and it wholly devastates Joe's life. Soon after making the discovery he suddenly feels isolated and he has no one to turn to as his parents. As a result he decides to leave the home he grew up in. When members of the family try to restrain him he says:

*Musandinetse, manzwa? Mese hamuna kumboita shungu neni. Mese hamundidi.* (Mungoshi 1980:66)

Do not trouble me, do you hear me? All of you did not care for me. All of you do not like me.

He had falsely felt he was in the safe hands of his parents, which he discovers was not the case. The depth of the despair is in the problem of identity. A person can be identified through the people surrounding him. That feel of being someone, comes through being part of the members of the family who care. He fails to come to terms with the situation and he says:

*Baba vangu vapi? Ndina baba here ini? Ndina mai here ini? Ndina ani wandinoti wangu ini?* (Mungoshi 1983:66)

Which father? Do I have a father? Do I have a mother? Do I have any one whom I call a relative of mine?

The reality which was supposed never to be divulged has been. This has led to total destruction of the young man's soul. As a result he moves out of the home for an unspecified destination and more so at night. The night can be taken to symbolise loss of hope. The anticlimax of Joe's life climaxes in the midst of the night. Night has fallen in Joe's life and he is embarking on an undefined journey of despair physically and emotionally. Before embarking on the journey he once again reminds the mother that she is the source of the despair because of her lack of love. He says:

*Munongozvifunga imi mega. Ko ini amai zvamakandiitira munoti zvakanaka? Munoti izvozvi ndiri kufara nhaika?* (Mungoshi 1980:66)

You think about yourself alone. Mother you think what you did to me is all right?

You think I am happy?

He tells his mother that she is selfish and he is not the only one expressing lack of love sentiments. His younger sister Lucy is also bitter that the mother misled her. As pointed out, it is the whole young generation suffering from this despair. It is not only one child suffering this lack of love. It is not only the males who suffer this ordeal. Both male and female children are subjected to the similar devastating circumstances. Lucy realises that the situation has no future and quickly moves out of the home. Having realised the situation she warns Joe to think ahead.

*Ndinokunzwira tsitsi hanzvadzi . Uri kuswera wakabatirira pamindya yembereko uchirega kutsvaka basa usingazivi kuti mindya yacho yakaora kudhara. (Mungoshi 1980:54)*

I feel pity for you my brother. You spend your time holding onto cradle strings without seeking a job not knowing that the cradle strings are already rotten.

One would feel there is hope in the play since Lucy has not completely lost hope. Joe must seek a job and be self-reliant, a thing which she herself has done. The hope is a short-lived one as she again comes back to the issue of her having been misled by the mother. The young generation is the hope for posterity. She laments that her mother made her lose her uterus. Although she does not clearly say the cause she implies that it was a result of venereal diseases. She clearly points out to Joe that she has hard feelings towards the mother because of what the mother led her into.

*Unofunga ndiri kufarira kugara musango ivo vabereki varipo nhai? Unofunga ndingadai ndichipemberera kuti amai makaita nechibereko changu chavakabvisisa chaora pamusana pe-pe pe Joe! (Mungoshi 1980:55)*

You think I enjoy living away from home when our parents are still alive? You think I should celebrate that mother did well by administering the removal of my uterus because of--- Joe!

She led Lucy into adultery. Lucy had her uterus removed, as a result she got frustrated and ran away from home. The despair is reflected through the fact that the mother has actually led her own daughter into things she should have protected the child from. A family comes with responsibility. The character Rindai in the novel *Ndiko Kupindana Kwamazuva* rightly puts it when she says:

*Vana ndevedu tose. Ini ndingagone kuvaraya kusvika apo, iwe uchitorawo kubva ipapo kusvika apo. Panotsveyamisa mumwe, mumwe anogona kutwasanudzawo.*  
(Mungoshi 1974: 67)

Children are for both of us. I can induct them to a certain point and like wise you take over to a certain point. Where one makes a mistake the other one can rectify.

She is emphasising that the family comes with responsibilities. Parents have to work together to build the family. Parents have the task of grooming the children which is a long process. This cannot be possible when there is no love between the parents and their children since there has to be dedication. This is the love that lacks in Sheila such that she misleads Lucy into prostitution resulting in her uterus being removed. She has to live with that reality that she is no longer a complete woman like other women. As a result she leaves her home to stay alone, a thing she clearly points to Joe. It is the treatment these children get from their mother that the family continues to crumble. The children denied love continue to leave their home after discovering that the mother was treating them ruthlessly. The despair continues. Joe suffers lack of identity. Lucy loses the uterus and the future is bleak for the two.

There remains a ray of hope in that Kate the last born has not joined in the exodus of leaving the home. Joe and Lucy have already left but she remains at home. Still the issue of despair continues to thrive in that Kate is a cripple and debilitated. Whilst Tafi the father has not been shown to be depriving the children of parental love, he is the one who put Kate in the present situation. He struck her with a chair in a fight with his wife Sheila. This comes out in the argument between him and his wife. Sheila says:

*Ko iwe zvawakakuvadza Kate necheya yakamuremadza hudyu iyi wakanzinyi? Ndizvo zvawaida kuti tiite vana vakawanda ugovaremadza nhai? (Mungoshi 1980:28)*

How about you who crippled Kate on the hip-bone, what punishment was meted out on you for that? You wanted us to have many children so that you could cripple them?

In the end Tafi the father attempts to take his life. Sheila wants to go with Max. Debilitated as Kate is, she finds that both parents are not there to give her support. None of the children is spared the despair. All the children are subjected to different forms of suffering by the parents. The future turns gloomy for all the young again and again the theme of despair thrives on. The children are vulnerable at the tender age and the family fails to remain consolidated. The theme of despair continues to take different forms in each and every of Mungoshi's works.

The situation of failing love is a sad one. In his English short story, "Shadows on the wall" Mungoshi (1972:2) gives a symbol of denied love in a very much touching way. He shows the need for mother's love through an experience of a young boy who sees some nestlings of a dove. He says, "They were still clumsy and blind with soft pink vulnerable flesh planted with short scattered grey feathers, their mouths open waiting for their mother..... Next day I found the nestlings dead in their nest. Somewhere out in the bush or in the yellow ripe unharvested fields, someone had shot their mother in mid-flight home." This tallies the theme of denied love that runs in his Shona Novels. Once the children are denied love, their future becomes hopeless and is a bleak one. The nestlings which had nobody to look after them died at the very tender age. Like the mother dove which was shot while on its way to feed its children, the modern day parents have their hearts of love shot dead by the modern circumstances now prevailing.

### 3.4 Conclusion

In Modernist literature man is redefining himself according to his needs. He has chosen to be solitary in approach to life much to the dismay of the society that very much needs him and is surprised by the move. The society at large as shown in the above discussion views romantic love as something that should bind the family. There has to be a permanent bond between those who are affectionately in love. Contrary to the norm the individual characters celebrate doing the opposite. The romantic love has gone wild. Thus Rex in *Ndiko Kupindana Kwamazuva* decides to fall in love with Magi, a thing which Magi also agrees to without the remorse of thinking that she is taking her friend's boyfriend. The illicit relationship continues even after Rex gets married to Rindai. So is Sheila in the play *Inongova Njakenjake* who does not mind leaving her husband going for her former boyfriend recently returned from The United Kingdom. Eric falls for Lorna his brother's wife in *Kunyarara Hakusi Kutaura?* Another situation to be considered bizarre is the Mujubheki case in *Makunun'unu Maodzamwoyo*. He tries to court Monika through her mother.

The society is demanding a macro approach to life. The perceived deviant characters opt for micro approach to life. As Lukacs(1972: 476) observes, "For the others too are basically solitary beyond significant human relationship." In the cases under discussion characters are not solitary in the sense that they are sidelined by the society. The solitary situation is not a result of denigration from the society. It is a result of few individuals seeing life with a new perspective much to the dismay of the macro society. Thus the individuals in the works discussed above go for the forbidden love associations and are in full conviction that what they want and what they feel should not be stopped. What brings the despair to the members of the society is the fact that they call for responsible behaviour. This communal approach is also advocated for by Fanon (1967:9) when he says, "Man is what brings society into being. So man is expected to flow in the current of what has been established by the society and should not go against the current." In Mungoshi's works the misnomer is that the character chooses to go against the current.

From Fanon's assertion, the society is continuously being built and responsible building is being called for. In Mungoshi's works, the characters who have been described as falling in love in strange ways do not acknowledge that. There is no communal approach to life for them and they chose to go their own ways. Their love relationships are therefore viewed as wild as a result of their failure to respect the society at large as they have been shown to be quite personal affairs in which the society has been denied hope. Life has become too individualistic that other forms of love are also found to be lacking. Romantic love has been found to be going wild. Despair comes as the society resists the idea of letting the non-conforming individuals go their own way.

The author has shown that both the romantic and the parental love is failing. There has always been a digression from the ideal. The despair continues to grow and cannot be stopped from being a thorn in the flesh. All the norms which would stabilise the situation are continuously flouted and love cannot continue to be viewed in the way it used to be in the past. The society has to come to terms with prevailing harsh conditions and accept it as normal because the situation portrayed in the works is shown as having become hopeless.

The theme of general desperation can be inferred from the titles which have been given to the works by the author himself. His first novel is *Makunun'unu Maodzamwoyo*. The title means "words that pierce the heart." The title itself shows that there is commotion between the characters in the novel. It gives insight into the themes of despair that prevail in the novel. The literal translation would be, "words that make the heart rot." The title makes it clear when one reads through the novel and sees the prevailing themes of despair. It is compatible with the events in the novel. The novel contains words that are painful to the heart. It disheartens that the current generation has degenerated as it gets involved in affairs which the society considers illicit. The future generation has been presented with an oblique future as the parents neglect their duties and are denying their children the love they should get so as to instil confidence they should have as custodians of tomorrow.

It is not surprising when the second of his novels, *Ndiko Kupindana Kwamazuva*, similar themes are pursued. The title can be translated as "That is how time passes." The lack of love and responsibility by Rex and his wife Rindai leads to the death of their daughter, Rangarirai. The author is saying the theme of despair is there to stay and this has become a normal way of killing time. Usually people would look for interesting ways of killing time. The author is saying people have come to terms with what is taking place and they consider it the best way they can kill time. This makes the situation more and more hopeless since there is no effort towards rectification of the situation.

The play *Inongova Njakenjake* casts yet another dark cloud. It discourages communal approach to life. The title means "Each one does his own thing." The unfortunate thing is that the young and tender are left to fend for themselves when it is too early. As a result the children have no one to turn to for help. The first people to show this individualistic approach to life are the parents, Sheila and Tafi. The children start feeling it and the end result is that Joe and Lucy leave the home disgruntled and pained at heart.

His fourth Shona work is *Kunyarara Hakusi Kutaura?*. The title is in question form and can be translated as "Is silence not a form of talking?" Although the novel has not been discussed as one in which children suffer deprivation of love by their parents, it gives the general tone that have been found to stamp the theme in the other works. The focus in the novel are mature people and the novel does not dwell on the young being deprived of the parental love. However the title is in line with the other works which show that there is no co-operation between the portrayed characters. People do not come together to solve their problems by discussing them. Characters do not come in the open and say what they are feeling but choose to keep quiet. Keeping quiet when one has to say something is a sign of disgruntlement and the title also stresses that the theme of despair lives on.

The situation portrayed in the works is not for any change. The situation remains the same and the author seems to suggest that love has been substituted by hate and pain.

This is the new reality and the love has to be defined in this perspective. Although the situation is hopeless there is an attempt by some to try and better their lives. They do so by acquiring education. The following chapter looks at how the characters fare in the bid to gain education and how life goes after the acquisition of the education.

## **CHAPTER 4**

### **EDUCATION**

#### **4.1 Introduction**

Education means knowledge that can be acquired in different ways. It can be classified into classes, namely “traditional” and “Western” education. The traditional form of education is acquired through social induction. The society, through its diverse philosophies educates its members to be socially acceptable by the society’s standards, and this was meant to promote social harmony. The education comes in the form of fossilised wisdom embodied in the society’s culture and philosophy. This comes in the form of proverbs, pithy statements, folklore and other forms of oral literature that summarise the long history of the people, which tells who they are and their aspirations in life. Duane (1992:1) says, “All societies have some kind of organisation for the transmission of beliefs, norms and values from one generation to the next.” It is a form of education that is within culture and history of a people. Concurring with Duane on the value of education is Vansina (1985:xi) who says, “Whether memory changes or not, culture is reproduced by remembrance put into words and deeds. The mind through memory carries culture from generation to generation.” It is the education that has continuity.

The knowledge is a shared property and every generation has the task to pass on these oral traditions that keep the society informed and educated. Any acquired talents directly benefit the society such that the society hails the presence of people like the blacksmith, midwives, herbalists, chiefs, and drummers among them. The community respects all these people with special knowledge and they are part and parcel of the community. This form of education is more of acculturation. On the one hand, there is the Western education. Defining this form of education, *The Pocket Oxford Dictionary of Current English* (1978) says education is both the teaching and the process of acquiring

knowledge through the teaching process. Also emphasising the direct imparting of knowledge in the Western form of education is Walberg (1979:17), who says, "Education involves teaching, learning, mastery, knowing and motivation." It means there is a teacher, the presumed knowledgeable expert. What is taught is in the framework of designed curricula. The students must master what they are taught. The teacher has to put some effort to achieve, hence emphasis on motivation.

The Western system of education has become too artificial. It has rigid prescribed goals. In Zimbabwe and many other African countries, missionaries first introduced Western education as they introduced religious literature. It was later manipulated by the colonisers who then used it for their own goals. Duane (1992:2) says, the education was used by the colonialists for training cadres that were needed at lower levels in the colonial hierarchy." The purpose of Western education has little to promote the African society. It uproots the individual from his society and moulds a personality whose education has no direct benefit to the generality of the indigenous society. Western education is considered to be civilisation and as Helms (1989:1) says, "In realising some civilisation, we lose some." The traditional education suffers as its members go for the Western education. With two modes of education, the society is at conflict with itself and the author shows how the despair comes in this conflict.

Vanish, as discussed above prescribes natural acquisition of knowledge through induction. The author of the works here analysed focuses on the impact of the Western mode of education acquisition. He then makes a follow up to try and trace the social whereabouts of characters who would have acquired the education.

The scenario has changed from the traditional set-up. Positive things are expected to come with the attainment of Western education, one of which is to get a well paying job. As Banks (1986: 37) puts it, "...education has become linked with the expectation of the elite society." Acquiring education is a passport into the world of the affluent.

The aims and goals of the two forms of education differ. They differ in how they function in the society. The views of education are being revisited and the society is querying the relevance of education to it. There is a quest to define what actual education is and why it has to be given to people in the first place. Wa Thiongo(1981:56) views Western education as a process of weakening people. People are weak because they remove themselves from their society. The author is telling the society to redefine the education and he shows that the education now attained is suspect. This means the educated become sophisticated for the society and as shall be discussed below this becomes the source of despair. Mungoshi's literature is found to be very much in line with Modernist literature. As Borev (1981:212) puts it, "...progress is seen as a scourge, a horror, a monster, a danger." With Mungoshi's literature, there is a sudden turn of events to conflict and despair where smooth progression of life through education would have been expected. Religion and love have been shown to upset peace in **chapter 2** and **chapter 3** respectively. The good education is now being shown bringing scourge and horror to the society and its relevance is being questioned.

#### **4.2 Western Education and the African Society**

Despair is shown to be emanating from areas that should actually stabilise the African society. There is a misfiring of every move that is for the good will of the society. The authenticity of the education is here questioned by the author. The African society is given the task of finding the essence of the Western education. The education has to be redefined for it to have a pragmatic function. In the novel *Makunun'unu Maodzamwoyo*, the reader is found searching for what that education is and what it is all about.

There is a symbolic irrelevance of modern education in that it is a foreign concept. Unlike the traditional type of education as prescribed by Vansina (1985), the education is Western and foreign and those who attain it are shown leaving their homes for the West or some institutions set up by the Westerners. Those who aspire to attain the Western education

physically leave their homes for full and complete induction into Western education away from home. A sizeable number of scholars go to seek the education abroad except for characters like Monika in *Makunun'unu Maodzamwoyo*. She does not leave for any foreign country, but the effort to attain education which is not local is reflected in her moving to a boarding school, far away from her home. It is the type of education that has nothing to do with the local community and one has to be quarantined at an institute. This can be considered a moderate dislocation unlike what takes place with the characters in the other works.

#### **4.2.1 Education for the individual in *Ndiko Kupindana Kwamazuva***

In the novel *Ndiko Kupindana Kwamazuva*, the education continue to be shown as far alienated from the needs of the society. The advent of the education is a thorn in the flesh for the African family. The education fails to bring harmony to the family and is shown as alien to the Shona society. Its advent comes with despair. It breaks the integrity of the family and brings despair. The boyfriend who impregnates Magi cannot take the responsibility of looking after his own child. The innocent child is deprived of the parental love which the father should give to the child and the pursuance of the education diminishes the sense of responsibility that should take place when one impregnates a woman. He plays and tricks Magi. He misleads her as he writes in his letter:

*"Isu tiri vaviri tisu tinoziva patakamira. Dont worry baby." Asi kutsvetera hake here, kuzorera nekunamira chingwa manyuchi. Vane mukarwa mavo munobuda zvinonaka vakakomborerwa chokwadi.....Aindiona ndichiverenga tsamba iyoyo aifunga kuti ndiyo inondiroora.....Ndipo paakapedza chikoro. Achingopedza chete ndokumboti shande shande muno muHarare ndiye mujoza sumu, shapu KuAmerica ini sare ndichiyamwisa chana chomudondo chisina baba. (Mungoshi 1975: 28)*

"The two of us know where we stand. Don't worry baby." (Words from the boyfriend's letter.) Flattering me and smothering me with lies like someone smearing something on bread. Those with mouths that can say sweet things do not have problems. .... Anybody who would have seen me reading the letter would have thought it was the one that was going to marry me, that is when he finished school. After finishing he worked a little while here in Harare and then the

smart guy was off to America leaving me looking after the wild child without a father.

Without caring, the father to Magi's child leaves the country and also leaves nothing in place for the welfare of the child. He defies the Shona philosophy portrayed in the saying, "*Mhosva hairovi*" (Crime cannot be swept under the carpet.). To impregnate someone's daughter and leave her like that without taking the initiative to say your position regarding marriage to the parents of the girl is a crime. The crime is directed to the parents of the girl as reflected in some of the payments for impregnating someone's daughter. If someone sleeps with a girl without the girl's' parents' consent, he has to pay some money directly to the parents. To the lady's father, one pays *mhwanyazhowa* ( payment for breakage into one's home fence). To the mother, one pays *mavhunwa* (payment for breaking the woman's mother's back). It is said the mother will feel pain on the back if no payment is made by the person who will have slept with her daughter.

The Western education pays a blind eye to that. The boyfriend is illiterate in the basic customs and philosophies of the Shona people. He does not think about his child and leaves without making any arrangement for the child. The education is shown as a purely personal gain and not a societal gain. The boyfriend leaves the country without paying attention to what society expects him to do. For his personal education he jilts Magi. He leaves his child with nobody to care after it. Thus, he runs away from obligation, and finds refuge in education, a thing which leaves Magi and the child's lives devastated. As pointed above, Magi now views her child as one who is wild because the father ran away. Magi has to fend for the child. As a result of non-payment of the penalties that were supposed to be paid to Magis' parents, Magi's relationship with her parents is severed as discussed in 3.3.2 above.

Those pursuing education like Magi's boyfriend are effecting despair. It is the education that exposes the young ladies to unscrupulous men who jilt them and are not prepared to

run families. Magi gets exposed to the unscrupulous man at school as she says she was in Form Three when she was impregnated. She says:

*Ndakapiwa nhumbu ndiri muForm Three nemumwe muchinda. Chikoro ndakabva ndaregera gore iroro pamusha ndichibva ndadzingwa nababa vangu. (Mungoshi 1975: 26)*

I was impregnated by a certain guy when I was doing Form Three. I stopped school that year and at home I was sacked by my father.

In a more or less similar way, Magi's sister, Sekai is also exposed. She moves from her family home to do nursing studies in Harare. As a result, she meets Gidion in Harare who also impregnates her. Magi narrates the story and says:

*Chakaitika ndechokuti mukoma wangu wandaitzedzera anova ndiye aiva musikana mukuru mumba medu - vasikana taiva vatatu nekanin'ina kachiri kumusha. Sekai, aiva paGomo ava mugore rechitatu achidzidzira zveunesi. Akanga akadanawo nemumwe mukomana aibva kwaZvimba. (Mungoshi 1975: 28)*

What happened is that my elder sister, I come after, who was the eldest sister in our family - we were three girls including the younger sister who is still at home. This elder sister of mine Sekai was at Gomo (Hospital) and was in her third year as a nursing student. She had fallen in love with a certain guy from Zvimba communal lands.

In comparison, it can be seen that Magi and Sekai who tried to pursue some education got exposed to the men who impregnated them. The only of the three daughters who does not fall in to this predicament is the third sister who is still at home with the parents. She is the only one who the author shows as not having fallen into problems. She has not been shown leaving the home in pursuit of the education. She is the only one who has not been exposed to the rough and uncaring world. The education fails to build the society but exposes the young to ruin, there by bringing despair to the society. The devastating effects of the education are shown when Sekai commits suicide after being jilted by Gideon. The benefits of the education remain undefined and the mishaps that come with it become more and more pronounced.

On the other hand, there is Rindai who opts not to pursue education. She manages to establish a stable family with Rex. Her mother tries to persuade her to go for nursing. The mother says:

*Dai wanga watora kosi yako, nyange kana aizoti haachakuda hazvaikunetsa nekuti unenge uchizvisevenzera. Ko, iye wambonzwasu kuti ndiye mukomana kwaye asara ega ega munyika?*(Mungoshi 1975: 17)

If you could train and get your course, if he would one day say he no longer loves you, it will not be a problem because you will be having a job. Do you think he is the only good man who has remained in this world?

The mother's idea is that there is security in education. She believes life can stabilise with education. She believes one buys freedom through the education. The impression created is that life will be rosy if one gets the educational qualifications but looking at all the characters in perspective, it is the education that brings turmoil to the society, both in direct and indirect ways. Education raptures the peace of the society.

Like Magi's sister, Rindai is supposed to go for nursing training. Although urged by her mother to go for the training, she opts to have a family and not to pursue education. Rindai is one character who throughout the novel, gets herself on top of her problems. She manages to integrate into the society. Rindai has a moderate exposure to the education which directly and indirectly have been shown by the author to devastate people's lives as shown in Magi and her sister's situations. Rindai manages to resist the Western education and she saves herself from the devastating situations which other women characters fall into. She manages to have a husband and a family which other characters are shown not to have. The point the author brings out is that the education is not meant for the peaceful society. It does not benefit the individuals but destroys them and, at the same time, destroying the myths that are held highly of the education by the society.

Deep and controversial thinking crop up when one looks at Modernist literature. Modernist literature comes with some frankness. The society is at peace when the truth is not blatantly said out. The society wants to experience some painful truth without talking about it. A cripple would be pained to be frankly told that he or she is a cripple. A poor man would not take it lightly to be told that he is poor. The fact is real but it would rather be experienced in quietness. Modernist literature has no room for modest. It points out what is there and says it directly. So the education is undesirable in the society.

Complaining of such literature Razumosvsky quoted in Plekanov (1953:178) says, "It often happens that novelists, which apparently combating vices, nevertheless paint them in such colours or describe them in such detail that they attract young people to such vices.....Whatever the literary merits of a novel it should only be published if it has a moral aim." This is a bitter appeal to have literature bent to save a purpose seemingly desired by the society but it is an overt way of reflecting their shudder at the literature that is not only truthful but frank and to the point. To the contrary, the author Mungoshi is saying heed it or not, the education is destructive to the society. The author is saying check the calamities that come with the education. The Magis have unwanted pregnancies. Others like Magi's sister die by committing suicide. The victims continue to suffer as the Magis are disowned by their family members. The moderately educated like the Rindais survive. The author is saying this education is not for the betterment of this society and the society can hold on to it at its own peril. Then pain and suffering that has been shown to be afflicting the characters is guaranteed as long as the society has not made a refocus of what to expect from the education. There will be perpetual agony as the expectations turn out to be "cans of worms."

With the undefined education, one is bound to fall into despair as seen in the situation of Magi and her sister. In *Makunun'unu Maodzamwoyo* the problems created are suffered by others and the creators of the despair themselves go scot-free. The situation gets worse in *Inongova Njakenjake*. The question of what the education is and what it means

to the society remains unanswered and with the education, characters get more lost and the despair grows bigger.

#### **4.2.2 The Unanswered Question in *Inongova Njakenjake***

Gondo (1998:23) in his dissertation, hails Chinweizu et al who say, “The artist in the traditional African milieu spoke for and to his community. His imagery, themes, symbolism and form were drawn from a communal and accessible pool.” According to this assertion, the author would have to give the picture of education that is beneficial to the society. Any portrayed activity of the society by the author should be for the benefit of the society and should be put in language that clearly and fully expresses the idea. The situation remains lamentable. Mungoshi is in the class of authors which Razumovsky, as discussed in 4.2.1 above, complains about for vividly painting the picture of despair. The search for the meaning of education continues. The answer to the question remains elusive but the despair continues to grow with more education.

When the real enemy disturbing or destroying the society cannot be faced, the society turns to disturb and destroy itself. In the Preface to Frantz Fanon’s *The Wretched of the Earth*, Sartre (1963:18) writes about people’s behaviour when in a desperate situation. He says, “In order to free themselves, they even massacre each other. The different tribes fight between themselves.” The education has been shown to be the destructive element in the society. No effort is being made to make it compliant with the requirements of the society. Instead of addressing the issues that are at stake, the characters find themselves going for the other’s throat and sustaining the despair.

Thus, in *Inongova Njakenjake*, Max chases education. For the sake of education, man turns to sabotage the other. After realising that Max had duped him into marrying Sheila whom he had already impregnated, Tafi, miserably laments:

*Usazombofa wakavimba nomunhu Kate. (Anombonyarara) Izvozvi uri wega ipapo. Ukasazvionera usati kune achakubatsira. (Anombonyarara). (Mungoshi1980:60)*

Never trust anybody, Kate. (pause) Right now you are on your own. If you do not fend for yourself, do not ever think someone is going to help you. (pause)

Max has gained the education that will not heal the despair that is in the society. The education remains undefined and has no meaning for the society. Instead, the intention to acquire it leaves members of the society crying as Max climbs over others' shoulders to get it, hence Tafi's lament. Frantz Marc quoted in Borev (1981:213) says man finds himself in confusion of mind as a way to become pure to isolate one's self. Tafi is sounding a bell to Kate. She has to watch out and she should resolve to go solo in life. All these resentments are a result of the situation he finds himself in after being pushed into it by the unscrupulous Max pursuing his education. Even the intention to have the undefined education comes with devastation. The solution is to pull away from the society into one's self. The young are coached into that philosophy of solitude. The education does not come with positive things as is normally expected.

Frantz Kafika quoted in Borev (1981:213) also says, "Man is a victim of the society's institutions he has himself created and which have gone out of control: a person may suddenly be brought to trial, he may be spied on by the other people who represent some dark and mysterious forces." There are new discoveries that lead individuals to withdraw to themselves. Tafi has reached this stage and warns his daughter of the pending danger that is brought about by education as evidenced through the problems caused by the educated Max. The society cannot identify with this form of education that does not support it but actually destroys it hence he tells his daughter to remain in solitude.

Max testifies that the education is just empty. It has no meaning to the society and the educated individual himself. He says:

*Tafirei - ndine urombo mumwe wangu. Zvataifunga zviya hazvisizvo. Mhiri hakuna migodhi yemari kana ruzivo ..... Ndaiti ndabata upenyu nomuhuro mumwe wangu. Ndaiti ndahudzipa. Ndaiti ndinonoita mumwe munhu mutsva.....*

*Zvawaita izvi ndaidawo kuzviita.* (Mungoshi 1980:66)

Tafirei - I am sorry my friend. Things are not what we used to think they were. Overseas there are no gold mines or knowledge. I thought I had struck gold my friend. I thought I would be a new person. What you have done (trying to commit suicide) I also nearly did.

Max sounds frustrated. He did not get what he had thought he was going to achieve through education. He is expressing the emptiness of education. The question, "What education and whose education?" remains unanswered. Education cannot build or bring humanity. Nobody seems to benefit from it and Max, the educated himself attempted suicide when the search for the meaning of education could not be found. He went into deeper doldrums of despair by pursuing the education. It appears in the end he realises that it is worthwhile to remain what you are than to indulge in the social snobbery of an alien ideology.

Commenting against the kind of literature that celebrates human suffering Nwoga, quoted in Jones (1977:26) suggests that the authors should have a sense of responsibility towards finding solutions to problems and that they must have a sense of commitment. Modernist literature, goes on to brightly and vividly paint the negative sides of life. It is literature full of hopelessness. Hope is lost at the point the society expects to have it. The situation remains hopeless and some characters make an attempt at their lives. Nobody happily benefits from the education. The reason for the need of education remains unanswered.

With more education, the problems continue to multiply. The education fails to benefit the society. Eric thinks of going back to The United Kingdom a few months after landing in the country. He finds himself irrelevant to the society because of his education and he feels the society is hostile to him. Commenting on the literature of Dambudzo Marechera, a renowned novelist whose works suit well being called Modernist literature, Machakata (The Herald 24-05-99 page 8) says, "The essays in this book will not attempt to tame and domesticate him." Machakata is implying that the situation portrayed by the author is not inhabitable for the characters. It is a wild situation which makes the characters

uncomfortable. Such is the situation in the *novel Kunyarara Hakusi Kutaura?* where Eric decides to flee the inhabitable environment. Because of his education, he finds himself irrelevant to the society he grew up in and the theme of despair is sustained further.

#### 4.2.3 The Educated, a Social Misfit in *Kunyarara Hakusi Kutaura?*

The society begins to see Eric with a negative attitude because of his education. Thus, Sharon complains about the uselessness of education to their family. She says:

*Chetewo kungoti munhu akadzidzawo manhingi anoona sezvinonzi ava kuziva zvese.*  
Mungoshi (1985:22)

Only that if someone gets educated he/she thinks he knows everything.

Eric is now complicated and cannot fit well in the society. His presence in the society causes discord and the other characters suffer. His sister, Norika, is frank to him when she tells him that his education is irrelevant to the family. She even questions Eric what he benefited by pursuing education.

*Kana iko kukoronaizwa kunoswerotaurwa imi makabvako ndimi makakoronaizwa imi.*  
*Chamakanga monotsvagako chii muchisiya ngoma ichirira kumusha.* Mungoshi  
(1985:80)

You who have been there (to the West) are the ones who have been colonised. What were you seeking there when at home the drum was being played.

Norika is suggesting that the family and the society at large is better off without the likes of Eric who went to the West seeking education but came back with colonised minds. She is suggesting that they are better off in a situation of sustained old traditions as shown by her reference to the playing of the drums. Drums stand for societal traditions. One remains relevant to the society sustaining the traditions as implied by Norika when she talks about the playing of the drums. Norika is telling Eric that she does not see how his

education is benefiting the society and the family. He has now become a social outcast. Amuta (1989:37) says, "The African world view refers to an absolute fairly homogenous immutable and eternal mode of perceiving reality and explaining phenomena by which Africa can be distinguished." It is the type of thought put across by Norika. That an African, of which Eric is one, must suit into the African society so that there will be harmony in the society. The complaint she is putting across is that education that Eric has attained is disrupting the society's relations that were cordial and in harmony. As a result, she takes him a little back in their history as members of the same family to try and remind him how he can be accepted as was the case before he got educated.

*Kuzvitunhidza kuita Chakanetsa anoti akadonha kubva kudenga nendebvu sezvinonzi hauna kupakurirwa nhunzi namapete kubva muzangira nemutsvairo wapaguyo ravaNhanga! Waiziva kuti mukaka une dhizizi pakopo iyewe. Nhasi ndiye wavazonhuhwa nokuti wava kuziva zvine dhizizi nezvisina! (Mungoshi 1985:80)*

Now you are so proud as if you are not the very same person who used to eat the milk that was cleared of flies and cockroaches from the milk container by Nhanga! (their mother). Did you ever know that milk could have disease? So today she (the mother) smells because you now know what has disease and that which does not!

Norika is implying that before the education Eric used to be a good and understanding member of the family who assimilated with the family well, but now, because of the education he feels he is above everyone in the society, hence the reminder that he used to be part of the community he now looks down upon.

The author is saying intellectual intelligence is different from social intelligence. Education removes the individual from their societies and families. Education takes away the social intelligence leading to the educated people's alienation from the society. As a result, Eric finds the society too hostile and the solution is to go back to The United Kingdom. He repeatedly says,

*Ndichibuda muno ndiri kudzokera kuEngland. (Mungoshi 1985: 116)*

From here I am back to England.

Education is irrelevant. With the education, one must join the society and work with it as in the past. Advocating for cultural status quo, Amuta, quoted by Chinweizu (1980 :46) says, "A modern African culture, whatever it is, must be a continuation of old African culture." Like Norika is warning Eric, one must not lose the cultural colour because of anything modern that has come one's way.

Giving the same gloom picture is Martha, Eric's girlfriend. She equates Eric to copper that has to first of all be exported to the UK and come back transformed into a razor blade. The copper ore has many potential positive uses such as ornaments and jewellery, cables coatings etc before being processed. Everybody celebrates when Eric goes to UK. Everybody looks forward to seeing Eric a versatile man after attaining the Western education. The copper had many potentials before being made into a razor blade. The razor has been made into an item now limited in use. Some of the potentials have been lost. So is the case with Eric. When Eric leaves for UK, everybody in the family is celebrating the potential of the positive versatility he has for the family. Like the razor Eric is disappointing in that he comes back a delimited man in that he returns with no versatility but a shape that is determined by the manufacturers and not the consumers. He has lost the social intelligence. He falls for his half brothers' wife.

Whilst on the other hand the society is being disillusioned by those who have acquired the Western education, there is pandemonium by those seeking to have it. The situation does not allow and they keep fighting to have the opportunity to attain the education. People in such a predicament are Monika in *Makunun'unu Maodzamwoyo*, Sheila in the play *Inongova Njakenjake* and Magi in *Ndiko Kupindana Kwamazuva*. Circumstances have denied them the education and they have not yet realised that this education comes with negative transformations as is the case with the characters discussed above.

### **4.3 The Denied Education**

The myth about the good of education remains abound for some of the characters in the works of Charles Mungoshi. Whilst despondency has been shown to be brought about by poor orientation of the characters who attain the education, Monika, in *Makunun'unu Maodzamwoyo* and Sheila in the play *Inongova Njakenjake* are a thorn in the flesh after failing to attain the education. Magi of *Ndiko Kupindana Kwamazuva*, has character disorientation. As has been shown in 4.1, ideally, education is a positive thing to attain. It means positive achievements to the society as shown by the society's unrelenting respect for the recognised educational achievements. There has not been realisations of the implications of the Western education on the society and such characters are not aware of the predicaments of others such as the Max and the Eric discussed above. There again is despair as the characters directly and indirectly turn against the society for having denied them the Western education. The society again is not clear of what to do in a situation where the individual characters attempt the education but circumstances force them to abandon the idea. One would feel characters like Monika of *Makunun'unu Maodzamwoyo* have been rescued early enough before any damage has been done to them as she drops out of school. One is attempted to think that the society might be heading for peace.

#### **4.3.1 Despair from the Society's Wishful Thinking in *Makunun'unu Maodzamwoyo***

The society is disillusioned by characters whose character and social perception of social life changes after they attain Western education. The society is not against Western education per se. It can be argued that in *Makunun'unu Maodzamwoyo*, hope has not yet been lost about those who attain the education. Since it is the author's first Shona novel, the theme of negativity of education has not been developed much. The idea of

attaining Western education is being introduced as shown in Monika's going to a boarding school. The older generation is still positive about the education hence the support given to Monika by Chingweru. At this stage, the education is still given the respect. As such, Chingweru encourages her daughter to pursue the education. However, circumstances do not allow Monika to be fully immersed into this education that has been seen to lead others into social fiasco. She drops out of school after going only as far as Form Two which is only a junior level.

The level of the education is low and one would feel Monika had not yet been disoriented in character like the Eric of *Kunyarara Hakusi Kutaura?* and The Max of *Inongova Njakenjake*. Going by the trend, it is only when the characters go for higher levels of education that they change their characters leading to the despondency in their families and the society. Max, before he goes overseas had a vision to become a respectable member of the society. Together with his friend Tafi, they would write down what they envisaged to be. In an argument with her husband, Tafi, Sheila makes reference to the written pledges when she says:

*Uchayeuka here Tafirei Gwaumbu? Unoda here ndikutorere mapepa  
amainyorerana zvoze izvi naMax muchagara kuNational kwawakandionera?  
Ndiatore here, Tafi? Ndichinawo. Handina kuarasa. (Mungoshi 1980:26)*

Do you still remember, Tafirei Gwaumbu? Do you want me to show you the papers you wrote all this with Max when you were staying in National where you first saw me. Shall I take them out? I still have them. I did not throw them away.

Sheila is making reference to the papers of the philosophies of life Max and her husband Tafi used to write down. They had a properly laid direction of life but it was only before Max had acquired the Western education. It is not the junior levels of education that affect the characters. It is when they leave for higher levels such as degrees. So is the case with Eric in *Kunyarara Hakusi Kutaura?* Everybody is complaining about his change in character after his return from UK as Sharon observes:

*Chiri kuda kundibhowa pana babamumunini ndechokuti dzakauya dzava nakamwe kakungoshaina-shaina kanokuvadza. (Mungoshi 1985:20)*

What is boring me about uncle is that he came back full of pride.

Passing similar sentiments is Shaky, Eric's childhood friend:

*Eric akanga adzoka ava mumwe munhu. (Mungoshi 1985:45)*

Eric came back (from UK) a changed person.

There is an aspect of change after one gets higher levels of education. One would think that there should be normalcy since Monika does not get to the levels that have been shown to change the other characters' way of thinking, a thing that has resulted in despair as characters fail to have a unified and systematic approach to life. The educated characters cannot fit into the society, a thing which has been shown to cause the despair. The despair comes as a result of the change in character as a result of the education. This brings about despair as they become social misfits.

Still, the theme of despair thrives on in *Makunun'unu Maodzamwoyo* despite the fact that Monika drops out of school early and does not find herself in the same predicaments with other characters who pursue education. As has been shown, the society is caught unaware as the characters are transformed after attaining the education. The society's attitude towards those who attain education is still positive. The hope is reflected in the unwavering hope to send Monika to a boarding school by her parents. The belief that education comes with good things does not die away with Monika's dropping out of school. Despite the fact that the education that Monika gets cannot put her into the affluent class, characters like Chingweru feel that somehow Monika has to be upstaged to the level of the affluent by other means. The solution is to force her into marriage with

Mujubheki. Chingweru is now fascinated with the idea of having her daughter married to Mujubheki. She says:

*Hapana mumwe murume akaita saMujubheki munyika muno mose, hakuna. Ini ndini ndinoziva ndega zvaakakuitira iwe; saka ukamurasa warasa makomborero. Hauchazowani mumwe akadaro zvakare.*  
(Mungoshi 1970: 38)

There is no other man like Mujubheki in this whole area, none. I alone know what he did for you, so if you lose him you will have lost blessings. You will never find another man like him.

She is stressing that Mujubheki is a man of rare calibre. The truth is that Mujubheki is a rich widower. Chingweru keeps emphasising that her daughter is also of a rare calibre for example when she says:

*Mukati kuna vamwe vakadzi vane vana vakaita sowangu* (Mungoshi 1970:8)

I wonder if there are any other women with daughters like mine.

Although she does not clearly come out in the open, what she means can be inferred from what she says about her other uneducated daughter Tendai.

*Ngaarege hake, handina hanyin'a naye ini.....Haasi iye anondipa sadza. Ndinogona kuzvirimira ndoga.*(Mungoshi 1990:9)

Let her not (come home) I have nothing to do with her..... She is not the one who feeds for me. I can survive on my own.

It is because Monika went to school that makes her different from her sister, Tendai. As stated above, there is no other child in the proximity who is like her daughter Monika. The only thing that can make Monika different is the education. This time around the despair is brought about not by the educated people themselves but people like Chingweru who feel her daughter should be of a high class as would have been expected if she had

attained the education. Division comes in the home as the mother gets to love one of the daughters and at the same time hates the daughter who has not had secondary education. It is not the education that is misleading the characters as has already been shown to be the case above. It is the misconceptions about education that leads the mother to act and behave on wishful thinking. Had Monika attained the education then she would get to the affluent class without the mother scheming for her.

The situation of denied education leaves many in disadvantaged situations. Chingweru imposes herself on Monika and is pushing her to get married to Mujubheki, a rich man to make up for what she could have ideally been had she acquired full education. It is due to this lack of full education that Monika remains vulnerable to her mother. Monika cannot fully stand on her own without the empowerment that was supposed to come with the education which she did not fully acquire. However, to Chingweru, she assumes a special societal stature. The mother openly boasts about Monika and she despises the other children in the neighbourhood, parents who have not been able to bear such special children and even her own other daughter whom she feels she is useless. Other players like Chingweru come into the arena and cause despair because characters like Monika have not been fully empowered by the education to make their own choices in life.

Thus the little education puts Monika into passivity. She has no grip on things that determine her future. The effect is different in *Ndiko Kupindana Kwamazuva*. The character becomes hopeless and disoriented as reflected through the character Magi.

#### **4.3.2 Denied Education and Character Disorientation in *Ndiko Kupindana Kwamazuva*.**

Magi goes on a drinking rampage after dropping out of school because she was impregnated by a man who denies the responsibility. She turns from being a young school teenager into a beer guzzler to try and wash down her problems. She openly tells Rindai how fast she drinks.

*Dai ndisiri kutaura maviri aya atokwana. Ndiri ndega ndanwa maviri kudai pfungwa dzinombonofura. .... Saka matatu ndiwo anotondibatsira. Ndinotenga matatu matatu kuitira kuti maviri akanditadza rechitatu harizopotsi. (Mungoshi 1975:28)*

If it were not that I am talking, these two (quarts of beer) would be finished. Being alone, after taking two like this my mind gets at peace....If I take three they will do for me. I buy three at one time so that if two are not effective the third one will not fail me.

So desperate is the situation, that, coupled with the fact that she (Magi) is alcohol dependant and knowing the state which she would always live in, it is not surprising that she snatches her friend's boyfriend without feeling any remorse. She loses conscience and sabotages her own friend. She openly declares that Rex is now her husband as well.

*Ndiye mudzimai wako wekumusha, ini ndini mukadzi wako womuno muHarare. Pakadii apo mudiwa? Uchinyemwerera wozve. (Mungoshi 1975:76)*

She (Rindai) is your rural wife. I am your wife here in Harare. How do you like that? Come on, give it a smile.

Again there is the aspect of someone not getting to the level of education she had expected. She feels frustrated and lonely. That, coupled with the fact that she has been disowned by her father, totally disorientates her. She becomes egocentric and in the process, unsettles her friend's family life.

In *Makunun'unu Maodzamwoyo* as discussed in 4.3.1 the denied education creates the loophole that makes uncouthly characters like Chingweru steal the show leading to the despair as they impose themselves on the powerless and confuse everyone on the way. Magi, the school dropout in *Ndiko Kupindana Kwamazuva* has lost the human conscience. In *Inongova Njakenjake*, Sheila, the character who has been denied the education, becomes the vicious wounded lion and the perpetrator of the despair. She

becomes hostile to the society and scorns it for denying her the education. She feels betrayed by the society.

#### **4.3.3 Betrayal and Education Denial in *Inongova Njakenjake*.**

Sheila's life is full of cursing. She is hostile to everybody in her family. She is unsympathetic even to her disabled daughter, Kate. She is full of hate. She has lost love and respect for the members of her family something which has become a life thing in the family as Tafi, her husband says to Joe, their son.

*“Chinzwa unzwe Joe. Ndinofunga kuti kukura kwenyu kwese maingonzwa tichipopotedzana namai venyu ava pamusana penyu. (Mungoshi 1980:12)*

Listen Joe. I am sure that all your life you have always heard me and your mother quarrelling about you.

Joe is in his late teens and approaching manhood. Ever since his birth there has been no peace in the home and this shows a very ugly state of affairs. Gikandi (1987:66) talks about human character metamorphosis when he says, “It suddenly occurs to us that, all along our road, we have not ceased to metamorphose ourselves, and see ourselves as other than what we were. Sometimes the metamorphosis is not even finished. We have turned ourselves into hybrids and there we are left....” Gikandi is discussing the human character transformation when people get into new and different social environments as portrayed in the biographical narratives by Mongo Beti and Cheik Hamidou Kane (1974). The biographical narratives show that there is character transformation that takes place to human beings once the social environment changes. This is the situation with Sheila. She is in the process of social transformation. Education has been shown to transform characters in a variety of ways as has been discussed above. Even the providence of inadequate education has been shown to bring about human character transformations, again in a number of ways. Sheila in that situation of having attained little education is found to be also transformed and of a particular hybrid. The frustrated hybrid is now on

the offensive against the likes of Tafi whom she feels blocked her in her educational endeavours and against their children as well, hence the fierce hate for everyone in the family and the unending quarrels in her marriage of twenty years.

To show her aggrieved mind she makes an outburst against Lucy who in her greeting had tried to acknowledge the mother's elderliness. Lucy had said:

*Ko miviri yakadiniko muchembere?* (Mugoshi 1980:3)

How are you old woman?

Taking it from the literal sense it would sound like Lucy was impolite when in actual sense the opposite is true. From a cultural point of view, the form of address which Lucy uses is loaded with respect. In the Shona language the terms for father (*mudhara*, *mukuru*) and mother (*muchembere*) in their literal senses denote someone who is old. So is the case when the elders refer to young men as *chikomana* (young boy) and *chisikana* (little girl). All these terms would be offensive if not used in special cultural contexts. It is in a suitable context that Lucy uses the form of address. There is a covert use of the terms and when they are used directly one will be showing intimacy and total respect. This form of address shows respect and acknowledgement of the parent's seniority. Surprisingly, Sheila makes an outburst at her daughter Lucy.

*Ndiri muchembere wokumba kwamai vako?* (Mungoshi 1980 :3)

Am I an old woman from your mother's home?

Sheila refuses this form of address and implicitly refuses the profound relationship honour that goes with such form of address. She attacks every member of the family including Kate who is disabled. At one instance, she lashes out a vicious verbal attack at Kate when she says:

*Wajaira kudya urere somuzvere nhai? Kana kuri kupfuma baba vako vanodii*

*kukutsvakira zvose iwe urere zvako.....Chii chawakaitwa chinoshamisa? Inga kusona unogona wani. (Mungoshi 1985:2)*

You are used to being provided with food whilst you do nothing in return as if you have delivered a baby? If your father is rich why can he not hire domestic servants so that you can continue to sleep?..... What is so special about your disability. How come you are able to sew?

Sheila has hate for everybody in the family. The above remarks were passed after Joe had suggested that he was going to prepare food for the family and Sheila felt that it was Kate who was supposed to do that despite the fact that she is disabled. The reason of her wrath to everybody becomes apparent as the play progresses and when she confronts Tafi, her husband.

*..... Isu tangoti gujutu pano apa takabva nepi? Handiti waiti tichaenda mhiri. Zvakazova kupi taroorwa tonzi basa nderokuwacha minapukeni..... Ko handiti wakandiitisa pamuviri ndotoda kunonyora mazamanisheni okupedzisa kosi yangu? (Mungoshi 1985:14-15)*

For us who are heaped here how did it start? Were you not saying we were going overseas? Did that happen when I got married and was renege to the task of washing baby napkins. Is it not that you made me pregnant when I was about to write final exams of my course.

The source of her vendetta is finally declared. She has vengeance against her husband who impregnated her and made her drop out of her course. She openly talks about her feelings of hate when she says:

*Makumi maviri amakore ndichingodzidza chinhu chimwe chete bedzi.... Chokuvengana. (Mungoshi 1985: 31)*

It is now twenty years and I have been learning one thing... To hate.

Sheila hates because she has been denied the education which she was about to complete. The play suits quite well in the context of Modernist literature. Thus, the play is full of hate and hopelessness. Sheila is full of solitude. Life is not worth it since she is against all the human race as reflected in her hate even against children of her own blood. Because she has been denied education which to her was going to buy her the economic and social freedom, she feels the world is absurd. Camus quoted in Borev (1981:218) writes about existentialism which is one of the Modernist trends and says, "Loneliness is absolute and human ties have been severed and the mother can be an accomplice in the murder of her own daughter." Thus, Sheila is full of vengeance. She has been disappointed by her failure to achieve the academic qualifications she has so much cherished. Although she does not get to the level of murdering, the wrath is still apparent when she verbally assaults her children and husband.

Modernist literature portrays a world full of chaos. All the ethical norms are defied. Life is turbulent and hopeless. Other forms of literature and literary theory make a focus into the future. For example the Africanist theorists like Chinweizu et al (1980:1) look at how the African literary culture can be decolonised as they ask, "How in particular, shall Africa's literary culture be decolonised?" There is optimism in their endeavours. There is hope and they advocate for unbonded literature that expresses reality of the African people. Even the subjective theories like psychoanalysis, which concerns itself with the psyche, and looks at how the socio-political environment influences the thinking of the author in the production of the literary work, focuses, into the future. Jung (1972:174) points out that there is recurrence of certain images, stories, figures, called "archetypes" the psychic residua of numberless experiences of the same type." To him, these help in the formation of a work of art. The theory's quest is to understand the literature more by first understanding the environment that builds the artist's mental fabric that results in particular formations of art. There is a quest for knowledge and no one would need knowledge without looking into the future.

Modernist literature is full of pessimism. With education, there is no peaceful life. The world is confused. Man is in a holocaust situation. Man is not in control of the world and his life. His being is determined elsewhere and there is continuous push of him into despair. The despair is a permanent feature and man waits with folded arms for the final blow which is highly anticipated instead of being prevented. Pointing to such situations, Fanon (1967:1) finds it suiting to use Césaire's words to describe the horrifying state of man. The words say, "I am talking of millions of men who have been skilfully injected with fear, inferiority complexes, trepidation, servility, despair and abasement." (Fanon 1967:1). There is no rectification of the mistakes for the purpose of going into the future. Wa Thiong'o (1972:iv) who can be said to be both a Marxist Theorist as well as an Africanist Theorist says, "Literature should show not only where the rain began to beat us and how severely but also how to save ourselves from perpetual exposure and our house from flood" Contrary to what wa Thiong'o says, Modernist literature says there is nothing one can do about the problems. Let the house be flooded and the flood is the expected norm of life. The aesthetics of the art comes with the final crumble. From beginning to end, characters go through stratas of unhealing pain. The society is just awaiting death. The art thrives on innovation in creating avenues that lead to undesirable destinations.

Education is never a haven for any. There are situations in the works in which the characters seem to have made it through education but their world of glory is usually cut short or is embroiled in other problems that are equally shattering such that they do not benefit or enjoy their educational achievements and again, life slides into tragedy. The period of enjoying the benefits of their education is short-lived and the haven brought about by education are short-lived and the characters have temporary shelter in education.

#### **4.4 The Temporary Shelter in Education**

The observation here is that some characters seem to be cushioned from despair for a while unlike others who are quickly exposed and affected by the attainment of education. The aspect of temporary shelter in education concerns itself mostly with three of

Mungoshi's Shona works, viz. *Ndiko Kupindana Kwamazuva*, *Inongova Njakenjake*, and *Kunyarara Hakusi Kutaura*? As has been discussed in 4.3.1, the aspect of education is only being introduced and has been shown to have minimal effect on characters such as Monika of *Makunun'unu Maodzamwoyo* who are partially exposed to it. Characters get more and more exposed to despair in the subsequent works. The discussion above has been mostly on characters who are misfits in society as a result of education. There are other characters who on the surface of it all, seem to have integrated well into the society and are affluent. On closer analysis, the glory is short-lived and like the rest of the characters they are also immersed in the doldrums of despair.

#### 4.4.1 Subtle Disposition of the Despair of the Educated in *Ndiko Kupindana Kwamazuva*

One of the characters in such a situation is Maswera. This man is a teacher in the rural areas and in full is known as Ticha Maswera (Teacher Maswera). The man commands the community's respect because he is serving it directly. The community realises what it benefits from him and he is regarded with high repute. The author comes with a new angle to say education is not all a man should have. Happiness is not all about education or the benefits that come with it. Whilst Ticha Maswera commands all the respect as a service provider to the community, he has his own problems. He and his wife cannot bear children in a society that upholds posterity. The society emphasises on the bearing of children so much that it accepts those children born out of an adulterous relationship as has been shown in 3.3.3 in which it is said *Gomba harina mwana* ( a male adulterer has no child). A male adulterer cannot claim rights to a child born out of such a relationship. The emphasis is on having children at whatever expense, even if it means having children out of the wife's adulterous relationships with other men.

Maswera's is a family without children. It is an incomplete family and hence the author delays to put them in the abyss of despair. The abyss is shown as yawning for victims in situations where the victims are shown in abundance. The despair has been shown to

thrive on the bigger groups of victims. The despair affects the characters in ripple and chain reaction manner. For example, in *Inongova Njakenjake*, there are characters like Tafi, his wife Sheila, their daughters Lucy and Kate and their only son, Joe subjected to all forms of despair that comes with education. In *Kunyarara Hakusi Kutaura?* the circle of those exposed to the despair include Mazarura, Ruth the wife, Eric the younger brother, Norika his sister, Nhangwa, his mother and Sharon their daughter. For the purpose of showing the despair in its full magnitude, the author concentrates more on bigger families or associations of people. Small families and associations are left out for a short while, giving the false impression that they have been spared the despair.

So is the case with the teacher, Maswera, of *Ndiko Kupindana Kwamazuva*. As has been shown above, the author ordains him with the title that is highly reputable with the society. He is Ticha Maswera. He is a family man but the family is incomplete in that there are no children. Everything seems to be going on well until there comes the need for the Masweras to define themselves as a full family. Maswera does not know how to handle the situation and he is found seeking advice from Rindai who is just an ordinary housewife in the village which fully shows the level of his desperation. He openly says out what is troubling him in the letter he writes to Rindai.

*Takaedza kudzin'anga, kumadhokotera, vanonamata asi pasina chimuko. Mari ndanzwa nokuparadza. Zvino kubvira gore rino rapera iri vabva vapindwa nechomusoro. (Mungoshi 1975:47)*

We tried traditional healers, doctors and church people without any success. I have spent a lot of money. Now, starting from last year she (his wife) suffers from chronic headache.

Whilst Maswera's life might have been admirable, and while he has been enjoying the benefits of his education, there arises a fundamental question as to his role in the issue of posterity. A real family is defined by the presence of children. He has none. He comes down to consult the less educated members of the society like Rindai and he openly tells her that it has now gone to the levels of it being a problem. The author just delays putting

such characters in the foray of despair. The author first concentrates on the bigger families. Whilst the despair is being lashed on other characters the smaller families are temporarily spared and as has been shown, they eventually fall in the predicament. The Maswera family falls into the abyss which they had been spared and the author makes sure every character has his own bit and turn to have the despair. The Maswera family is not allowed to enjoy the benefits of being a highly reputable family. It is like the author makes an afterthought of the distribution of the despair.

At the end of the story the family is only coming to terms with its situation and Mrs Maswera is recuperating from the illness. It is only recuperation and the Maswera family cannot be said to be in the best of the peaceful state as had been the case before the author revisited them to nullify the impression that they enjoyed the status that came with the education. It may be understood that they do not get an early baptism of despair in that the education involved has benefits to the society. Maswera is serving the society unlike other characters whose education has not been shown to directly benefit the society.

On the other hand, there is Magi's boyfriend who leaves for America. The character is actually portrayed as a criminal who impregnates innocent girls and disappears. In Shona there is a saying which says, "*Mhosva hairovi*" which means for whatever crime one commits he/she will be brought to book. The character is left with two options. Either he does not come back and stay in Diaspora but it is said, "home is best" Sooner or later he would yearn to come back home and answer to the charges of impregnating someone's daughter. If he chooses to stay in America then that will be total confusion in the character considering that the Black Americans born and bred in there are crying over racial harassment and have a problem of identity. Writing on the situation in America Kearns (1979:5) says, "Our outward guise still carries the old familiar aspect which three hundred years of oppression in America has given us, but beneath the garb of the black labourer the black cook, and the black elevator operator lies an uneasy tied knot of pain and hope whose snarled strands converge from many points of time and space."

The author is saying three hundred years, history has not given the black person a chance to uproot himself out of oppression. The best for Magi's boyfriend would be to come back soon after getting his qualifications and just face the disgrace of being dragged to court so that he can be responsible for his irresponsible actions done before he left the country for his education. Whilst there might be a lull in the dispensation of the despair, the character is temporarily free during the period he is pursuing his education. It is apparent that there is also temporary postponement and the author is making sure characters take turns to come to the arena of despair. Going by the traditional ways, Magi's boyfriend would have to come and pay *chiredzwa* (compensation paid to someone for fending a child who is not his). If things are to be done in the modern way he will have to pay maintenance. Either way, the payments he is to make are forced responsibility and nobody can enjoy impositions. When one is cornered and cannot make a self-choice then again there is despair. Despair awaits the fugitive who runs away from his responsibilities. Either way, staying in America or coming back home, he will be in some form of a fix making his shelter in education temporary.

There is delayed despair but the author makes sure the despair has to eventually come. So is the case with Martha in *Kunyarara Hakusi Kutaura?* She temporarily finds solace in her educational achievements but at the end, she discovers that education is not all in life and she again falls into the simmering despair.

#### **4.4.2 Education, Not All One needs in Life in *Kunyarara Hakusi Kutaura?***

Martha makes great strides in educational achievements when Eric, her boyfriend is away also studying in the UK. She initially feels that she has obtained the best of achievements as she says:

*Ndakaita dhigirii rangu nekosi yokudzidzisa. KuBikita uku hapana chavari kushaiwa..... Kune vamwe varume vakadarika iwe pazera vari kuzvitadza.*  
(Mungoshi 1983:32)

I obtained a degree and a teaching course. I am sufficiently fending for everybody

in Bikita (her home)...Some men who are even richer than you are failing to support their families as I am doing.

Martha feels she has made the grade. She is now independent and can sustain her life and the lives of her relatives. She feels empowered through her education since she now is bearing responsibilities that would normally be done by men. She is managing so well that she surpasses other men who could be richer. The sentiments she is passing show that she is at peace in her mind and the education is providing the cushion, giving the impression that she is not exposed to despair. However, that complacency is short-lived as the author shows that the educational achievements have to be complemented with an accommodative social environment. The author is showing that it is not only education that makes a human being a complete entity. Whilst Martha boasts that she has now made great strides education wise, she falls into despair before long when she realises that her boyfriend Eric is leaving her pursuing Paul's wife. There is a sudden discovery of the emptiness of education. Whilst the educational achievements can help someone to get some financial benefits, it has no ability to buy the social side of life which Martha suddenly discovers that she so much needs.

She cries at the realisation that Eric has turned his heart to Lorna, Paul's wife. She is in great pain. She repeats the words uttered by Jesus Christ the son of God in Matthew 27:46 when he was crucified.

*Mwari wangu mandisiyireiko?* (Mungoshi 1983:102)

My God why have you forsaken me?

There is no solace in education. Martha's joy in education is short-lived and despite her boasting, she, like the other characters is brought into the circles of despair. Lorna, the woman being chased after by Eric openly shows that the situation is very painful for

Martha in her showdown boast about her relationship with Eric. She openly and directly says it to Martha.

*Zvinowanikwa muvanhu. Broken hearts are lying everywhere, asi iwe chitotenda midzimu yako kuti wawana munhu akuudza .Nhasi uno chaiye handinyari kumira pamberi pechita chokwaChimbimu kana kudaidzira ndiri pamusoro pemba chaipo kuti, "Eric ndinomuda naiye anondidawo."* (Mungoshi 1983:101)

It happens with people. Broken hearts are lying everywhere but you should thank your ancestral spirits that somebody has told you (that she is in love with Eric). To this very day I am not ashamed to stand before a gathering of Chimbimu family or to shout while on top of a building saying, "I love Eric and he loves me as well."

For the seven years Eric was studying in the UK, Martha thought she was bettering her life by acquiring more education. She is shown full of joy in the initial stages. She is confident that she has made it in life but all that is short-lived when she discovers that she has been short changed in her love affair and that creates a wound that cannot be healed by the fact that she has good educational qualifications and has a sound employment as a graduate teacher.

Any effort by the human being to improve himself and the social environment is perpetually frustrated. Literature looking forward to the future encourages people to get educated. Modernist literature like the one produced by Mungoshi, advocates for the opposite. There is no way man can improve his social environment and all characters are pushed to melancholy height where they are left perched and unarmed to redress the situation. Each and every character trips and falls in all endeavours and the endeavour into education is not spared at all.

Lukacs (1972:447) observes that in Modernist literature, it is impossible to determine theoretically the origin and goal of human existence. Education, which should be seen to be raising the standards of the life of the characters, is seen to be doing the opposite. Some of the characters are given a longer rope with which they will tie themselves and suffocate. This gives a false impression that they can sustain life through education.

Eventually, it is put clear that theirs is only a delayed fate. The author can afford to delay their fate because of the role the characters play in the works. These can be considered to be minor characters and the author first gives himself to deal with the major characters first before putting the later group to the limelight of despair.

Those characters shown to have temporary shelter in education play complementary roles in the building of the stories by the author. The author can afford to momentarily spare them the despair and then turn to them when the major ones have had their bit. The author is a perfectionist in the lashing out of the despair doing it in hierarchies. The major characters face the whim from the very beginning. The circle is completed when the author comes back to finish off those who would have survived in the initial stages and at the same time, expose those who seem to be cushioned. The other aspect bringing the despair is the interpretation of social life. The author shows two angles, the educated and the traditional culture in a state of conflict.

#### **4.5 Education and Culture Conflict**

According to Klackhon (1969:553) "Culture is a social heredity which trains human species in the family and in their education, formal and informal, to behave in ways that are conventional and fixed by tradition. Despair is created when the educated cannot follow but despise the tradition. In the above discussion on education there was no direct verbal attacks on conventional fixed ways of tradition. The characters now resort to aggressively attack the culture.

There is despair all the way in the works. As is characteristic of Modernist literature the despair is stratified. There is an added strata which shows that the whole cultural group is threatened with the advent of Western education. As has been pointed out in the introductory paragraph of the present chapter, education means acquisition of knowledge. This education in turn transforms people's personalities. To be educated means

acquisition of special skills. Now that the education is acquired far away from home where the cultural monitoring structures are unavailable, the transformation takes place unnoticed. Because of the education they acquire, the characters come home with a new perspective that differs from that of the society at large. The society stresses that there has to be continuity and the young generation has to do like they see their elders doing. Such type of thinking is embodied in the proverb, "*Mbudzi kudya mufenje hufana nyina.*" (For the goat kid to eat *mufenje* tree leaves it is because it learnt that from its parents.) Another proverb passing similar sentiments is "*Gavi rinobva pamasvuuro.*" (The string comes from the tree's buck.) Like the education advocated for by Vansina, as discussed in 4.1, the Shona philosophy as portrayed through the proverbs stresses continuity. The little kid has to do like the senior goats. It has to learn the means of survival from its parents, lest it eats forbidden stuff that might have bad repercussions on its life. There has to be common identity as stressed again in the second proverb. Whatever qualities the string might have, it still can identify with the buck.

The education builds the characters in such a way that there will not be continuity and the educated at the same time are like the string that can no longer identify with the buck from which it was extracted. It is the type of education that the characters acquire that transforms them into new personalities and it is this change that the culture of the society is against. The culture prescribes that the young generation has to follow the cultural steps of the elders. The education trains the individuals to be their own selves whilst tradition stresses that the young generation must do according to traditions. Two whirlwind frontiers heading for a collusion are created and protracted fight leads to sustenance of despair.

The education and culture conflict builds up in bits with the turn of each of Mungoshi's publications and the theme can be understood better by looking at the works in a perspective. In the first novel, *Makunun'unu Maodzamwoyo* the aspect of education is just being introduced. The education mission is aborted as Monika drops out of school. The conflict does not arise. Although there are problems that are to do with culture, the

problems are not a direct collusion of the education and the culture of the people. As has been discussed in 4.2, there is a search for the meaning of education in the novel. The author is introducing and showing the nature of the education. There is an uprooting of the individual from the cultural roots as shown by Monika's moving to a boarding school. However as has already been discussed above she drops out of school before she transforms to lose coherence with the society she leaves in.

The level of conflict is raised a bit when it comes to the second novel *Ndiko Kupindana Kwamazuva*. There are problems that do come with education but still the author does not create an arena for direct education and culture conflict. Education does come with despair but there is a stalemate when Magi's boyfriend impregnates her and runs away and Magi's father does not budge when urged not to disown her. In the last two works, the play *Inongova Njakenjanje* and the novel *Kunyarara Hakusi Kuatura?* a confrontational course of direction is taken.

#### 4.5.1 The Stalemate in *Inongova Njakenjanje*

The minimal education Sheila has obtained makes her change her personality. She goes against the wishes of Tafi, her husband who is culturally conservative. Sheila directly says to her husband:

*Ndakakuti ini zvinhu zvachinja, dai tamborega kuchaita vamwe vana mushure maLucy, ukanditi ndiri kuda kudzikisira zita rako nechirungu chokunzwa mubhazi. (Mungoshi 1980:23)*

I told you that times had changed and it was better we stopped bearing more children after Lucy but you told me that I was trying to lower your stature by pursuing modernity I just learnt by overhearing others speaking while on a bus.

This is direct conflict. Tafi is for the traditional culture which emphasises posterity. On the one hand, there is modern knowledge that comes with the modern education that

emphasises that families should be small and economically manageable. Tafi and Sheila are the contrasting characters in a supposed marriage union. The despair is born out of the differences in life perception by the two characters. Sheila's perspective is influenced by the Western type of education. Sheila is one of those characters shown to have been denied full education she had wanted when she dropped out of a nursing course as has been discussed in 4.3.3. However, the amount of education she had acquired is enough to make her radically and confidently argue against culture. Tafi himself is surprised how education has shifted his wife's thinking from the traditional course when he says:

*Sheila ndaifunga kuti uri munhu akadzidza, munhu anonzwisisa. Ndaifunga kuti somunhu akakurira mutsika dzedu, ungakwanise kuona paiva neshungu dzangu .....Ndaifunga kuti tingavake musha weduwo wataizodada nawo asi ndiri kuona kuti hazvichazombofi zvakaitika kana ukaramba uine pfungwa dzako idzodzi.....*  
(Mungoshi 1980:23)

Sheila, I had thought you were somebody who was educated and somebody who understands. I had thought since you grew up in our Shona culture you would be able to appreciate my wishes. I had thought we would be able to have a family we would be proud of but I am feeling that this will not be possible if you maintain your stance.

Sheila is adamant that gone are the days when people would live according to the cultural traditions. Tafi laments Sheila's stance and the two cannot find a common approach to life, thereby sustaining the theme of despair. There is direct collusion of education and culture. Tafi is actually disillusioned at his wife's stance because he had thought that with some education at least she would appreciate their cultural values. To his dismay Sheila despises the culture.

Sheila's unwavering stance against the traditional culture is portrayed again when her son Joe suggests that Lucy, his sister, should think of getting married. Sheila shouts and reprimands Joe for having such ideas about life. She says:

*Uri kuti chii Joe? Chii chaunoziva nezvekuroorwa iwe? Ane makore mangani Lucy? .... Handidi kukunzwazve uchitaura muromo iwoyo. Chii chaari kushaya*

*Lucy.* (Mungoshi 1980:33)

What are you talking about Joe? What do you know about getting married? How old is Lucy? ..... I do not want to hear you repeating those words. What is she missing in her life?

The Shona culture prescribes that one has to have a family. Joe passes sentiments that are similar to those expressed by his father. He feels there is more dignity when one has a family. Sheila takes the position of the educated women who advocate for women's liberation from the oppressive bonds of culture perpetrated by men. This idea of women's new perspective of life is reflected in aims of the women's movements as observed by Banks (1986:74). Describing the steps taken in the women's movements, he points out that one of the reasons for the women's campaigns is to have autonomy which refers to the revolt against the traditional view enshrined in customs, religion and the law itself. It is a stance taken by women especially those who have gone to school, who question the existing traditions, a stance which Sheila also takes.

The movement's aim to achieve self belief and self assertion is a stance which Sheila takes and also answers on behalf of the other women such as Lucy. So, there is direct conflict as men and women take tangent directions about how life should be run. The male fraternity is conservative whilst the educated and enlightened female seek for a redefined cultural ground that accommodates their wishes and feelings.

The clash between the culture and the education takes another turn in *Kunyarara Hakusi Kutaura?* when the educated show direct arrogance. In *Inongova Njakenjake* discussed above, the collusion is when men try to impose themselves on the women under the culture banner. Armed with academic arguments about rights, characters like Sheila refuse to accept what Tafi and Joe think to be culturally moral. This is in line with what Banks (1986:73) observes when he says, "Behind the struggle to achieve feminist goals lies a set of beliefs about the relationships of men and women, both as they are perceived to be in reality and as they should be, which is the cause and the justification of the

campaigns. In the play *Inongova Njakenjake* the beliefs are reflected through the thinking of the likes of Tafi and Joe. Sheila portrays what the modern educated women feel life should be. There is no meeting point between the two groups which differ in thinking and the despair is born out of the stalemate.

There is subtle attack on culture by the educated. The attack is more clear in the latest of the publications, *Kunyarara Hakusi Kutaura?*. Eric, the educated character, openly despises the culture resulting in more magnified conflict.

#### 4.5.2 Culture Despise in *Kunyarara Hakusi Kutaura?*

The irony is that Eric pretends to understand what culture is when he talks to his friend Shacky. He shows appreciation of art that reflects the culture of the people of Zimbabwe which is being designed by Shacky. There is no dispute that the artefacts produced by Shacky are qualitative. The arrogance is shown when he tells Shaky to think of selling his artefacts out of the country.

*Unofunga zvinoita here muno iwe? Zvinotoda kunyika dzava neculture yadzika midzi, kwete medu muno umu. (Mungoshi 1985:43)*

Do you think you can succeed in this country of ours? It is only possible in countries with well rooted culture not in this country.

It is the education that makes him see life differently and despise the country he was born in. He goes on to advise Shacky to think of going to some Western countries to learn more skills of art there. He says:

*Dai wanga uchida chaizvo kubudirira mune zvokudhirowa izvi, I advise kuti dai wamboenda kunyika dziri mhiri - America, Britain, France kana kuti kuGermany. Ikoko unobva wangonyatsoona kuti zviri kuitwa muno umu ndezvokutamba (Mungoshi 1985: 43)*

If you really want to be successful in your drawings I advise that you go to some overseas countries - America, Britain, France or Germany. You will see that what is being done here are just jokes.

Eric is showing total arrogance. There is self-denigration. Eric grew up in the cultural society which Shaky is trying to capture and preserve through his drawings. Eric rubs away the background and he feels everybody else has lost their cultural identity such that it has to be reincarnated by the Western societies which he feels are culturally strong. Thus Shaky is in the category of people hailed by Selden (1985:23) when he talks of the people's ideas, cultural life, legal systems which should be regarded as the unquestioned human guide to life. He stands for the idea that every society has a culture which it should be proud of.

Eric went to England to get some specialised training. It is no secret that even today the West has abundant literature for the purposes of the education, which Eric got. It was only suiting that he went to seek the educational knowledge where it was easily accessible. It is pathetic that he comes back brainwashed and feeling that his own society cannot exist without the West. It is pathetic that he feels his own society can only be identified by and through the West and the folk can only forgive him for his misguided life perception. Thus Shaky says:

*Handina kuda kumupindura nokuti ndakatya kugumburisana nomusi wokutanga*  
(Mungoshi 1985: 43)

I did not want to answer him because I was afraid we would quarrel on the very first day of seeing each other.

Shaky is only tolerating the man who is despising him and his culture that he is labouring to capture through art. As a result, there is communication breakdown and there is hidden anger and despise between the two friends and it becomes difficult for Shaky to give

advice to Eric on issues relating to cultural life and Eric remains lost in his Western education.

So Eric believes that those who did not go to England are living a backward life. He cannot understand his kinsmen who in turn also let him get lost and the commotion is sustained. As discussed in 3.3, the society has prescribed ways of viewing life. Individualism is a misnomer. Kahari (1990:107) quoted in 3.3 above says, "The community is a homogenous one relying for its strength and willpower on human relationships. These relationships were very close indeed. A man's father's brother was his father and his mother's sister was his mother.....". The author is trying to show that in a family, there should be a hierarchy and protocol to be followed. So Eric has to realise that there are senior members of his family such as Mazarura, his brother and Norika his elder sister, Nhangwa the mother etc. On his return from England he is supposed to work closely in conjunction with the senior members of the family. Eric chooses to defy the cultural prerequisites and he feels his education has bought him the freedom from the cultural bonds to which he openly boasts in one of the occasions when he says:

*Chandinoronga namudhara Mazarura chiiko iwe? Upenyu hwake nehwangu  
zvatosiyana sesadza nesamende..... Handichadi kupedza nguva nekuswerotaura  
navo zvandaisimboita kare zviya, iye zvino chandinenge ndangofunga kuita  
ndinoita chete. (Mungoshi 1985: 45)*

What do I have to plan with old man Mazarura? His life and mine is now as different as sadza (mealie-meal porridge/ pap) and cement.....I no longer want to waste any time talking to them like I used to do in the past, whatever I feel like doing I will just do.

This is a man who is culturally lost. Friends like Shacky who could have rehabilitated him keep to themselves when they see that they are being despised. Now he goes for his brother Mazarura whom he openly despises. As a result, the rest of the characters in the novel feel Eric is culturally lost and nobody warns him of the dangers of his approach to life.

In the cultural set-up, one's life is guided by the family structures. One's choices in life would be approved by the society. Because of the education he has attained, Eric decides to go solo. Because of his arrogance towards aspects which others feel are culturally good, nobody dares come and warn him about the dangers of not discussing family issues with his family. He no longer has a cultural identity. The clash is reflected in the rumblings by the other members of the family as Sharon says,

*Chetewo kungoti munhu akadzidza manhingi anoona sezvinonzi ava kuziva zvese Eric kudzitaurira nezven'anga uroyi kana zvaanoti zvechinyakare unonzwa achiti mayazi, kufungidzira chete uko, too much superstition. (Mungoshi 1985:22)*

Only that if someone gets educated they think they know everything . To tell Eric about diviners, witchcraft or anything which he thinks is old fashioned he will say no, it is just people's imagination, too much superstition.

It shows that Eric now has a blurred background and he no longer respects the culture practices and beliefs of the other members of the family. He has a new view of life because of the education, much to the dismay of other members of the family. Everybody in the family is complaining as Norika his sister says:

*Hanzi vanhu vasina kudzidza vakamonerwa neutsi hwesuperstition, vanoziwei, vanongoti pavagara voreva vamwe. Iwe ndiwe uri kuita zvitsvene? (Mungoshi 1985:80)*

You think uneducated people are engulfed in smoke of superstition, they know nothing and all they do whenever they meet is to gossip. You think you are doing us good?

This is a lament from the sister to Eric. The confrontation is now direct and Eric is being asked to review his stance towards the cultural beliefs of the family. He cannot identify with the family which he feels is backward. He feels education has given him a special eye that makes him view life in his own way. The family is against this and this heralds

misfortune that befalls him later when he gets arrested. As a result he makes his own choice and ends up being involved in an adulterous relationship with his half brother's wife yet there is Martha who waited for him for seven years while he was in England. He ends up in jail when Lorna, the half brother's wife alleges that she has been raped. His life ends in an anticlimax and anticlimaxes are typical of Modernist art. The despair is nurtured in those anticlimaxes.

The world is not for human habitation. Man's situation is perpetually deteriorating and whatever goes wrong for him cannot be fixed and mended. Characters cannot come to a meeting point in trying to better their lives. It is as Lukacs (1972:47) observes when he says, "The artist reaches down to the core of personality, to the complexity of his relations with his own past, present and even the future experience." There is always an element of destruction and harmony remains elusive. The past is not of any use in shaping the future. There is no continuity between yesterday, today and tomorrow. Any innovation is destructive. So is education. It creates the dislikeable Erics of the society. The society's ways and conventions can no longer be fixed by tradition.

#### **4.6 Conclusion**

The world continues to crumble around man and as Lukacs (1972:477) says about Modernist literature, "Man does not develop through contact with the world, he neither forms nor is formed by it. Man is now what he has always been and always will be." There is no improvement to life. An attempt towards the betterment of human life as shown in his attempt towards education, results in despair. Man is never at peace. He has to continue suffering and must remain in total confusion.

Man must remain what he has always been. Any attempt to set up institutions that will improve his life misfires and man is continuously at loss. Every of his attempts fizzle out and die away and he is left without any option out but the avenues into despair open up

wider. The human being is being controlled by fate. The fate has nothing in store for man as shown by the destructive nature of the institutions meant to improve his life. Man is not given room to pursue personal objectives but is under lock and key in total submission. Fate dictates what the human being ought to be. The world is adamantly and inexplicably unsympathetic.

With other forms of literature, man's situation would be understood. Factors effecting the brewing of the problems are clear and the problems of despair would be isolated. Describing problems in literature which is not Modernist, Lucaks (1972:476) says, "We are dealing with a particular situation in which a human being may be placed due to either his character or to circumstances of his life. In a word, their solitariness is a specific social fate not a universal *condition humaine*." According to this assertion, man's position is explicable. In Modernist art, man is no longer master of his personal life. Life has no direction and the despair cannot be explained. The instances of painful mishaps are not isolated and cannot be explained in terms of isolated situations or particular circumstances hence the blanket condemnation of the education and the educational institutions.

The unfortunate part is that man discovers the truth when he is already involved. He is dismayed when he suddenly discovers that the road he has decided to take has a blunt end. The situation cannot be reversed and time has already been wasted. The story line climaxes in situations where the characters are in total pain and the worst has already taken place. The characters are already exposed and nobody is coming to their rescue. Eric, in *Kunyarara Hakusi Kutaura?* is a short-lived educated hero and the story climaxes when he is in jail. There is blood behind Max's success in *Inongova Njakenjake*. He creates the environment that leads Tafi to make an attempt at his life. Also as he himself says, he had found no meaning in Western education and had also made an attempt at his own life before returning to the country after his studies. Magi is a loner when the boyfriend who impregnates her runs away and goes to America in *Ndiko Kupindana Kwamazuva*.

The question of what the Western education means lingers on. The education is irrelevant to the society. The society does not need it and the author relentlessly paints a gloom picture about the education. The society is being destroyed by the concept it had revered as one of the best gunners of life into the future. As pointed above man makes the discovery too late. The despair has been born and the reversal is impossible. To show the magnitude of the problem, the author smartly leaves the characters in a mess and no correctional measures are taken. Works by some authors would make amends at the end. An example is Nyika's play *Ndinodawo Mwana*. After conflicts in the whole play people come to court and their cases are tried. Conflicting characters reconcile as shown in Gurukota's statement.

*"Ndinofunga kuti tapedza nyaya iyi. Hatidi kuzonzwa kuti vana ava varwa nekuda kwemakuhwa."* (Nyika 1983:49)

I think we have finished this case. We do not want to hear that these children will have fought because of rumours.

The case is closed and everyone is looking to the future. The whole community is being urged to see to it that the conflicting members will never again engage in conflicts of this nature.

Similar circumstances of despair resulting in education is also found in the novel *Tongoona* by Choto. The educated Linda had resisted to participate in traditional rituals. She, in the very last paragraph of the book openly admits it when she says:

*Ndaimboti Lydia anopenga, kwete. Ini naamai tisu takanga tisinganzwisisi. Zvaitawo zvakanaka nokuti ndava kuziva zvinoitika muupenyu hwedu vanhu vatema.* (Choto 1990:128)

I used to think Lydia was mad, no. It was me and my mother who did not understand. It is now okay because I now know what happens in our lives as black people.

There is a waking up to a new life after all the skirmishes. Linda has compromised her stance and life is poised for the better. There is harmony unlike in Mungoshi's Modernist literature. Discussing literature under the heading, "Society and the individual" Webster (1990:57) says, "There is a range of theories which relate to the ways in which literature functions socially and historically....." When a people talk of a history, they reflect on what they used to be, what they are now and what they intent to be basing on what has already been. There is a forward movement and a focus into the future. With Mungoshi's Modernist literature, life is static. Life is neither here nor there. Life is meaningless and cannot be attributed to any form of history and the despair is a hailed permanent feature of the society.

As shown in the discussion of Nyika's play, characters talk out their problems and that way, they come to a meeting point of better understanding. The discord in life is corrected as people share ideas. Communication is vital and as a result, politicians meet for talks whenever there is conflict. Academics attend conferences and workshops to talk and share ideas with the aim of enriching their minds for the future. In an ideal family situation there is a *dare romusha*. This will be a family gathering where members of the family can discuss issues of their lives which all reflect the power of communication.

To sustain the agenda of despair the author puts the characters in an information blackout. Western education brings divergence and is not compatible with cultural education. The characters do not adequately communicate to resolve their problems. As discussed in the chapter below, the agenda of despair is sustained through the communication blackout.

## **CHAPTER 5**

### **COMMUNICATION BREAKDOWN**

#### **5.1 Introduction**

The human kind has always relied heavily on information. Thus all the roads in the cities and towns are labelled for people to know directions. There is need for continuous weather update so that individuals can plan their daily activities that would suit in the prevailing weather conditions. Every state has information offices dotted all over so as to communicate who they are to those who might want to know more about the country. There was need for the world to know of the pending computer bug if the computers were not made compliant to function in the new millennium. People had, and have to always know, hence the need to pass on information.

According to Cherry (1971:1) the word “communication” comes from Latin “*communico*” which means sharing. This assertion is also emphasised by Hove (1999:2) when he says, “Communication seems to have derived from words like ‘community,’ ‘commune’ and ‘common’”. Taking it from Cherry and Hove the idea of communication becomes clearer if blended with the assertion by Fisk (1992:2) who sees communication as a social interaction through messages. For the purpose of the current study, ideas from the three scholars are going to be blended and communication is going to be viewed as the social interaction of the community in and through literature.

There has to be communication for the characters to take and make informed decisions about their lives. The artist and the consumer of the art meet on the artefact where they share ideas and knowledge about life. The art is the channel through which the

information is passed on and it is the resource centre of information for the consumer of the art. Literature is one form of the artefact whose function is also to pass information shared and digested by and between the author and the reader. Information states what is there and the role it is playing to the society. Information is a catalyst to reaction. Be it passive or active reaction there is bound to be some form of reaction once there is some form of communicated information. Of the same idea is Richards (1972:105) who maintains that, "The best life is that in which as much as possible of our possible personality is engaged..... Without confusion, and that literature helps us to organise and evaluate experience to this end."

Communication helps those who are involved in the production of the art and those who are the consumers of the art to mould their future from an informed standpoint. As has been said by Richards there is removal of confusion and once information avails itself, then, man is found to have that ability to organise himself. It has to be understood that a situation of experience has to be created for the information that is passed on to be loaded with authority and be able to provoke the human kind into action. There has to be concretised situations of experience which can be passed on to others. With literature, the assumption is that the creator of the artefact has had personal experiences and observations which he or she communicates out to others through literature. Interaction is created with the consumer of the art.

So, the purpose of literature is communication. This has seen the rise of many theories which try to prescribe systematic approaches to literature as a means of penetrating the artefacts as deep as possible, and be able to suck out as much information from the authors' concretised experiences which are expressed through art. Thus Marxist theories concern themselves with understanding literature within the context of history. Balibar and Macherey (1992:63) say literature and history are not each set up externally to each other but are in an intricate and connected relationship. It is a theory that advocates for the understanding of literature within the historical context in which it was created. The

literature is extratextual since man is a product of his historical environment. Again as Balibar and Macherey argue, it is the historical epoch that determines and provides the appropriate fictional effects. What it means is that the information that is communicated through the literature is nurtured by the historical context in which it is created. The theory urges for the understanding of the environment in which the literature was created for maximum extraction of information from it.

The concerns of another approach which is "Reception Theory" is to understand literature through better approaches to literature. Fokkema and Ibsch (1979:136), some of the proponents of the theory write, "The recipient has become an integral part of the purpose. Literary research and reception is integrated into the possible definition of literariness." The recipient to whom literature communicates is put to the fore. The literariness of a piece of art is judged by its ability to pass on information to the reader and once more the aspect of communication and social interaction is stressed.

Traditionalists, of which Gardmar as mentioned by Fairlamb (1994: 233), is one of the known proponents calling for ideas that allow for change within tradition. The literature has to communicate for a purpose and in this particular case, it has to communicate for controlled social change and the change must be within the parameters of tradition and the culture of the people.

As has been pointed out in 4.5.1 feminist struggles hinge on the relationships of men and women. As Webster (1990:73) observes, feminist literary criticism concerns itself with approaches of writing which have drawn attention to issues of gender and the place of women in literature. The theory advocates for correctional information. There has to be equality between men and women and the wish is that literature should communicate ideas of equality. The literature advocates for information that can help improve the status of women and it calls for change from the status quo.

As has been shown, literature, or at least the purpose of literature is to try and communicate to the society. Literature advocates for reaction from the society. The aspect of effective communication is downplayed in the Modernist literature. With Modernism there is no collective movement. There is no communication for the purpose of changing the status quo although the status quo might be shown to be undesirable. Whilst the literature takes cognisance that things have gone wrong there is no attempt to correct the situation. The communication given is more like a report without an attempt to coax change which is contrary to what has been shown to be the case with other theories. Whilst other theories fight to construct better modes of communication through literature, Modernist literature does not make any effort towards that direction. Despair is a sign of troubled human mind. Communication provides ideas and experiences that can help one out of the situation of despair.

One of the situations that stifle communication is that the communication systems have been hijacked. This is the case that perpetuates the despair in Mungoshi's literature. The information that should correct or reverse the despair cannot be sustained and does not reach the intended destination. Communication breakdown is here defined as the failure to adequately transmit information signals and one of the reasons for this failure is that the communication channels are being overridden by other things, a situation here discussed as the, "hijacked communication systems."

For example, in the traditional set-up people would come to a *dare* which was the meeting place where people would meet and discuss issues and share ideas. There were different *dares* at different levels of the community. There would be a family *dare*, a village *dare* under the headman, and a *dare* under the chief. Issues affecting individuals or groups in the community would be discussed. Those social structures encouraged communication. Issues were amicably resolved and despair was easily dealt with through communication.

Those structures of communication have been destroyed by individualism. Commenting on the issue of conflict in the works of Mungoshi, Zimunya (1982:79) says, "There is trampling upon images of the tradition." The traditional set-up is dying. No one consults anyone on any issues. On the other hand the traditional structures that used to resolve issues have been superseded by urbanisation. In the city, the majority of the people are strangers and it is difficult to confide on personal issues. So the communicative system remains hijacked.

## **5.2 The Hijacked communication Systems**

Every institution that thrives on information has got its ways of having the information filter down to all its constituents. For full communication, every structure of the communication system has to be fully functional lest the information dies before it reaches other sections of the community. As Vengesai (1999:2) sees it, "Communication has to do with a search for understanding, the search for common meanings..." In a situation of hijacked communication some of the characters who should be seen to be playing major communicative roles are not keen on doing that hence the lack of search for common meaning and understanding. They monopolise the information and manipulate it for their benefit, a situation which perpetuates the despair on other uninformed characters. Chingweru in the novel *Makunun'unu Maodzamwoyo* hijacks and monopolises information which she manipulates for her own benefit as discussed below.

### **5.2.1 Information Monopoly in *Makunun'unu Maodzamwoyo***

Richards (1972:105) as quoted above in 5.1 says that, literature helps us to organise and evaluate experience to this end. The situation portrayed by this assertion is one in which there is communication in full. The literature is portrayed as one which provides information, and the consumers of the literature are given the chance to interact with the

characters in the work of literature. With total interaction the community is shown to be organising itself into a monolithic institution. As pointed out by Richards, the society has to come to a situation where it evaluates itself. In evaluation there is an element of comparison in which aspects of experience are brought to the fold, be they good or bad, and people are made to take informed decisions on the information available. On the contrary Modernist literature thrives on confusion. The story line of such literature is knit on chaos. To bring about this chaos the author creates a situation of information blackout. This may result from blocked structures of information. In the novel *Makunun'unu Maodzamwoyo* this is reflected as Chingweru takes the reigns and hijacks the communication system leaving all the characters in a quandary and disarray. The conflicting points take tangent directions and reconciliatory platform remains missing as a result of lack of information, lack of communication. Such a situation provides fertile ground for despair to thrive. Chingweru is found to be highly temperamental charging at everybody for reasons best known to her. The author says:

*Kupopotera murume wavo ndiko kwavaigona chaizvo zvikuru pamusoro pomwanasikana wavo Monika (Mungoshi 1970:1)*

Shouting at her husband was something she knew very well, especially over their daughter Monika.

The above statement is part of the introductory remarks by the author on the very first chapter of the novel. In the same chapter, Chingweru raises issues which are difficult to understand. She again in the same chapter makes scathing verbal attacks on her first daughter, Tendai who at some point had some mental problems. She even does not show sympathy to the unfortunate daughter. She dismisses the fact that Tendai had had a mental problem. She instead lays the blame on the unfortunate daughter

*Kupenga kwepi? Iye akambokaudza zvenhema zvakadaro ndianiko? Hatusi turume twake twake twakamugadzira here*

What mental illness? Who told you those lies. Is it not her boyfriends who fixed her (made her ill).

The hate and confusion grows unabated in the novel. Chingweru is at the centre stage of all the conflict and it is only her who knows why she is all that temperamental and why there is all this turmoil in the family. Chingweru is so full of hate that she kills Monika's suitor by poisoning his food after he had paid Monika a visit at their home. Making a review of their weekend activities to try and ascertain what could have killed Timoti, Monika's boyfriend, Naison says:

*Timoti akanga apedzisira kudya nokurwa maheu aakanga apiwa namai Monika kwaMushayazano. (Mungoshi 1970:89)*

Timoti had last had his meal of sweet beer which he had been given by Monika's mother at Mushayazano's.

There is conflict. Chingweru hates everybody. Initially the hate is subtle as she displays a high level of sophistication as an introvert. It is not clear why she is fighting everybody. There is information blackout as to why she is behaving in such strange ways and as such the characters in the novel cannot come together to establish what is bringing this turmoil to their family, which makes the novel Modernist in character. The Modernist literature shuns the going over of problems and celebrates chaos and is far from what wa Thiong'o (1981:iv) advocates for when he says, "Literature should show not only where the rain began to beat us and how severely but also how to save ourselves from perpetual exposure and our house from flood."

So it means that the characters are being urged to communicate and come together to solve their problems. In the novel *Makununu Maodzamwoyo* the communication

network falters at Chingweru and the other characters do not know how to solve their problems as they continue to live in despair. Those members who are supposed to benefit from what Chingweru knows remain wondering what is going on and they are continuously subdued in and renege to despair.

Monika is raped by Mujubheki who is a close ally of the mother, Chingweru. It is Chingweru who creates a conducive situation for Mujubheki to rape Monika. Monika says:

*Vakabva vati ndipote ndichienda kunobatsira Mujubheki kumusha kwake.*  
(Mungoshi 1970:70)

She (Chingweru) said I should regularly go to help Mujubheki at his home.

It is known that Mujubheki has no wife. Chingweru, who should be protecting her daughter by any means necessary, creates a conducive atmosphere for the rape and she even expects it to happen. When Monika announces that she is pregnant Chingweru jumps with joy:

*Hana yavo yakati bha. Ndiye here? NdiMujubheki?* (Mungoshi 1970:83)

Her heart beat harder. "Is it him? (Who made you pregnant.) Is it Mujubheki?"

Chingweru as a mother should uphold the ethics that are advocated for by the society. She should be seen to be against the idea of her daughter having sex before marriage. She should actually suspect that the daughter was raped but she jumps with joy at the word that Monika was pregnant.

Chingweru is behaving strangely for reasons which are not clear and she keeps fanning the despair. The despair is resulting from communication breakdown. The breakdown is

a result of the character Chingweru being a barrier to the transmission of information resulting in strained relations and confusion. Chingweru is aware of what is going on but she does not alert any one of the family members. Again we get to know of some of the problems in her soliloquy when she says,

*Hunzi tanda botso, tanda botso, ndichitanda botso ramazinyi. Gona ravaida kundipa ndakaramba.....Handidi tsvina mumba mangu. Ndibatezve midzi ini ndichinemba muchinjiko. (Mungoshi 1970:26-27)*

It is said that I should appease the avenging spirit of my mother. I refused to accept the witchcraft which she wanted to give me. I will not allow dirt in my house. Can I go back to the traditional medicines when I belong to the cross.

This in the end summarises the whole issue of why she is highly irritable. Chingweru is in fear and dilemma both physically and spiritually. Instead of coming down to rectify the problems for the benefit of her family, she maintains an arrogant position.

There is a solo voice of Mushayazano which is thwarted by the tyrant Chingweru. At least Mushayazano is calling for the rectification of the situation through communication. As Hove (1999: 5) says, "Communication is a search for shared meanings between individuals and groups." The information as to why Chingweru behaves in such irritable manner is not shared. It is not known why she is fighting everybody but the lonely voice of Mushayazano is not loud enough to encourage for this communication and Chingweru remains at the centre stage which she cannot share with the other members of the family. Talking about the Chingweru's stoic tendencies Mushayazano says:

*Munhu anotaaurirwa achinzwa kwete kuteverwa netyava nguva dzose sen'ombe. (Mungoshi 1970:25)*

A person has to take advice from others and once the advice has been given one must take it without having to be driven with a whip like cattle.

Chingweru remains at the centre and enjoys privileged information which she does not communicate to and with others. The situation remains strange. The characters cannot come together to solve their problems and kill the despair. At the same time the reader of the novel remains mesmerised as to what is going on and no room is left for rectification. The hijacking continues to be a women character's game again in *Ndiko Kupindana Kwamazuva*. Magi, another woman character also cuts the network of communication, and that again sustains the theme of despair in Rex's family as discussed below.

### 5.2.2 Communication Network Break in *Ndiko Kupindana Kwamazuva*.

Magi is a vital cog in the communication machinery between Rindai and Rex. Magi is part of the happiness that is between the two as a couple. There was total co-ordination when all the three played their roles as friends. Rex yearns about those past years. He talks about the good olden days when communication was uninterrupted.

*Nenguva isipi isu vatatu takanga tozivikanwa. Manheru ega ega tainge tiri tese kumba kwaRindai, kwaMagi kana kwangu.....* (Mungoshi 1975:86)

Within a short time the three of us were known all over. Every evening we would be together either at Rindai's place, Magi's or mine.....

Hove (1999:2) says, "It would seem communication has to do with a search for understanding, the search for common meanings. Society is organised on the basis of the search for common meanings of things." The three know each other. There is communication and they are always together which shows a great deal of common understanding, a thing that comes only with full communication. There is total cohesion. Despair is born when one of the trio, Magi, breaks the link. When Rex ceases to visit his wife Rindai who at this time was staying at their rural home, Rindai writes a pleading letter to Magi. She says:

*Saka ndapota ndibatsirewo. Kana paine zvaari kuita ikoko zvaasingadi kuti ndizive usandivanzira zvako. (Mungoshi 1975:46)*

Please help me. If he (Rex) is doing things which he does not want me to know please do not hide it from me.

Magi is given the task of mending the ailing relationship between Rex and Rindai. She can simply do it by communicating the state of affairs to Rindai who had always been part of the happy trio before she left for the rural home. Magi takes advantage of the trust she is being given by Rindai. She does not communicate the messages to Rex and she does not reply to the calls for help by Rindai. Because of that Rindai and Rex's relationship suffers and the despair continues unabated. Rangarirai, Rindai's daughter feels the pinch as well. She suffers quietly because of the situation that has been created simply because one person, Magi is not playing the role of making the communication circuit complete. Describing Rangarirai's suffering the author says:

*Chikuru chainyanya kumunetsa ndechokuti Rangarirai akanga asisiri kudya sadza zvakanyanya. (Mungoshi 1975:64)*

The major thing that was troubling her (Rindai) was that Rangarirai was no longer eating well.

The situation is getting worse because Magi is keeping the vital information to herself without passing it to Rex and at the same time not giving feedback to Rindai. The importance of the passing of information is reflected when finally she passes the information to Rex after withholding it for some time. After delivering a week old letter she says:

*Svondo rese ndanga ndakatarisa ndichida kuona kuti wakanga watambira here tsamba yaRindai. (Mungoshi 1975:79)*

For the whole week I have been watching you to see if you would show that you had received the letter from Rindai.

Immediately after that announcement Rex is on the mending. He starts regretting his past. Referring to himself he says:

*Ko wakazvivhiringidza papizve iwe?* (Mungoshi 1975:79)

So where did you confuse yourself?

He embarks on rhetoric which reflects his change of mind after the release of some vital information from a source that had acted as an information barrier. Things change for the better once information starts reaching its destination. Rex starts realising the role he has to play as a father and a breadwinner of his family, a thing which he was supposed to have realised long back before the despair was abound.

The remedy to any form of despair keeps evading the characters. There is continuous nurturing of the despair and the author makes sure that takes place by introducing a less contentious character who sits on the information and everyone else suffers.

In this particular case Rindai is having sleepless nights as shown in her writing of multiple letters to try and ascertain her marital status with Rex. Rangarirai is caught in the unfortunate scenario and Rex is confused and his life ceases to have direction. All is a result of individuals having privileged information which they deliberately hijack and hide. People can mend their ways the moment they realise that there are certain views and ways other characters they closely associate with expect of them. To keep the theme of despair thriving, odd characters are thrown into the fray and they keep on catalysing for the despair and directly brewing it like in the case of Magi. The privileged few hold on to essential information and hide it, which provides a conducive environment for despair as the polarised ends cannot connect well to build a full circulation of peace and stability.

Women characters have been shown to be the main hijackers of the information in the two works discussed above, *Makunun'unu Maodzamwoyo* and *Ndiko Kupindana Kwamazuva*. Yet another strange woman character Sheila is introduced in *Inongova Njakenjake*.

### 5.2.3 Communication Hijack in *Inongova Njakenjake*

In the play the despair grows as the information hijacking is done with a bit of some aggression. Sheila is devoid of love to her husband and the family, something that got to be known at the end. She is introduced at the very first instance barking insults and full of fury. She starts by hauling at Kate the daughter.

*Kate! Iwe Kate iwe! Hausi kundinzwa here? (Mungoshi 1980:1)*

Kate! Hey you Kate. Are you not hearing me?

The daughter politely replies: *Mha!* (mother). Despite the polite reply, Sheila continues to shout in anger at Kate.

*Bwa! Bwa! Chingu ndabvira kukudaidza haundinzwi? Ndati zvauri kuramba uchisona hausu kuziva here kuti baba vako vobva vouya. Unoda kuzobika mangwana. (Mungoshi 1980:1-2)*

*Bwa! Bwa!* (A rude transformation of the “*mha*” which Kate had said in answering the call from the mother.) Ever since I have been calling you, can't you hear me? I have been saying, you are concentrating on your sewing, don't you know that your father is about to come. So you are going to cook tomorrow?

The mood of despair is propagated right from the start. There is anger, there is fury and the respect that Kate gives is snubbed to build the divergence that grooms despair. The

vigour with which the despair is built in the play can better be understood by understanding the genre of the art that despair is reflected through. *Inongova Njakenjake* is a play and Etherton (1982:52) defines a play as a unity of action with a beginning, a middle and an end. The play is meant to be staged. The way the genre of art highlight the social issues differs from the novel. With a play the characters are meant to impersonate certain characters of the society and the pressing issues that are strewn together to bring about that main theme, are reflected in what the characters say. And to this Bain (1986:557) says, "Experiencing a play is different from experiencing a story or a poem.

It might be important at this point to briefly explore the aesthetic difference between a play and a novel. Abrams (1985:130) defines the novel as the extended work of fiction written in prose whose some of the characteristics are a magnitude that permits a greater variety of characters, greater complication of plot, ampler development of milieu and more sustained exploration of character and motives than do the shorter modes. The novel is long enough to allow the consumer of the art to slowly unravel the plots, the characters, their motives and so on. The author is not in a hurry to have the reader quickly discover the relations of the characters hence the communication hijacking discussed above is slowly and subtly unravelled. Conclusions about the character Chingweru in 5.2.1 and Magi in 5.2.2 are got to by way of sampling the multitudes of their actions and utterances. Their characters are slowly built up as the story progresses.

Unlike the two novels, the play *Inongova Njakenjake* has no enough room for subtle disposition of the characters hence the reflections of the communication hijack are exposed in relatively early time compared to the way it has been done in the novels. A play, according to Abrams (1985: 48) is a form of composition designed for performance in which the roles of the characters, perform the indicated action and utter the written dialogue. One important aspect that Abrams leaves out is the audience for which the play has to be performed. The audience has to follow the play and the play cannot afford to be lousy to the audience by dragging on fundamental issues, hence the high pitch at which the

play *Inongova Njakenjake* starts. In the second scene Sheila is at it again against her husband. She says:

*Ko pane rimwe zuva rawakazomboita shungu neni here? Twenty years tiri tose asi tinenge vaeni vasangana panzira. (Mungoshi 1980:11)*

Is there any day you ever cared about me? It is now twenty years being together but we are like strangers who have just met on the road.

Tafi, the husband, is puzzled at the wife's strange behaviour. And he asks:

*Unenge uchida kuti ndikubereke here? Unenge uchida kuti ndicheme kuti uzvione?(Mungoshi 1980 11)*

What exactly do you want me to do? Do you want me to carry you on my back? Do you want me to cry so that you can see it (That I love you)?

The situation is tense. It is not known why Sheila is so critical of her husband day in day out.

In *Inongova Njakenjake* the aspect of communication hijack is quickly revealed and the confusion remains the state of affairs throughout. Talking about the predicament, Sheila continues to throw fire to show the level of the despair. Commenting on the despair that is in their home she rudely talks to Tafi and says:

*Kana zvirizvo zvaunofunga ndizvozvo. Kana uchifunga kuti ndine mwoyo weuroi wakadaro ramba wakadaro. (Mungoshi 1985:28)*

Whatever you are thinking of I do not care. If you think I have a witch's heart keep thinking that way, who cares.

Nobody is clear about the situation although the conflict and despair is reflected at the beginning. Nobody is clear about the reason of Sheila's wrath and it is her prerogative to keep on pulling the strings of despair. The whole family is in misery. It is only at the end that it is discovered that Sheila's behaviour is a result of frustration out of lost love. This only comes out after disaster has already struck. It is after the family has started to crumble that the truth is discovered. Lamenting at the discovery of source of conflict Tafi, the husband, says:

*Ndakanga ndaputirwa neiko kutadza kuzviona? Heya ndiri kusara kugara nomunhu iye aine twaari kufunga zvake? Sheila? Ko wakadii kundiudza kare ipapo ndakakurega wakateera mumwe wako? (Mungoshi 1985: 59)*

What actually made me not to see that? (That Sheila had been in love with Max). I kept on living with somebody yet she is thinking of other things? Sheila? Why did you not tell me then (that you are in love with Max), I could have let you follow your partner.

Finally the information of what keeps routing the family is discovered and an inventory of the resultant casualties suddenly surfaces. Tafi commits suicide. Joe, the son, is leaving home. The marriage has broken. Kate, the debilitated child has no one fending for her. In the end everything is a disaster for everyone. Had the information been made available that Sheila was discontented, corrective measures could have been put in place as is reflected in Tafi's lamentation above.

It is also the information hijack that brings about the problem of despair in the novel *Kunyarara Hakusi Kutaura?* The despair is born out of hidden information. One individual, Mazarura, keeps the vital information. The rest of the characters are in disarray. The information is the missing link that is at the base of all the problems.

The hijacked communication in the works discussed above has been mainly due to deliberate antagonism by some uncouth individuals fighting their personal vendettas. The

situation is slightly different in *Kunyarara Hakusi Kutaura?* The communication blackout emanates from Mazarura's modesty.

#### 5.2.4 Communication Hijack out of Modesty in *Kunyarara Hakusi Kutaura?*

Communication is vital to sound an alarm bell when there is a social rot threatening to spread through the whole society. Richards (1972:105) says, "The best of life is one in which as much as possible of our possible personality is engaged without confusion." It is because of the characters like Mazarura who withhold information that the despair continues to vex the society. The "best of life" advocated for by Richards is destroyed as a result of lack of communication as Mazarura decides to keep everything to himself. He is the eldest son in the family.

The first to point out Mazarura's problem of keeping everything to himself is Ruth the wife. She says:

*Asi iwe ndipo pawakanga wakangoti zii semwenga. Mai vakadokudzvokora asi vaiita sevanotaura nechigutsa.*

*But that is when you were quiet like a recently married woman. Your mother looked at you but you were as idle as a stump*

The root cause of the unmentioned problems is Mazarura's unwillingness to talk over and about issues. This is typical of Modernist art. Man just develops cold feet when and where he has to be seen to be active. As Wilde (1992: 15) observes about Modernist literature, man is always restless, a situation in which Mazarura finds himself and also pushes other characters into it as a result of keeping all the information to himself. The novel is full of characters who are seeking to figure out the meaning of life but they cannot fully explore that because some important aspects are hidden from them by Mazarura and

that creates a crisis situation as shown from the quotations below. The story line builds on the rumblings by different characters who do not know how to handle issues as a result of lack of full information. Sharon says:

*Handichazvioni pazvo ini.* (Mungoshi 1983:86)

I do not really understand the state of affairs

There is also the cry from Nhangwa who does not understand what is happening to her son Eric, who is the fiancé to Martha. Mazarura should be at the centre stage informing the rest of the family of the stages that are being taken towards the marriage of Eric and Martha. Now, not being sure as to what is going on as a result of Mazarura's being quiet she says:

*Kuzvara kwedzangu nyoka, aiwa ndiko kunonzi kubvisa mapundu muura chokwadi. Chandakauyira zvangu.* (Mungoshi 1983:1)

My bearing of children is just like removal of chuff from the tummy. I do not see any reason why I came here (to Harare).

She is equally confused. She has lost love for her children staying in Harare. There is a cloud hovering over everyone. More testimony to this is brought out again by the character, Ruth. Commenting on the situation she talks about Mazarura her husband.

*Kuchema kwegwa ndiko kunogokuonesa nhamo murume wangu.* (Mungoshi 1983:12)

Your continuous crying is tormenting you my husband

Mazarura as the eldest son should put everything in motion. He should co-ordinate on matters of the family but he cannot do so. Summarising Mazarura's modesty, Ruth the wife says:

*Ndiri kureva kuti murume wangu unonyanya kuteerera zvinotaurwa navanhu, wotyazve kuita zvinosekwa navanhu.* (Mungoshi 1980:14)

My husband is too cautious with what people say and at the same time is afraid to do things that some people might mock him about.

Here is a man sitting on the fence. Due to modest he is trying not to ruffle any feathers by avoiding talking over issues. It appears he is not aware that he is fermenting the problems by not talking about them. The despair is a result of non-availability of information to act upon. The sooner the information is made available the quicker it will be for the affected characters to try and rectify the situation. Once one has information he/she is psychologically armed and is prepared to take the appropriate action to try and salvage the situation. Father Vincent in Paton's (1948:96) *Cry the Beloved Country* says, "When a storm threatens, a man is afraid for his house. ....But when the house is destroyed, there is something to do. About a storm he can do nothing but he can build a house." Once the people know their position they can act. Once people realise their problem they have a starting point and they react accordingly - building the house again but in this particular case the word about the fallen house has not reached the people. Information has been concealed.

Quoting Carey, Vengesai (1999: 7) says, "Communication is a symbolic process whereby reality is produced, maintained and transformed. As has been the case above the characters are failing to come to their personal realities because information is not reaching them in full. Everybody realises that there is a problem but they cannot fully describe what is hitting them so hard. Everybody is resigned on their own. The novel suits quite well to be called Modernist literature as one of the conditions dictated by the

art of the fashion is to drive man into solitude. Having observed such a trend, Borev (1981:216) says, "Reality disappears. Time and space become diffused."

This is the situation in *Kunyarara Hakusi kutaura?* and the rest of Mungoshi's works. The art is void of "the yesterday" which should be the anchor stabilising the "today". The yesterday is dead and adds no substance to the today, hence, there is no talking about it. The author in a prelude to the same novel inserted a poem which reflects the type of life led by the characters in the work. The poem goes like:

*Zuva ravira tinovatepi?  
Zvaunotaura handizvinzwi.  
Zvandinotaura hauzvinzwi  
Mudondo muno tinovatepi?*

The sun has set where shall we sleep?  
I do not understand what you are saying.  
You do not understand what I am saying either.  
In this jungle where shall we sleep?

The sun has set in the lives of the characters. They do realise they are in problems but they cannot save themselves as there is no meaningful debate as to how to tackle the problem and get over it. The characters like Mazarura who should take the initiative remain docile yet they should be at the core of issues. Like the poem reflects, there is total confusion. The characters have given up every hope and they settle for a difficult solution to put up in the jungle and accept that as the solution they are to voluntarily take after the communication breakdown. The affected character passively accept the situation.

Mazarura is not taking the position endowed to him by the virtue of being the eldest son. He should co-ordinate, make people talk. He, out of modest, tenaciously holds onto information right up to the end of the novel and the situation explodes into chaos. Lorna who has been having an affair with Eric commits suicide. Eric is arrested after being suspected of raping Lorna before she committed suicide. More gloom is added as it is

now not clear if Eric who Martha had waited for seven years, while he was studying in the UK, will not face a jail term. All could have been amicably solved had information been made available and issues discussed. The despair is allowed to grow in the situation. Issues are not divulged and discussed. All the problems lie with Mazarura, the family head who avoids talking about issues. The problems are far from being over unlike the Father Vincent case above in which the emergence of a problem is seen as the most appropriate situation which props the affected to fight on.

The despair has been shown to hinge on the non-availability of information from certain individuals who the author gives as key persons. To make the whole process completely hopeless there is also non-triggering of events by the other characters who are supposed to be interacting with the major characters. All the complaints which have been given above are from characters who are speaking in their minds.

As is the case in Tsodzo's (1977:40) *Babamunini Francis*, the pertinent issue is triggered by the little Chipo who gives the information and issues start to be resolved. Little Chipo who is also a minor character comes in handy in setting the ball rolling when she divulges vital information. Innocently, practising her counting she had been taught at her pre-school she says:

*Kunoti imi baba 1, amai vechi 2, ini wechi 3, nababamunini Fuyanjishi wayi pashi petebho wechi.....(Francis anobva ati svaku pasi petafura oedza kuti apfuure napana Fambai achindobuda asi anotsvingirwa negumbo nomuridzi wemba achibva aruma pauriri (Tsodzo1977:40)*

There is father, first, mother second, and I, third, and uncle Francis who is under the table is....(Francis at that time jumps up from underneath the table to try and run away past Fambai but he is tripped by the owner of the house and he falls face down on the floor.

The little Chipo is a minor character in as far as the overall contribution she makes in the

play. She effectively plays her role by interacting with the other characters. As a result she plays a major role in divulging that her mother is having an extramarital relationship with Francis. The characters in the play are not shown suffering indecision as to how to go about their problems. It is the availability of information from the minor character Chipso that issues get to be known and characters can now move forward and resolve their problems unlike the situation in Mungoshi's works.

To sustain the despair the non-major characters in the works of Mungoshi are reluctant to pass vital information. They appear timid, a situation discussed below as "The fear to communicate".

### **5.3 The Fear To Communicate by Minor Characters.**

There is the evading of the reality by the art through the non-creation of communication circles. The major characters discussed above hijack the information and keep to themselves. The minor characters or those playing the lesser roles also take the situation laissez faire. Colin (1995: 81) says, it is not surprising that the society has difficulties giving information on a platter. Talking about how the nuclear bombs are described he says, "What hits first is the elaborate use of obstruction and euphemism which allows infinite talk about nuclear holocaust without ever forcing or enabling the listener to touch the reality behind the words." There is concerted effort by the society to conceal the truth. He goes on to say that there are destructive arms which have been labelled as "clean bombs" These are weapons of mass destruction meant to destroy human life but euphemism has been used to blind the society from seeing their effects on the society itself. Similarly it can be said that the art of Mungoshi evolves around the hiding and hidden issues. One would initially think the problem lies with the major characters who hijack and keep everything to themselves.

It has become a norm in the works of art to continuously present characters who appear not to be malicious but who do make major contributions to the despair by playing a passive role where they could have done better by communicating. The effect lies with the resultant pain. That way “clean bombs” are created with as much devastating effect as the ones that would be labelled without any euphemism. Their roles as characters might not be all that major but their contribution by not communicating is immense.

The seemingly passive characters assume suitable character posture that allows for that communication blockade. In the novel *Makunun'unu Maodzamwoyo* some characters like Monika are presented as being timid and vulnerable.

### **5.3.1 The Timid and Vulnerable in *Makunun'unu Maodzamwoyo*.**

It is communication that sets the ball rolling. Communication creates interaction and people get a common standing on issues that affect their lives. A look at Mungoshi's Shona works shows characters that deliberately block information as has been discussed in 5.1. On the other hand there are characters like Monika who shun away from communicating the state of affairs as a result of fear. Issues remain unresolved and the despair continues.

There are characters like Monika who appear very innocent but who could have made major contributions through communication to improve their lives and those of the others in the works of art in which they appear. Summarising the role of art, Richards (1972:100) says, “The arts are our storehouse of recorded values.” Literature is one form of the arts which should also be seen to uphold the societal values. The basic assumption of assertions are that the society does have the values that have to be upheld. As a result of lack of respect for the traditions by the Modernist literature Fairlamb (1994:234) says, “As rationalism's ideal of critical objectivity seeks an impossible escape from historical conditions, Modernist rationalism was fundamentally as a transcendence of the arbitrary

and logical prejudices.” Modernist literature portrays a picture that continues to puzzle the human mind. There is quietness on and about issues of life. One character in such a predicament is Monika of the novel *Makunun’unu Maodzamwoyo*.

It is puzzling why Monika cannot react to all the moves by the mother to find her a husband. Chingweru, the mother asks Monika to pledge that she would not have a boyfriend of her own choice. Chingweru corners Monika and says:

*Tsidza kuti hauzofi wakandinyadzisa sezvandakaitwa nomukoma wako..... Uri kundinzwa here Monika? (Mungoshi 1983:37)*

Pledge to me that you will not shame me like your sister did (To choose her own husband against the mother’s will). Do you hear me Monika?

In such a situation it would be expected that Monika would need clarification as to why she should be barred from having a boyfriend of her own choice, a thing which Tendai defied and now stands condemned by the mother. One would also ask why the mother is radically against the societal norm. If the characters like Monika initiated dialogue there would be a better understanding of the root cause of the problems. There would be an attempt to stop all these machinations whose cause, due to lack of communication, are not much substantiated.

Monika heeds to the mother’s word as the mother threatens that she will hang herself if her orders are defied. Chingweru is so powerful that she pushes other characters around. Rape is yet another horrible thing to happen to Monika. Narrating the ordeal to Timoti, her boyfriend, Monika says:

*Ndakadoedza Timoti asi aive nebanga. Akarinongedza pahuro pangu akati ndikangochema chete aindicheka. Hapana chandakakwanisa kuita, Timoti.*

I tried all I could to resist his advances but there was not much I could do Timoti, he had a knife. He pointed it at my throat and told me he was going to kill me if I attempted to scream. There was nothing I could do, Timoti.

She is raped by Mujubheki, but a culture of silence continues to prevail and Mujubheki is never apprehended and neither is the case an issue of discussion. No reprimands and the case dies a natural death. The despair comes in torrents and the situation continues to deteriorate as the perpetrators' quest to cause it is increasing by the day. No protests are coming from the affected characters. The society develops cold feet. The absurd has been accepted as one of those natural things that can be allowed to happen.

In the same novel Tendai is one such victim but she has resorted to live away from home. As such there is no fight against any of the perpetrators of the injustices that result in the despair. She now lives in Chivhu far away from home. It is a self-imposed exile from the social whims. She again is incapacitated because of her mental problem. So chaos continues to reign unabated and the major characters continue to run the show confusing everybody as they stifle all the communication and the victims have no course of action to stop it, a situation which can only be best understood in a Modernist set-up.

As Abrams (1985:119) observes, Modernist literature questions the certainties that had supported traditional modes of social organisation, religion, and morality. The art is now advocating for acceptance of radical change from the traditional social norms. It is a form of literature that is drifting from "what it has been known to be" to "what the author wants it to be today and now". Those who cling to the traditional norms of life are bound to have a rude awakening. Things have changed, and surprisingly they are continuing to change. What used to be socially disgusting and that which one could not imagine happening so easily, has happened and is happening and must naturally be accepted as it is. All the potentialities, be they good or bad are acceptable in the Modernist art. It ceases to be an art advocating for the traditions. It is an art calling for the acknowledgement of the existence of what the traditionalists and conservatives might want to call the weird. The message is loud and clear, to contextualise the weird and accept it as it is.

So one might not be familiar with the situation characters like Monika find themselves in, but all they can wish for is a protest on her behalf, that is if one is thinking along social lines in which morality is a priority. The situation is now different and one cannot hold on to the traditional modes of social organisation. There is no norm or standard and the characters like Monika support it after being immobilised as communication agents.

The traditional island in the form of Mushayazano dies. The author presents an ailing old man. Trying to reprimand his wife when he says:

*Mharadze inoda kupedza musha wangu....Mhuka yesango inoti  
payada yarara sezvinonzi hauna musha (Mungoshi 1970:48).*

A destroyer who wants to destroy my home.... You are like a wild  
animal which sleeps wherever it finds food.

To him Chingweru is behaving like a wild animal. She is not focused like an animal which does not have a specific home. She is behaving strangely to him because she has left the traditional norms. Mushayazano sees humanity in tradition. But such characters like Mushayazano are not given breathing space in the Modernist world. Firstly, he is scotched by Chingweru with hot water. As a result he is hospitalised and he eventually dies. Symbolically any attempt to communicate is scotched and it dies. This signals the triumph of modernity over tradition and the communication from those advocating for the tradition is completely destroyed and no communication for the better is given a chance to develop. Similar circumstances prevail in *Ndiko Kupindana Kwamazuva*.

The vibrant Mbaimbai and Rwaringeni are deflated in their endeavours to communicate. The potential communicators are removed from the centre stage and the crux of the events.

### 5.3.2 The Potential Communicators Withdrawn from the Centre Stage in *Ndiko Kupindana Kwamazuva*.

Mbaimbai as the name suggests is found to be continuously postponing doing all the things that should bring about peace in the family. The name suggests one who would always attend to issues at a later stage. Mbaimbai is a level headed man but he is not the type to destroy the despair. He is continuously postponing taking action on the critical issues that bring despair in the family. As a result the important messages are not communicated to the relevant characters like Rex, well in time to stop the brewing despair. All that he has is the potential which is never fully explored. He has some ideas as to how despair can be overcome in the family. The author shows the old man's thinking when he says:

*Saka vachienda kumba kwaRindai vakanga vatoshatirwa pamusoro paRex. Rindai aifanira kuenda Harare ondogara nomurume wake. (Mungoshi 1975:60)*

As he was going to Rindai's home he (Mbambai) was already angry about Rex. Rindai was supposed to go to Harare and live with her husband.

The old man had long identified the problems affecting Rindai and Rex's relationship as a couple. To him, Rex and Rindai should stay together as husband and wife. He is already angry about the prevailing situation where Rindai is made to stay at home while the husband is in Harare. He is a man who is pro-action but has taken too long to act upon it.

So is Mbaimbai's sister, Rwaringeni, who also appears in the novel for a short while. The author presents her as yet another effective communicator but whose antics can only be enjoyed for a short while and again the potential is put to waste as it is never given the chance to be fully tapped. In the first place she features to talk to Rindai but only to disappear soon after showing her communicative expertise as she directs Rindai to take some action. She has a better understanding of man behaviour and she swiftly advises Rindai to avoid situations that could easily put her in a precarious position. With a motherly tone she advises Rindai on what steps to take as she says:

*Zvino- izvo ndizvo hazvo - asiwoka, nhai muroora wangu, unoti unorindira kusvika riini - zita rikagova rako -ungarindire kusvika riini? (Mungoshi 1975:33)*

But now - it is fine - but my daughter-in-law, for how long are you going to wait for him to come - like your name means waiting for - for how long are you going to wait?

Soon after the frank talk she quickly disappears and that is the last time she is heard of in the whole novel. She exits in a haste to look after her ailing husband. She says,

*I-i chirega ndiende. Izvozvi zvandasiya vari vega Keresiya, akada zvake kunotamba, anogovaona ndiani? (Mungoshi 1975:34)*

Let me rush home. Now that I left him (her ill husband) with Keresiya, if she decides to leave him and play who will attend to him?

With these two characters Mbaimbai and the sister Rwaringeni, it is not a direct fear to communicate as has been shown to be the case with other characters. The characters show the potential to be good communicators but are given limited time and space to do so, and things that could be resolved by talking them over are let to simmer. Rwaringeni, is preoccupied with the caring of her ailing husband and once again the despair is given another lease of life. The problems that have besieged Rex and Rindai's family cannot be brought to a halt as those with the potential to drive others through communication temporarily appear in the work of literature and quickly disappear. This slightly contrasts the case in the play *Inongova Njakenjake* where Kate just takes a low profile. She is just indifferent to issues.

### **5.3.3 Kate Takes a Low Profile in *Inongova Njakenjake***

The scenario is different in the play *Inongova Njakenjake* from that of *Ndiko Kupindana Kwamazuva*. There is Kate who has seen it all in the play. She has been at the foray of all the events at home since she cannot walk due to her being debilitated. She has been the most exposed. She features in almost all the scenes of the play. She is the only character

who is abreast with all that is going on in the family but she, like Monika, of *Makununu Maodzamwoyo* takes a low profile and let events go unabated. Thus she is aware of Sheila's pretence of chronic illness. Kate witnesses Sheila's change of mood who suddenly is alight with happiness after having been given money by Lucy. She had spent the whole day in bed saying she was ill. Before Lucy, one of the daughters leaves home she directly asks for money and suddenly forgets that she has been masquerading as someone who is seriously ill, and cannot do any of the domestic chores. She says:

*Ko mari Lucy.* (Mungoshi 1980:9)

How about some money.

After being given the money she is suddenly ecstatic and jovial. She asks Kate how much she has also been given by Lucy.

*Wapiwa mariiko?* (Mungoshi 1985: 9)

How much have you been given?

Kate is aware of Sheila, the mother's queer behaviour. Sheila has been pretending to be ill the whole day. The truth comes out when she is given money by Lucy. Suddenly she is jovial. Kate is living in such a situation but she does not divulge this to the other family members. As a result, the uncomfortable situation in which Kate lives in is never brought to the rest of the family's attention. Nobody stands to talk about it and the despair lives on.

Kate is always home as she is debilitated and is in a wheel chair. She is the one who is always able to watch all of Sheila's behaviour which is continuously creating the tense situation in the home and family. Kate is also aware of the mother's passion for the man called Max. Sheila in the presence of Kate says:

*Takatamba tese. Vanhu vemumusha medu maChiweshe umu vaifunga kuti ticharoorana chete. Takanga tichizopindirana. Dai kusiri kuti ndakazoonana nababa vako ava iye oenda mhiri - pamwe nhasi tichitobikirana. (Mungoshi 1980:32)*

We were colleagues. People in our village, Chiweshe thought we were going to marry under what circumstances. I met your father when he (Max) was leaving for overseas - otherwise we would be husband and wife.

Kate is a witness to all these things and has a better understanding why Sheila is not happy in the home and family. The truth is that Sheila is not happy about the marriage. She got married to the man she did not really like hence that lack of happiness and everybody else in the family is affected. She is a frustrated woman venting anger on all the members of the family.

To acknowledge that she is aware that Sheila is regretting, Kate, in one of the rare instances rebukes Sheila in an unprecedented manner. She sarcastically says to Sheila:

*Ndinofunga maizonzwana chaizvo naMax uyuy amai. (Mungoshi 1980:32)*

I should think you were quite close to this Max mother.

Kate is aware of the situation. Although Kate herself is a target of the frustrations she decides to remain quiet and suffer in silence. There is no fighting spirit to try and bring the peace and the affected characters like Kate, choose to keep everything to themselves. She is aware of the problems but she does not share the information with the other members of the family to have the issue resolved. She succumbs to the situation that has come about as a result of the communication hijack by Sheila.

The art is pro-anarchy. The characters are in an anarchic situation. The reader is a consumer of the product full of anarchy. With other theories of literature the art should work as a unity to promote societal values and virtues. The Modernist literature is indifferent, a situation which sustains the despair. The situation in Mungoshi's works is

unlike what the Formalist theorists would advocate for. According to Fokkema and Ibsch (1979:13) the Formalist theorists would wish to study how certain constructive principles or devices are at work in literary text and how they make the text into an organised whole. The Modernist literature seeks the opposite. It wants to see things falling into their single units and is anti-proactive. One of the ways of doing that is its propensity to kill communication networks among characters. Characters are moulded into extremes. Those who hijack the communication system for their own benefit and those who subdue themselves into quietness. There is no holistic approach when tackling problems.

The importance for the need of communication is reflected in the end when characters like Lucy and Joe start to adjust into the society when it is rather late. Things start happening but then it is too late and the results are not the best of the results that could have been obtained were it that characters like Kate had communicated.

Suggestions to rescue Kate from the unfriendly environment that she had been subjected to come right at the end. After the complete break up of the family, Tafi, Kate's father comes with a desperate solution after attempting suicide resulting from the despair. He says:

*Ndakusiira nhamu asi ndinoziva kuti uchakunda. Maiguru vako mukadzi wangu wokutanga ari muno - number A16 section two, Kambuzuma. Ukangoti ndini rugotwe rwaTafirei anozviziva. (Mungoshi 1980:67)*

I have left you in problems but I know you will overcome them. My first wife is here in Kambuzuma (name of a suburb). If you go there and tell her that you are the last born of Tafirei she will understand.

At last Kate can be rescued out of the hands of the merciless Sheila. At last suggestions are being made on how to go about the prevailing problems. Similarly, Joe, takes a bold stance to move out of the volatile situation though it is a painful one. He says:

*Upenyu Injakenjake. Inga wazvinzwawo zvichitaurwa wani. (Mungoshi 1980:66)*

Life is not communal, each man for himself. You also heard it being said.

There is realisation about what life is at the end when characters start to communicate. Characters like Kate should have long raised the dust about the situation in the home and problems would have been solved. All the realisations such as these coming to Joe would have been reached far long back as is the case in Tsodzo's *Babamunini Francis* cited in 5.2.4 above. People take positions when information starts to flow.

Decisions are made. Direct suffering out of lack of communicative participation also comes out in the novel *Kunyarara Hakusi Kutaura?* The victim is Martha who also has decided to keep quite. She suffers the dilemma that comes with the Shona culture as discussed below.

#### **5.4 Communication Subdued Due to Cultural Factors**

There are cultural dictates that may hinder progress. This may better be understood from the Feminists' arguments. Moi (1987: 204) points out that Feminist criticism is a specific kind of political discourse: a critical and theoretical practice committed to the struggle against patriarchy and sexism. The theorists' approach is to fight the male legacy that is always presented in literature where women are presented as second class citizens and men present themselves or are presented dominating. It is like a women's awakening from the culturally laid down institutions that have tended to disadvantage the women group in the society. The feminist argument is being brought here to bolster the point that there are some institutions that are built by the society that tend to disadvantage some groups of the society.

Martha's position is being dictated by similar cultural parameters that are laid down by the society. Any *muroora* (daughter-in-law) to be married has to be of acceptable conduct. Part of the good conduct is not to bring about family turmoil by saying things that can lead to squabbles. To be on the safest side the daughter-in law avoids talking

about any issues lest she will be labelled as being talkative and unsuitable to bring in to the home.

The feminist theory is trying to show that people can do without some of the entrenched aspects of the culture. Martha is in that predicament in which the culture has not been challenged. She has to be of the expected model, one who talks less. In an effort to play the ideal she also conceals vital information and in that indirect fashion the despair is sustained again. Making observations about the impediments that are built out of adhering to culture Selden (1985:23) says, "People have been led to think that their ideas, their cultural life, their legal systems and their religions were the creations of human divine reason which should be regarded as the unquestioned guide to human life." So for characters like Martha the cultural dictates cannot be changed as she says:

*Kana paine zviri kunzi zviitike zvichaitika hazvo. Rin'i yechidzidzo chokuzoorana iyi ndakapfeka...Kana zvichinzi zvinokona ngazvikone hazvo munhu akazofa wani.....Kumba kwaLorna handiendi kana chitima chingafambe nomudenga ndege ikateedza njanji. (Mungoshi 1980:29)*

If anything is meant to happen let it be. I am still putting on the engagement ring. If things cannot work out let that be, just like we accept death....I will not go to Lorna's place under what circumstances, even if it means the train is going to fly and the aeroplane is going to run on the railway line.

The situation is that Eric, the boyfriend with whom Martha is engaged is not coming in the open about the way forward in terms of marriage planning. He is staying with his half brother Paul and his wife Lorna. Martha is one such character who has been culturally constricted that she vows to keep all her suffering to herself. She vows never to seek Eric's view on the burning issue as long as she will be seen to skip the cultural boundaries. This does not solve anything since she exposes herself to pain without giving herself room to vent it out. She takes a bold stance to follow what the culture teaches, never to be confrontational but to keep quite.

Sharon, one of the characters in the novel who seem not to go by the culture puts the blame on Martha for not initiating dialogue on issues that are plaguing them as a family.

Sharon says:

*Chete ndinombomuti shoreiwo futi Martha wacho.....Zvokunyarara zviya izvi ndinomboti o imbwa chimbofanobata napapa. (Mungoshi 1985:24)*

I also lay some blame on Martha.....I (if it were me) would throw the habit of keeping quiet to the dogs.

To Sharon the idea of pretending that there are no pressing issues that need to be talked about should come to an immediate stop. She feels things have to be discussed. The status of Martha and Eric's relationship would be understood if issues were discussed, if Martha could come out in the open. All the other interested members of the family would know the way forward instead of keeping guessing and anticipating or even confused as to how they are expected to react.

One's marriage in a family is viewed by the family members with great interest as pointed out in 3.2. The uncertainty of Eric and Martha's relationship is everybody's concern as is seen from Sharon's comments. Failure of its attainment is the source of despair in the family. The picture would have been clearer to everybody had Martha been open and talked about issues. Everybody is not sure as to how to handle the situation since there is no information forthcoming from Martha. Confirming that Martha keeps every problem to herself is Shaky. He also says,

*Ndakadoedza kubvunza kuti zvakanga zvafamba sei asi Martha haadi kutaura nezvavamwe vanhu. (Mungoshi 1908:48)*

I tried to find out what had happened but Martha does not want to talk about other people.

Gossiping is one of the things that are dreaded in the Shona culture. There are pressing issues in Martha's life but these she cannot say out because it will involve other people's names. She considers keeping quiet as the best of the principles but she does not realise that the rest of the characters get confused as a result. Everybody is not sure what is going on between the two. The characters keep on searching as to what is going on. They realise there is a problem but the problem has not been said out and everybody is not sure how to react. As the story progresses even the reader is not sure what the issue at stake is.

The importance of communication is only realised right at the end when other characters like Lorna corner and force the likes of Martha to break the silence. The vitality of information is realised as characters start to move and interact. It is realised that the reason why things are not moving as they had been expected is that Eric is having an adulterous relationship with Lorna, his half brother's wife, a thing which Martha was aware but did not speak a word about. The moment she gets the wind of Lorna and Eric's illicit relationship Norika puts everything in motion as she tackles and talks about the problems which Martha was avoiding talking about. Norika is not in a compromising position which is a clear contrast to Martha as is reflected in her discussion with Eric shown below. "E" indicates what was said by Eric and "N" what was said by Norika.

E: *"Handisati ndanyatsogara pasi kuti...."*

N: *"Nda-" Wega here nhai Eric?*

E: *"Handioni kuti anei nazvo nokuti cha-"*

N: *"Hauoni kuti anei nazvo?" Izwi ratete ranga richikwira.*

E: *"Handiti chake kungomirira kunzwa kwandiri kuti ndinomuroora kana kuti kwe-"*

N: *"Yokuti unomuroora here kana kwete takatoidarika usati waenda mhiri iyo, Eric. Tava kuda riini chete. Riini Eric hanzvadzi". (Mungishi 1980:77)*

E: *"I have not settled down so that I can...."*

N: "You are saying "I"? Is it you alone Eric?

E: "I do not see how she will be involved because ...."

N: "You do not see how she is involved." Aunt's voice was rising.

E: "Is it not that she has to hear from me whether or not I will marry her or-"

N: "We have long gone past the stage where the question of whether or not you are going to marry her before you left for overseas, Eric. We now only want to know when. When is it going to be Eric my brother?"

It is a rude but frank exchange of words. All this could have been said early had Martha not confined herself to the ideals of culture. The cultural ideals suit the Modernist literature well as according to Fairlamb (1994:233) "The subject is not allowed rational break from a traditional past into an objective unprejudiced state of knowing." Martha plays a passive role. She prefers a quiet life yet all the other characters have to rely on her in terms of information. She is the missing clog in the revolution. The Norikas are not afforded the stage early enough before the despair is born. They only come in late after the injury has already been inflicted and has been suffered by many for long. As shown in the dialogue above, Norika is only authoritative in an effort to reverse the damage that has been caused by the non-availability of information as Martha chooses to keep everything to herself. With Norika's intervention issues get discussed and it is amazing how Eric cooperates. A day after the talk with Norika he goes to Martha to settle issues with her. He is in a sombre state as he says:

*Kana wandiregerera, ndichingotanga basa chete next month - ndakatoriwana kuMinistry of Industry and Commerce, ndiri kutanga musu wa 1 October - ndangotambira chete ndobva ndakutumira. Pakadii?(Mungoshi 1985:95)*

If you forgive me, as soon as I start working next month - I got a job with the Ministry of Industry and Commerce, I am starting on 1 st October - as soon as I receive my pay I am going to pay lobola for you. How do you like that?

The cloud of suspicion is finally cleared. There is movement towards what everybody had wanted, however the novel remains Modernist in that all the way through, the despair reigns. The story centres on suspicions which are not elaborated but which every character hates. Issues are not discussed and clarified and the despair is allowed to live because the likes of Martha at the centre of the whole story do not give information. Things become encouraging at the end but the reader of the novel is made to witness despair all the way through the story. The characters are in a quandary and all one gets at the end is an intention to do what could reverse the despair which is merely an intention which is never given the chance to concretely materialise before the story ends.

To facilitate the despair, characters are never given the chance to share ideas, which is a big sign of communication breakdown. The aspect of no communication is fossilised in the author's last two Shona novels *Ndiko Kupindana Kwamazuva* and *Kunyarara Hakusi Kutaura?* Characters cease to talk to each other and the story develops through a technique which has come to be known as "Stream of Consciousness"

### **5.5 Stream of Consciousness as a Reflection of Total Communication Breakdown**

The term "stream of consciousness" was first coined by a psychologist, William James in 1890. The term characterises the continuous flow of thought and sensation in the human mind. (Lodge 1992:42). It was later borrowed to describe a newly arisen form of fiction which tried to imitate this flow of thought in the human mind. According to Gray (1984:197) in this narrative technique, memory, sense perceptions, feelings, institutions, thoughts in relation to the stream of experience pass by, often at random. The mind is shown picking on issues and then switching to others in a flow.

Works that follow the stream of consciousness technique render the reader interiorised experiences. Some of the notable fictional works that use this technique are, Joyce's *Ulysses*, Elliot's *The Waste Land*, and Woolf's *Jacob's Room*. These works are

characterised by a subjective consciousness of individual selves, unable to communicate the fullness of their experiences to others (Lodge:1992:42).

Stream of consciousness can be put into two categories. These are the “interior monologue” and the “free indirect style”. The interior monologue is in the first person thinking about themselves. Lodge (1992:43) says, “We become acquainted with the principal characters not by being told about them but by sharing their most intimate thoughts..... for the reader its like wearing earphones plugged into someone’s brain and monitoring an endless tape recording of the subject’s impressions, reflections, questions, memories and fantasies as they are triggered by physical sensations or the association of ideas.” Free indirect style renders thought as reported speech in the third person past tense. It also gives a reflection of what will be going on in somebody’s mind without commenting or the author’s views of the events. In stream of consciousness, characters talk to themselves in the mind. This aspect, Kellogg and Scholes (1996:177) refer to as the unspoken soliloquy. This aspect solidifies in the last two novels if all the Shona works of art by Mungoshi are viewed in a perspective. It is the last two novels that employ the technique of stream of consciousness.

### **5.5.1 Interior Monologue in *Ndiko Kupindana Kwamazuva***

Discussing about poetry Ngara (1990:14) says “Like any language act, a work of art is a communicative utterance produced by the author and received by the reader (hearer).” In searching for the new narrative techniques the authors will be seeking to maximise communication. The current discussion sees the stream of consciousness as a hindrance to the maximum rendition of information. The characters are shown resorting to interior monologue. First there is the character Rangarirai. The reader is made to go through a chain of aspects that can hardly relate as shown below.

*Ticha Maswera vakanaka. Vanotipa muriwo.*

Maswera the teacher is good. He gives us vegetables.

From there she switches to another issue in a moment. The next paragraph says:

*Sabhina akaramba achindituka mazuva ese tichibva kuchikoro ndichamurova.*

If Sabhina continues to scold me all the days on our way from school, I am going to beat her up.

Within a flash of a moment the subject of thought has changed. She says

*Nhasi ndarota ndatsikwa nemotokari ndichingoti mhai! Mhai!....* (Mungoshi 1975:

Today I dreamt being overrun by a car and I was crying calling mother.

The stream of consciousness in the mode of interior monologue brings out a bundle of issues. The reader is being tossed from issue to issue. The reader is labouring to follow the events. There is no room to make an inventory of the issues at stake. Describing interior monologue Scholes and Kellog (1996:194) say, "The mind is disordered and the mind is a jumble of immediate sensory impressions of recollected ideas...." There is unsystematic and unpredictable switching of the mind that is continuous. There is no room for regurgitation for purposes of settling pressing issues. Where there is total communication the reader can follow what the character is going through and the characters themselves have to be in control of what they do on a daily basis. Rangarirai is confused and what is happening does not mould her as a character. The reader is tossed around ideas and there are no lessons to draw from the plethora of events that have been and continue to be strewn around.

The character is confused and the reader gets confused too. There is a breakdown of communication. The work of art does not drive the individuals into social conformity. The character has no control of the mind. The reader is not given breathing time to asses

the situation and seek ways out of the problems which continue to pour out of the characters' minds.

Selden and Woddowson (1993:55) say, "A literary work does not represent objects, it does refer to the extra-literary world by selecting certain norms, value systems or world views." Similarly, Rex one of the major characters engage in this stream of consciousness. The interior monologue does not make a particular focus of issues for a systematic analysis. The art should give a focus of the crux that is leading to the turmoil. The root cause of the issues does not get identified. Like Ranga, Rex's mind is also in disarray, randomly touching on unrelated issues as shown below.

*Izvozwi zvamuri muchapfeka hembe yamakanga makapfeka nezuro.  
Ndaive nehobho yemasendi muhomwe dzangu akaenda kupi?  
Tii haipfundwi. Masese here?Ndakakutaurirai kuti mwana haabatwi akadaro.*

I know you want to put on the same clothes that you were putting on yesterday.  
I had plenty of coins in my pocket, where are they?  
Stop filling your cheeks with tee. Does it have drags?  
I told you not to hold the child like that.

Rex is shown throwing in issues. It is difficult to follow the issues in chronological order. The character is at loss as to how life is going. The reader is at loss as to what issues are at stake which is total breakdown of communication. The plot of the art is complicated. Life is not lineal. Both the character in the art and the reader have no meeting point and both cannot be moulded into a cultural, religious and historical entity through the art. The art hardly communicates.

As a result, the characters, Rindai, Rex Mbare and Rangarirai's names are given as chapter titles. These characters are given the opportunity to explore their minds without giving the author room to give an independent view of the issues at stake or to give the background information that can enlighten on the trend of events. The characters give a detailed account of their feelings, their attitudes towards the other

characters and relations through multiple sketchy ideas thrown all over at random. Another mode of stream of consciousness is employed in the novel *Kunyarara Hakusi Kutaura?*. Characters endlessly talk about the other characters. Again, like the situation in *Ndiko Kupindana Kwamazuva*, characters engage in an endless thinking about other characters, a technique which has been identified as “free and indirect” style of stream of consciousness above.

### **5.5.2 Free and Indirect Stream of Consciousness in *Ndiko Kupindana Kwamazuva*.**

The chapters in this novel are VaNhanga, Ruth, Sharon, Martha, Shaky, and Lorna. The characters hardly discuss. Names of the characters who indulge in the stream of consciousness are given as names of the chapters. The novel itself does not have a table of contents to indicate where in the novel they are talked about. Symbolically, the reader searches for the non-communicating character through a jungle of pages which actually reflects the relationship between the characters themselves. They do not communicate and they do not know what each one of them thinks. They are all involved in the mental soliloquy. They are in a psychological jungle and they cannot jiggle out what the other characters think.

Defining the roles of communication through language, Cherry (1971:4) says, “With language you can enquire, inform, dispute, negotiate, agree, assent, dissent, quarrel, commune, insult, admire, rationalise, in endless ways. And how many social relationships can be created?”

So communication enhances the social relationship. People should talk so as to have a better and common understanding of going about life in harmony. In the novels that use stream of consciousness, all the forms of interaction which Cherry talks about cannot be reached by the characters who keep to themselves and talk to their own minds. As has been pointed out the characters in the two novels ponder on issues. The fact that they cannot talk about these issues means there is no meeting point where issues can be

threshed out. The mental soliloquy is not a healthy situation. The novels present the reader with characters who seem to have psychological problems and who cannot communicate but continue to suffer mentally. They have issues against other characters but they cannot sit to iron out the differences. An example of the character involved in free and indirect stream of consciousness is Martha. She says:

*Dai ari iye atanga kuuya pamwe ndaizvinzwa. Zvino anonoka. Awana ndadirwa gucheche.* (Mungoshi 1983:93)

If he had been the first to come I would have listened to him. Now he came late. He found me already provoked.

Martha is talking to herself about the other characters, Eric and Lorna whom she had talked to before. It is not clear what infuriated her. All what is shown is that she is bitter and withdrawing to herself. She is not prepared to listen to anybody as she alienates herself. She closes up and is not ready to be involved in dialogue.

Another character in the same predicament is Lorna. She says:

*And vanhu vanonhuhwa nhamo vanozondibhowa zvangu ini. Vanofunga kuti ndingazopedza mari yaEric ini.* (Mungoshi 1983:69)

People who smell poverty bore me. They think I am here for Eric's money.

She is hurt by a number of people and she is not in a position to compromise. Writing about the function of literature, Martin (1986:181) says, "It involves informing, persuading, asking, expressing attitudes, reminding and warning people and the like." Both Lorna and Martha choose to stand aloof. According to the above assertion, literature is to keep social institutions intact. It has to be seen to be shaping the lives of the characters which should also have similar impact to the consumers of the art. The stream of consciousness suits well in the building of Modernist literature as characters are fully alienated. Smitten and Daghistany (1981:229) say, "There is the dissolution of the

self in stream of consciousness fiction". Man is shown as hopeless. The literature does not communicate. It gives characters who are psychiatric patients.

With the other techniques some other aspects of the story are substantiated. Taking the example of the novel *Akadzipwa Neganda Remhuru*, Matsikiti (1978) gives flesh to the events of the story. He gives heart and feeling to the art of work and balances the mood. The art is more balanced in terms of independent contributions. The character Nhamo, in the novel by Matsikiti (1978:1) is given in a balanced picture. The author uses the third person narrative technique in which the narrator describes the characters as 'he', 'she', and 'they' (Gray 1984:133). The author substantiates on what the characters do and say, for example when he says:

*Nhamo aida kugara zino riri pachena asi izvi zvaitsvingwa nepfungwa yokusazivawo baba vake kana mutupo wake.* (Matsikiti 1978:1)

Nhamo would have been a jovial man but this could not be since he was preoccupied with the thought that he did not know his father or his totem.

A clear picture is already put for the character and there will be a better understanding of what is going on in his life. It is authentic extra information independently by the author. With such information there is a better understanding between the characters. The reader of the art also understands why certain characters behave in particular ways. Communication is open and complete. In the works of Mungoshi here discussed communication is subdued and a bunch of seemingly mad characters fail to talk to each other thereby sustaining the despair.

Commenting on the goings-on between the characters, Sharon, one of the characters in the novel *Kunyarara Hakusi Kutaura?* sums it up correctly when she says:

*Kuita vanhu semugere murima mamunofamba muchitya kutsikana konzi.*  
(Mungoshi 1980:92)

It is like we are living in complete darkness where we walk fearing stepping on each other's foot corns.

The situation is confusing. Characters are not coming together to clear pressing issues. As Sharon puts it, it is all darkness and characters are not sure of the way forward due to lack of direct communication. There is psychological suffering as shown through the stream of consciousness. The characters remain alienated and the despair lives on.

### **5.6 Conclusion**

Information is vital for human existence. It has to be continuously forthcoming. Characters are supposed to be interacting and relating positively as they relay their experiences. This enriches social growth through knowledge. Knowledge is the vital tool for the characters to manoeuvre their way into the future. It therefore means that characters in the works of art have to keep abreast with what is going on in their own lives, in their fellow characters' lives and in their general surroundings.

With Mungoshi's modernist art there is a deliberate blockade of information flow as particular individuals have the privilege to get information which they withhold. The characters cannot talk. They cannot resolve their problems. They neither understand each other nor do they seek to do so. There is total communication blackout which has created despair through and through. In the end nobody understands the reasons for Chingweru's social fidgeting which has been discussed in 5.2.1. It cannot be understood why she is full of wrath, which she directs to other characters who include her own children and husband. She stirs frustrations to everybody and the despair continues to haunt everybody.

If information had been passed on and Chingweru's historical background in *Ndiko Kupindana Kwamazuva* had been brought out, other characters could have sympathised with her after realising that she is also a victim of harsh circumstances. She has her own fears. She is caught up in a social dilemma. She is psychologically upset after scolding her

mother who is bed-ridden and about to die. This information is divulged late when Mushayazano says:

*Ndipo pauchavatuka, iye munhu wawaingoona kuti apera kudaro; wati vanorega kupfuka.* (Mungoshi 1970:49)

That is when you scolded her (Chingweru's mother) when you actually saw that she was about to die and you thought her spirit would not come back to avenge?

It is at this juncture that the vital information is divulged. The reasons for her temperament finally get to be known but it is already too late. She has kept everything to herself and has caused anguish to others. As a result, there has been despair where she otherwise could have received sympathy had she been open about issues that kept upsetting her mind. She torments everybody because she is also mentally and psychologically tormented by events that take place at some time in her life.

Similarly, there would be sympathy for Sheila of *Inongova Njakenjake* if it had got to be known that she got married to a man she had never loved. As discussed in 5.2.3, it is finally realised that Sheila loved Max and not Tafi who is now her husband. She made a blunder that she would have to regret for the rest of her life. All this information is concealed to the rest of the characters and all that is witnessed is unending wrath as she verbally attacks every member of the family. Due to lack of information, nobody understands why she is ever in this state of rage.

The communication network continues to falter. In *Ndiko Kupindana Kwamazuva*, confusion is created when Magi conceals a fact-finding letter from her friend Rindai as is discussed in 5.2.2. Issues could have been resolved if Rex, Rindai's husband, had had a chance to respond to the letter from his wife. Magi physically hijacks the information. Due to lack of communication, the two, Rex and Rindai, remain in agony and the despair lives on.

The likes of Mazarura of *Kunyarara Hakusi Kutaura?* fear to raffle other characters as they chose to ignore issues. As discussed in 5.2.4, out of modesty, he hesitates to tackle issues and as a result, the family is not bailed out of its commotion. Similarly, Martha, in the same novel, does not communicate. She finds herself bound by the culture that would take it as antagonism for her to start talking about issues when everybody else is avoiding them. One of the attributes of a good mannered woman is the ability to keep everything to herself. Due to this cultural norm, communication is stifled when everybody is in despair again due to lack of that communication.

Good communicators such as the Mbaimbai and Rwaringeni of *Ndiko Kupindana Kwamazuva* quickly disappear from the stage before resolving issues, an aspect discussed in 5.3.2. It is only their potential that is realised as they demonstrate their prowess in tackling issues. Their potential is never fully exploited and the despair remains abound. On the other hand, the characters who have been given minor roles as shown in 5.3.1 are equally to blame for failing to initiate dialogue. They are on the receiving end of the agony but they remain docile, thereby facilitating despair. Thus, Kate of *Inongova Njakenjake* is bullied through and through by Sheila. She remains mum and her predicament is unknown and nobody comes to her rescue. As a result, she lives a miserable life, a situation not realised by everybody else in the play.

Modernist art thrives on non-action when it comes to issues that affect characters. Communication failure subtly promotes the atmosphere of non-action as characters are not aware of issues but remain in conduct with those haunted by unresolved issues. This communication failure is symbolically reflected in the stream of consciousness technique used in the novels *Ndiko Kupindana Kwamazuva* and *Kunyarara Hakusi Kutaura?*. As demonstrated in 5.5.1, it is the character's thoughts that keep flowing out of the human mind. They remain an individual's thoughts but are not passed on to the next character. There are pressing issues but these are hardly passed on to the other characters for discussion. Stream of consciousness technique reflects human mind suffering as the individual is in the habit of jumping from issue to issue without seeking to communicate

them to the others for the purpose of resolving them. All communication failure also symbolised in the use of stream of consciousness by the author leads to undying psychological agony and despair.

However, the author seems to be suggesting ways of halting this trend of life. People cannot perpetually live in despair. New strategies have to be employed for characters to overcome the despair that has been shown to be coming in different forms. There is a call for a review of life. Communal approach to life has failed and new strategies are being called for. When characters fail to interact and communicate, the starting point is acceptance of the wishes of the individual and what they desire. Individuals can be given a chance to be individuals and they can chart their way forward as is discussed in **Chapter 6** below.

## **CHAPTER 6**

### **THE WAY FORWARD**

#### **6.1 Introduction**

Basing on the issues that have been discussed in this dissertation it looks like the author is saying the society is doomed. The society is hopeless and there is no end to the prevailing despair. Man shall continue to suffer without end. There is naturalisation and normalisation of the despair. Going by Webster's (1990:60) views, naturalisation and normalisation refer to the ways in which we come to think of conditions as unquestionably or naturally true or common sense. Conditions of despair have been shown as being legitimised through their frequency and prevalence in the works of Mungoshi.

**Chapter 2** has shown turmoil resulting from religion. Love has turned sour as has been discussed in **Chapter 3**. There is emptiness in education as has been shown in **Chapter 4**. All this is compounded by the fact that the characters cannot communicate and resolve issues as has also been discussed in **Chapter 5**. It is despair through and through. Man is doomed and hopeless. There is no meaning to every aspect of life which is a divergent view from Sartre (1976:ix) who says, "Literature properly employed can be a powerful means of liberating the reader from the kinds of alienation which develop in particular situations.....It is the writer's mission to dispel inertia, ignorance, prejudice and false emotion." This assertion encourages literature that communicates. The writer should write for the purpose of consolidating institutions that put a community on a common understanding. It is difficult to see how Mungoshi intends to attain that when all the way through and through the characters are shown being in a pathetic situation having withdrawn from the rest of the society. There is social inertia and all the hope is lost.

Judging Mungoshi's works by the above stated standards then all the discussed works would be discarded as junk. It is socially uninspiring. It focuses on the individual who is

continuously drifting in and into more and more agony. It would look like the literature is propagating social passivity hence the presumption that the literature is not socially focused. With some deeper focus there seems to be running some thin thread of theme which critiques like Sartre as quoted above would consider unorthodox. For Sartre, things have to be done the way they have always been known to be done. Mungoshi is suggesting change and advocating for exploration of new avenues that have not been explored before. His literature seeks new freedoms from the institutions that have always put their aspirations to limit. The individuals have always been identified through the others and they have not been given a full chance to be themselves and do as they wish without interference from those who proclaim to uphold the societal norms. Mungoshi is calling for a review. This might sound and look too radical hence the prevalence of despair. The despair is a result of fear of change. The fear to let individuals be individuals.

The art is calling for change and is shaking the fabric of the institutions that have always policed the individuals. The newly proposed way forward suggested by the art is to give the individuals their freedom. Human nature has always cherished freedom but individuals have always been labelled bizarre and weird if they openly proclaim it. Below is a discussion on some of those aspects of freedom that the society has been shown to disapprove as individuals try to be themselves.

## **6.2 Give the Individuals a Chance**

Writers like Mungoshi are exposing that the society has always lived under false pretences and has always suppressed those who make their choices as the minority. It is common knowledge that there is incest going on in the whole world. It is the society at large that cries foul when individuals indulge in such acts. It takes two to indulge in the incest. The despair is created when the society reacts and imposes itself on the individuals, dictating and lecturing to them about the good and the better by their own standards. Whilst those

standards might seemingly be upheld there is discontent by some few who are deprived of the chance to do things their own way.

Another manifestation of the society's self-imposition is the issue of the homosexuals and the lesbians although this is not presented as one of the pressing issues in Mungoshi's works. A few individuals make a choice, a private one for that matter, but different societies have always cried loudly. Majority of people shun the individuals and as such some of these have had to go to the courts to claim some rights.

New trends of life are slowly cropping up. There are individuals who are now becoming stripteasers, some taking it to be a profession. All this is shuddered in the majority of the societies. There is also evading of the reality when people are reminded of what they are or what they can possibly be if they so wish. Pornography is one form of radical art which the society cannot easily as a whole accept. The society is imposing boundaries in which individuals are supposed to operate. This has been shown to be the root cause of despair. If individuals are given their freedom then the despair will be a thing of the past. For that to happen then some of the institutions have to be redefined. Mungoshi's art is calling for this redefining of "the self". The individual is demanding to be what he/she feels like.

One example is when Eric and Lorna are in a secret love in the novel *Kunyarara Hakusi Kutaura?* They are happily in love until the other family members start complaining as shall be discussed below in 6.2.3.

Communalism may not be all that relevant to some individuals. The author is calling for the freedom of such individuals who choose to do things their own way. It is the reality of the day. We are living in a modern world where with the resources, individuals can survive without relying on the neighbour's assistance. A modern farmer does not rely on the neighbour for labour to do his field chores. He can rely on technological infrastructure. It is no longer the issue of numbers that determine his success as a farmer. If somebody owns a car he does not necessarily have to be accompanied by somebody for him to go around. There is reduced reliance on numbers. Even in modern warfare, an

individual can operate highly sophisticated machinery with high capacity to destroy the enemy and as a result it might not be necessary to build battalions whose strength is based on numbers. Today individuals can afford to relax and withdraw to themselves because the days of emphasis in communalism is past. With urbanisation there is little of the brotherhood. Everybody concentrates on how to survive and nobody minds other people's business. This is today's reality and the author is saying let that be realised for the despair to come to an end. The works that raise such issues are the novels *Ndiko Kupindana Kwamazuva*, *Kunyarara Hakusi Kutaura?* and *Inongova Njakenjake*, the play.

#### 6.2.1 The individual Coming to the Fore in *Ndiko Kupindana Kwamazuva*.

To Mungoshi, those who have chosen to be themselves are actually not being understood. They are making choices about their lives and they have to be understood that way. As a result there are seemingly queer characters like Rex and Magi. They are madly in love despite the fact that Rex is married to Rindai who also happens to be Magi's friend. The two have made their choice and it is a relationship that gives them pleasure and happiness. The despair comes to the societal members who do not approve of the wishes of the two. It is like a taboo thing that the two are involved in a relationship hence Koni whispers when talking about the issue. She says:

*“Ko izvo zvazvinonzi iye Rex ava nomumwe mukadzi iko kuHarare uku, mukati pane akambozvinzwawo here nhai? (Mungoshi 1975:11)*

It is being said Rex has another wife in Harare, has anybody heard about that?

The issue is of concern to the group of women who are discussing with Koni. This shows how the individual is kept under bondage. Rex has no freedom to make his choice and he is being scorned by the women who have nothing to do with him. The author is showing the source of despair in a society as originating from those who concern themselves with

other people's issues. The individual is not a free man. If the society could let individuals like Rex and Magi do as they desire then there would not be any antagonism and nobody would cry foul.

It may be argued that the society has a social responsibility to monitor individuals' behaviour for purposes of having social harmony. The emphasis is on self control and self control is defined by Harre and Parrot (1996:285) as implying a person divided against himself or herself. They say it means one part of me has to be controlled by another part of me. This may be called self-restraint. This can also be a way of tactically evading the hostile society that is denying the individual to do things of their choice. Restraint is conformity and in this particular case it is conformity to standards dictated by the society.

The society is in fear to just let things go. The society has given itself mandate to police the individuals. On the one hand the society may argue that there is injustice in that Rindai, Rex's wife is unfairly treated in their marriage with Rex. It still remains surprising that the upheaval against Rex and Magi is by other characters for bigger part of the novel. Involved in the bitter discussion against Rex and Magi together with Koni are Mai Masaga, Mai Chakanetsa, and another woman whose name was not mentioned.

It is these women's type of societal thinking that leads to despair as eventually Kwiripi, Rex's mother, Rwaringeni, the aunt and Mbaimbai, the father, push Rindai to confront her husband about this issue. That is when conflict arises. If the society had ignored it and given Rex and Magi their chance, no despair would have been experienced. There is peace when the individuals are given the chance to be themselves. The individuals are not inconveniencing the society at large. Moreover the begrudging society can seek legal recourse if they feel that someone is infringing on their lives and is breaking the law. It is the uninvited majority policing the individuals who have made their own choices as to what they want to do with their lives. It is this policing group that props conflict.

Expressionism is given as one of the trends of Modernism by Abrams (1985:119). He says there is violation of representational conventions in expressionism as reflected in different forms of art such as paintings and sculpture, and in the harmony of music melody. The art which is Modernist has moved from the traditional depiction of life. Borev (1981:213) also sees the coming of Modernist literature as a strong attempt to overhaul production and the forms of art itself. He says the art is a response to the threat of destruction facing human kind as a result of the advent of nuclear weapons. It is the art created out of a monstrous situation. In an interview with Wild (1988:82) Mungoshi says, "His works show the future as nuclear mushroom he cannot swallow." He sees the future as bleak, a thing which he portrays in his works.

There is disintegration of the society that used to have communal approach when solving their problems. The author is saying there is no longer security in numbers as has been the case before and the individuals can get solace in being in smaller groups that at least can trust each other, hence the withdrawal by the individuals. Numbers no longer count as someone else determines when to detonate the nuclear weapons and at whom they can be directed.

In the Play *Inongova Njakenjake* the aspect of the withdrawal is realised at the very end of the play. The need to be individuals is emphasised at the end.

### **6.2.2 Emphasis for the Individuals to be Themselves in the play *Inongova Njakenjake*.**

After Tafi has attempted suicide, Joe realises that it is safer to do his own things and be self-reliant other than relying on others who may turn their backs at any time. Having realised that Tafi the father could die, that the mother could not be trusted in that she all along had lied to him that his biological father was Tafi instead of Max, he finds that

numbers do not count in the realisation of security and happiness. Faced with reality he says:

*Upenyu Injakenjake, Kate. Inga wazvinzwawo zvichitaurwa wani.* (Mungoshi 1980:66)

In life each man is for himself, Kate. You also heard it being said.

Once characters distinguish themselves as people who can survive on their own they also expect the world to accept them as they are. At the same time alienation is a subjective perspective like Scheff, as quoted by Gondo(1998:25 ) says, "Alienation involves misunderstanding or lack of understanding. It can be said Joe has cleared himself out of such a situation.

Mungoshi is saying there is complacency by the individuals when they rely on their being many. People live truthful lives when they rely on themselves. There has always been a focus of life through the majority but the individuals have always branded the harsh realities of the world as individuals most of the time as reflected in the case of Joe. He automatically realises that there is more practical reality if one becomes himself and determines his future and destiny. Immediately he leaves to start his own life.

According to Wilde (1992:14), Modernist literature is full of crises which Mungoshi does not dispute. He is saying the world is full of crises and is advocating for survival tactics, being yourself and approaching your life as it deserves. The aspect of crises can be said about any forms of literature. Marxist literature's concerns, according to Webster (1990: 68) are social rather than the psychology of the individual characters. Unlike Modernist literature, the Marxist approach is encouraging regrouping of individual members of the society. Marxist literature is fighting this crisis of individualism by calling for organisation. As has been discussed in 5.4 Feminist theorists also have a similar approach as Moi (1987: 204) points out that Feminist criticism is a specific kind of political discourse: a critical

and theoretical practice committed to the struggle against patriarchy and sexism. There is a crisis. Women want to be recognised in their own right and they are calling for a revolution.

Mungoshi is saying there has always been all sorts of groupings which have continued to fail a number of people and hope has been eaten away. As has been pointed above, the nuclear war has deviated the individual who as a last resort has turned his back and has decided to be in the minority rather than be part of the majority which he cannot trust. Taking a worldview today there is every reason for individuals to withdraw. There are unending wars organised by groups to face the society. There are gangsters committing all sorts of crime to both the individuals and the society at large. The society is ganging up against the individuals and they are accepting the situation by withdrawing to themselves as a survival tactic. The author is calling for the recognition of that new tacit survival technique. The individuals have to be allowed to be individuals.

It has dawned to Joe that the society at large cannot be relied on. One other character faced with such a harsh situation is Kate, the debilitated daughter of Tafi and Sheila. Suddenly there is no one to support the disabled girl. Sheila wants to be married to Max and she leaves home. Tafi has attempted suicide and his situation is not clear. Lucy the sister can be said to have been reading the times and she has left home to be on her own. It is the group comprising Tafi, Kate and Joe who get the rude awakening when they realise that they cannot have support from anywhere else and they have to be by themselves. This is reflected in Kate's lamentation when she looks at her burnt father after he attempts suicide.

*Baba kani! Mondisiyawo ndega ndega here kani? (Mungoshi 1980:64)*

Come on father. Are you leaving me alone?

There might be small frustrations when in small groups. Communal approach to life continue to frustrate the individual and the circumstances are urging that individual to

withdraw to themselves. Those who realise that they have to live as individuals are found prepared when disaster strikes. Lucy was all that prepared since she had moved out of the family home to start her own life. However, those in the majority are not in a position to let the individuals be themselves. They team up to try and block the break away and the fight continues for the individuals as shown in the novel *Kunyarara Hakusi Kutaura?* where Eric is besieged from all angles by family members to try and make him conform to their thinking and philosophy about life.

### **6.2.3 The Besieged Eric in *Kunyarara Hakusi Kutaura?***

There would be peace if everybody in the works was allowed to be what they felt like being. Giddens makes a serious observation about this literature which Modernists, of which Mungoshi has been shown to be one, produce. He says, "... the literature connects with a fondness for the scandalous, a distaste for all convention which however acknowledges that today's scandals are tomorrow's conventions..."(Giddens 1987:11). There is a wind of change in human relations. The prevalence of attempts at the change show that eventually, that which is being resisted today will be acceptable tomorrow. It is a revolution by the minority for the right to determine what they feel is the best for their lives. The fight that is going on is the cause of despair. It is despair to those individuals fighting to be allowed to break away. It is despair to the majority fighting for the retention of the tear away individuals. Eric is besieged by his family and friends who are fond of making suggestions for his life.

Despite that Eric is a man old enough to do his own things, Nhang'a, the mother, treats him like a small boy. She complains about his going away from home and says:

*Zvino ikoku kwaendwako naEric asina kana nokugara pasi...dai vachingorega  
havo kundiuraira.* (Mungoshi 1983:3)

Now where has Eric gone when he passed through without even having time to sit

down....I pray they won't kill him.

She is bitter that Eric has left home and actually fears for him. It is at a time when Eric has a few days after arriving from the UK where he has been studying. Eric is being considered not mature enough to organise his own life. The feeling is that he should hang around at home where they can see him and in that way his safety is guaranteed. Mazarura has a similar attitude that Eric as a young man has to be assisted in making decisions. He also says:

*Kusvika usiku hwengwana asi kana chatambotaura bodo. Kungoswera achingondundurudzana naPauro, vachiti vakati tombonoona nhingi, he tomboenda pabhawa, he tombodai. Inika zvangu amai hazvina kundifadza. (Mungoshi 1983:6)*

Up until the following night there is nothing we have discussed at all. They spent the whole day running around with Paul, saying they are going to see so and so, we are going to the beer hall, we are doing this and that. As for me mother, I am not happy about this.

Mazarura is a man fond of protocol which he feels is being breached by a young brother who has just arrived in the country. He feels he has to be consulted on everything that Eric as a younger brother wants to do. He does not feel Eric should have all that independence to do things without consulting none other than him. Considering that Eric is a man who engaged to Martha seven years ago before he left for UK, one would not think what Mazarura and the mother are doing is protection to Eric. There is actually some salient arrogance by Mazarura that the initiative should be from Eric for them to start talking issues. Eric seems not to have anything that needs to be urgently addressed through discussions. Mazarura feels there are issues but cannot approach Eric to initiate the discussions.

Mazarura's wife Ruth testifies to this when she says:

*Kuti unyatsotaura naye uchimuudza zvaunoda kuti aite unenge unomutya, kana wotaura zvenge zvehasha, pamwe zvokuzvinzwira tsitsi. (Mungoshi 1983:14)*

It seems you are afraid to talk to him and tell him what you would want him to do. When you manage to do that you are a bit harsh, and at times you appear to sympathise with yourself.

There is no balanced debate of issues. Mazarura is just bitter against Eric. What is paining Mazarura is that Eric is slipping out of his authority. Also bitter about Eric who is slowly claiming his freedom is Norika, the sister. She also questions why Eric decided to stay with Paul, a half brother instead of staying with Mazarura his own brother. She says:

*Unoti zvauri kuita zviri kutifadza nhai? Kumba wakatiza usina kuoneka mukoma, mai kumusha vari kurwara. (Mungoshi 1983: 72)*

You think what you are doing makes us happy? You ran away from home without notifying your brother, mother is ill at home.

The home being referred to here is Mazarura's. Norika is saying Eric was supposed to have come and stayed with Mazarura and not going to Paul's. For making his own choices everybody is besieging Eric and dictating to him how he should run his life and what he has to do for them and to others. It is complaint after complaint and Eric is being denied the freedom to do things of his choice. Eric himself comments on this besiege when talking to Martha his fiancé. He says:

*Uku maiguru vari kuti havachadi kundiona pamba pavo nekuti ndiri kuvarevera nhema naPaul naLorna nevanhu vari kumusha. Iwewe kuno uku uchiti ndiri kudanana naLorna saka ndisisakudi. Hauoni here kuti muri kunditsemura napakati. (Mungoshi 1983:95)*

On the one hand aunt (Mazarura's wife) is saying she no longer wants to see me at her home because she says I lie about her to Lorna and other people at home. You are also saying I am in love with Lorna that is why you think I no longer love you. Can you not see that people are tearing me apart.

Eric is being criticised left, right and centre. The despair is a result of people who are not giving characters like Eric chances to make their own decisions. If that decision is granted then nobody will cry foul and everybody would mind their own business. The individuals are merely taking control of their lives. The despair is a result of the majority denying the individuals that freedom. The author is calling for tolerance and acceptance of new trends in human relationships. Man should take responsibility of his life and should be allowed to do so. The impression that is given by the begrudging majority is that the granting of that allowance leads to chaos. Taking characters like Eric, they are open to discuss issues but are just being labelled retrogressive. In a way the withdrawal of such characters is actually a survival means. With demands of all sorts coming from all the Mazaruras, Nhangas, Norikas and the rest, the only way to survive is to surge ahead and claim freedom as an individual. The author is saying there is a new look to the society. There is the conservative calling for status quo. There is the young and experimenting taking their own choices. The judicious mixture should be a reality that is coming in the society and should be accepted.

The scenario also expands to other human relations. Once the individual has been liberated there is bound to be changes in human relations and passionate feelings. The author is fighting to show changes at that level as well. He is also calling for the redefinition of love and the family as is discussed below.

### **6.3 Redefining Love And Family**

The family has always been shown as a protective institution. The author is calling for the relaxation of the cultural rules and norms. He is calling for the acceptance and normalisation of that which has been considered rebellious. There is silent urge to have rebels accepted as they powerfully and more like instinctively come to the fore to define their love preference and which consequently has a bearing on their concept of the family.

There is hyper feeling for love between Rex and Magi as will be discussed below but there are traditional constrains that bar fruition into happy marriage. To this effect Rex says:

*Ndakanzwa mwoyo wangu uchinditaurira nakazevezeve kuti Magi aida kumboonekwa pasina Rindai. Kana iye Magi ndakaona kuti anenge aida kuti timbotaurirana pasina Rindai. (Mungoshi 1975:82)*

I felt my heart whispering to me that I should see Magi in the absence of Rindai. I even felt that Magi wanted to talk to me in the absence of Rindai.

The two have something in common. They are burning for each other inside but they face the constrains of the likes of Rindai who are the traditional family idols who stand to impose the norms to the individuals who have feelings for each other. As Borev (1981:213) puts it, in Modernist literature there is confusion of minds and the only way to remain pure is to isolate oneself and one's cause. This, which might be called isolation is the new perspective that has dawned on certain individuals who are cutting the edges of the bigger family's influence to do what is the best for themselves as individuals. Rindai is a traditional wife who upholds the traditional norms and what the individuals like Rex and Magi wish for cannot take place because of the existence of the people like Rindai. To Mungoshi, happiness would be abound if the two, Rex and Magi were allowed to be themselves. The hope for happiness is not completely lost. All the author is saying is let's revisit our relations and redefine them. Rex has more passion for Magi than Rindai. There is that rebel going on in him and there would not be any problems if the two, Rex and Magi were allowed to be a family. Those who hold on to the norms should liberate the individuals who prefer to see life differently.

There is societal pressure to individuals. The pressure is too much such that the individuals are left with no option of their own. The author is saying it is this pressure that is bringing the despair. Individuals are denied freedom and choice of defining what their families should be. One such character is Tafi whose life is totally ruined as he tries to conform to the dictates of the society.

The family has been found to be exerting pressure on the individual. As Kahari (1986: 107) quoted above in 3.3 says, “The community was a homogeneous one relying for its strength and will-power on human relationships. These relationships were very close indeed.” Members of the society would concern themselves with the welfare of other members of that society.” It is from this thinking and belief that pressure is exerted on the individuals. The family has been shown to be too broad to cater for the individuals’ needs. The trends of conflict point down to the need to downsize the number of people who should be influential. It is those who belong to the big and extended family that suffer the despair as a result of lack of cohesion amongst the family members who are in abundance and who tend to trample upon individuals.

Making an observation about families in literature, Tavuchis and Goode (1975:1) say, “Almost everyone defines a life alone as intolerable. True, all societies mould and pressure their members to want to be with others.” The society defines the rules. It defines the boundaries in which one has to operate and the individuals’ personal feelings are not given much respect. It also defines what a family is. There is a lot of pressure against those who chose to stand for their beliefs. Tendai is one such character under such pressure in the novel *Makunun’unu Maodzamwoyo*.

### **6.3.1 Pressure on the Individual in *Makunun’unu Maodzamwoyo*.**

Due to her divorcee status Tendai is shunned by her mother. She says,

*Chandakaita chii chinoita kuti ini ndive ndakaitwa benzi ndega? Kurambwa nemurume imhosva here? (Mungoshi 1970:24)*

What did I do that makes me alone a mad person? Is it a crime to be divorced?

Because her marital status is not accepted by the society, Tendai is mentally burdened such that she gets mad. She cannot stand the criticism put against her particularly from the mother, for not having a husband. She succumbs to the pressure. This is due to the fact that the situation in which she finds herself is not acceptable by the standards set by the society. She is not complete outside marriage. She is not a full human being without a husband. A family consisting of her and her children is unacceptable and is not complete. Now, Tendai is in a dilemma. The husband divorced her. Her own people from where she was born cannot accept her hence her rhetoric which has been shown above.

The despair is created out of a cultural system that seems not to accept the changes that are coming up now. Marriages do fail. Tendai is one in such a predicament and her situation has to be accepted if the despair is to come to an end. Human relations do fail but those who find themselves faced by such situations should not be considered outcasts. Every society continues to face new challenges. One of the reflections of such challenges are a continuous review of the statutory machinery that guide and give principles to the governance of the society. So what could have been possible in the past before a statute was put in a place might now have limitations. What could have been thought as impossible or allowed could be possible when the statutes are revisited or when the situation on the ground arm twist the society to make new considerations.

The family status has to be redefined if the despair has to be eradicated. The single mother family has to be accepted by the society. The characters like Tendai have to be accommodated and their circumstances appreciated. If situations allow, then one can be in a marriage where there is a husband and wife. If that which is considered ideal fails, then let the situation be accepted. Give Tendai a chance and the despair will die down. To continue putting pressure on the individuals will result in the unending despair.

This results in ripple effects. Tendai's children are already condemned by the virtue of them being children of the mother whose situation is not accepted. On the society, that

gives pressure, Tavuchis and Goode (1975:1) say not all imaginable social structures, not all imaginable marital systems, are really possible. Mungoshi's art is calling for the individual's freedom. He is calling for the move from bondage that is dictated by the society's lack of latitude to accept the individuals' circumstances as real and of their own type. The society has to be accommodative and the situations have to be redefined. The family institution has to be revisited and joy can also come to the characters like Tendai.

Tendai's situation is similar to Magi's of *Ndiko Kupindana Kwamazuva* where the despair has been a result of isolation of the individual who has been considered an outcast by the traditional family that has remained rigid and intolerant to the challenges of the new era.

### **6.3.2 Isolation of Individuals in *Ndiko Kupindana Kwamazuva***

It also remains the case of a single mother that hounds all the other characters in *Ndiko Kupindana Kwamazuva*. The woman at the centre of all the events is Magi whose family refuses to accept her after being impregnated at school. It is after the total refusal by the parents to accept her back as their child who is now a single mother that she moves to Harare. It is a forced move that makes her go into the social wilderness.

Magi's life is ruined. She also suffers psychological problems as a result. She is in unending phobia and is suffering as a result of solitude. Describing the situation, Rex who happened to be close to her later when she comes to Harare after having been disowned by her family says:

*Musi uyu Magi akarara kumba kwangu ari pasofa mumba yokugara. Akati kumba kwake kwaimutyisa ari ega. (Mungoshi 1975:128)*

On that day Magi slept at my place on the sofa in the lounge. She was saying she was afraid being alone at her home.

Magi lives an uncomfortable life. All is a result of the rigid society that does not accept change. To her the whole world has collapsed on her, hence the fear. The author is trying to say that with the acceptance of situations like Magi's there would not be any despair. The author is calling for change and is showing the despair as resulting from the society's being rigid.

### **6.3.3 Conformity and not Love Ruins Tafi's life in *Inongova Njakenjake*.**

The individual is in perpetual bondage as he attempts to conform to the dictates of the society that sets standards of what a family should be. The individuals are denied the chance to determine what brings peace of mind and happiness to themselves. Tafi is one such character who has to remarry for the purpose of having children but then that is when all the hell breaks and the worst of despair is brewed.

The society has it that a family has to have children. Wille Sypher as quoted by Smitten and Daghistany (1981:228) says, "There is loss of the self." The individual has lost his freedom to the society which keeps giving pressure to the individual to conform to the standards which it stipulates and would rigidly want to see family members conforming. In the case of Tafi, pressure mounts in that the society does not freely allow a family where there are no children. Tafi says:

*Pandakarooru mukadzi wangu wokutanga nemari yandakashandira muGweru ndakati kuda baba vachadzora mwoyo. Vari pasi vakati wati wadii? Mukadzi uya vhareyi mbereko. Makore aya (anosimudza chanza chakazaruka) mashamu. Mwana mwana hwarakata. Mukadzi akati hatisiyane. Handisini ndakamuramba, Sheila. Nanhasi uno achiri kundichemera. (Mungoshi 1980:27)*

When I paid lobola for my first wife with the money I got when I was working in Gweru, I thought my father would understand me. It then was like the ancestral spirits were saying I have not had enough. They (ancestral spirits) would not let her conceive. All these years, (indicating the number by raising the palm) five. No child. Then the wife said lets part. It is not me who asked for divorce, Sheila. Even up to now she loves me.

Tafi has abandoned a good and happy marriage relationship due to the unnecessary pressure to have children. Not to have children is like a curse as he says. It is viewed as a horrible thing to happen to an individual although ironically it was a happy marriage to Tafi. Even to the present day, as he speaks the woman he parted with for over twenty years is still yearning for his love. To the author, there is happiness outside marriage that is being forced to conform to the societal needs. Like Smitten and Daghistry (1981:228) say about despair, "The self no longer feels itself to be an active individual force operating in the real world of history and time, it exists, if at all, only through its assimilation into mythical world of prototypes.

The myth is that there is happiness when there are children in a marriage. Tafi is misled by the myth and his life is miserable and characterised by despair through and through. Individuals continue to affirm themselves and demonstrate that they need happiness and the choice is their own for them to have that happiness fulfilled. Tafi's happiness could have lasted if he had continued in a marriage relationship which could be of a slight difference from what the society normally expects of a family. The children which he had with Sheila did not come with the anticipated happiness but misery since the union ended up being a union of convenience with Sheila.

The author is asking the characters to take it easy and be prepared to live lives that are peculiar, outstanding and different. The family has to be redefined. In the case of Tafi happiness would have been abound had it not been pressure to conform to the societal definitions of the family. The author is telling the characters to pull out of despair by

daring to be different and to be in the minority. Majority of families have children but Tafi could have chosen to be different. Those who succumb to the pressure cannot pull themselves out of the despair. Those who are timid like Tafi, continue to anchor at the abyss of misery and despair. Sadly, for Tafi, the woman of his life still yearns for his love despite that they divorced.

The most important thing is for the characters to find happiness. It is the individuals who know what they like and what can make them happy. Also the author is saying happiness is not a standard thing as can be noticed when we look at the total cross section of the different societies of the world. People have different tastes for different things. Some like soccer others do not. Some love tennis but others just like it. Some people have become fanatics of certain sports and others become fanatics of some individual sport players. Some people are just indifferent to all forms of sports. People are just different and like in the field of sport, individuals, as implied by the author, should be given the choice to be what they wish if they are to avoid falling into despair. Love and the family has to be personal.

Another pair that has been denied the freedom resulting in despair is Eric and Lorna in the novel *Kunyarara Hakusi Kutaura?*

#### **6.3.4 Denied Freedom in *Kunyarara Hakusi Kutaura?***

There is pressure by other members of the family on Eric to marry Martha but unfortunately Lorna is the woman he really loves. Lorna happens to be Paul, his half brother's girlfriend and who later becomes the wife. In an attempt to please the other bothering family members at large, the two, Eric and Lorna engage themselves in relationships that do not give them joy at all. Eric has to be engaged to Martha and is being pushed by his relatives to marry her. Lorna eventually gets married to Paul and they have a baby daughter but that is not the best of the arrangements for her life. The man she really loves is Eric.

This is how rebel characters have been created and continue to be. The pressure from the family is immense and as has been observed by Lukacs (1972:476) about characters in Modernist literature, "Solitude is inescapable human condition." On deeper scrutiny, the solitude does not originate with the individual. It is induced on the individuals by the ganging up family members. To that Lukacs (1972:476) adds, "We are dealing with a particular situation on which a human being may be placed due to either his character or to the circumstances of his life, not a universal condition human." Like it has been pointed out in 6.2 some characters may choose to be stripteasers which can be to the dismay of other people who may deem that to be unacceptable and even try to sanctify their way of thinking.

Similarly, Eric has always loved Lorna and it is the same with Lorna. They would make the happiest couple if they were given the chance to be together as a couple. Testifying about her love for Eric, Lorna talking to Martha, Eric's fiancé, says:

He is really sweet. *Haadi kugumbura munhu. Uyezve- ndingati chiiko? Handina mazwi andingakutsanangurira nawo ukanzwisisa kuti Eric aanenge apa mwoyo wake kuti ndakuda*, Eric can be an angel. *Iye zvino pane mwedzi chete abva KuU.K asi ndoita sendanga ndisina kumbogara naPaul kwemakore five-and-almost six ese aya.* (Mungoshi 1983:99)

He is really sweet. He does not want to hurt anybody. And also - what can I say? I run short of words with which to describe Eric to you so that you can understand that when he gives his heart to someone, he can really be an angel. It is only one month since he came back from U.K but I feel like I have not been married to Paul for the past five - almost six years.

It is a love relationship that clicks almost automatically without having to be propped up by somebody else. Lorna is happy in the company of Eric. The societal values say that the appropriate husband is Paul despite the fact that it might have been a mistake on the part of Lorna and she is redressing the situation by going for the man she really loves and

appreciates. Because Eric is being pressurised by his family members to marry Martha he is even planning evil. Again through Martha, his intentions are brought to a spotlight. After getting the wind of how Eric intended to rescue himself out of a less exciting love relationship, Martha says to him:

*Usandiroorere zvewindow dressing kuti vanhu vagoti Eric akaroora. Dai zvauri kutaura izvi wakati kurumidzei pawakangonzwa tete chete ndingadai pamwe ndakazvibvuma. Zvino zvatoita hazvo kuti wakati nonokei nokuti ndingadai ndakabvuma kuroorwa nemunhu aizondidhicha six months dzisati dzapera.*  
(Mungoshi 1983: 96)

Do not get married to me for the purpose of window dressing that people may see you as if you are married. If you had come here after receiving the message from aunt I would agree to what you are saying. It is fortunate that you are a bit late I was going to get married to someone who was going to ditch me in six months.

Eric is forced to act fake marriage with an intention to ditch Martha not before long. To circumvent the pressurising family lot, he resorts to trickster ways. The despair will not come to an end. The two are being denied the love they so much romantically feel for each other. Despair is created when the characters, as a last resort to escape from the pressure engage in insecure relationship which remain fragile. This is well reflected through Eric, who has to get married for the purpose of pleasing other people like Martha says it is only for “window dressing.”

The author is saying for some, despair is not out of their own creation. If individuals are given the chance there is room for the end to the despair. Despair is a result of lack of respect for the few who would have chosen to take a new and different path with their lives. As Gondo (1998: 43) puts it, “Interminable conflicts are caused by alienation and the hidden shame that accompanies it.”

The author is proposing a turn of attitudes. The whole dissertation has been arguing that despair is a result of individuals withdrawing from the society, which has been shown as Modernist art. That having been shown to be what is widely seen as the case, the author is saying not all hope is lost. Whilst alienation and shame has been seen to be of characters in Modernist literature, the author is saying it is not their fault that they find themselves in these circumstances. The author is calling for the society at large to take stock of their responsibilities since the society cannot be monolithic in their thinking and liking. There is also a pat at the back of individuals who are choosing to be different to fight on and find happiness. The author is preaching freedom of choice which can only be possible when the society realises that there can be different forms of family unions, family sizes and family choices. The likes of Eric and Lorna should be given their own chance to define what sort of families they would choose to be.

Through the character Lorna the author shows a character who has taken a fighting stance for what she wants. She says:

*Nhasi uno chaiye handinyari kumira pamberi pechita chokwaChimbimu, kana kudaidzira ndiri pamusoro pemba chaipo kuti "Eric ndinomuda, naiye anondidawo (Mungoshi 1983: 101)*

As it is, today, I would not be ashamed to stand in front of the Chimbimu family gathering or even to stand on top of a building and shout that, "I love Eric and he loves me too."

It is a wave of change. It is time to change and time to accept change and revisit traditions and accept the things that might not have been all that common about and in families. Let the families thin out if members of the family or part of it chooses to have it that way. The family definition can be broadened to include the new ones that are coming with new features.

The author sees all this as a process which needs appropriate thrust and aggression. Nothing will be attained on a platter. It is a fight and a revolution which has its own matching consequences and he shows that all in all it is survival of the fittest.

#### **6.4 Survival of the Fittest.**

This whole chapter has been showing characters projecting themselves against a resisting society. The author warns that it is an uphill task for those who strongly feel for the changes in attitudes. Those who want to have it different will not get it on a platter. It is a revolution which cannot be won in one day. It cannot be won without sacrifices being made. To show the magnitude of the struggle those who choose to be involved get bruised in the fight. So the author is warning that there will be “survival of the fittest” in the battle to bring about any form of the redefinition. Thus Tendai of *Makunun’unu Maodzamwoyo* has had a mental breakdown in the fight.

##### **6.4.1 Tendai’s Mental Breakdown in *Makunun’unu Maodzamwoyo*.**

In the fight to have her family recognised as a normal one, Tendai at some point has had a mental breakdown. Tendai is under pressure particularly from the mother, Chingweru, who relentlessly continue to rebuke her for being a single mother. As has been discussed in 6.3.1 above, this, at some point leads her to have some mental disorientation. To show her fighting guts she asks a rhetoric question about her breakdown when as again pointed in that section, she says:

*Chandakaita chii chinoita kuti ini ndive ndakaitwa benzi ndega? Kurambwa nemurume imhosva here? (Mungoshi 1970:24)*

What did I do that makes me alone a mad person? Is it a crime to be divorced?

Such questions can lead to despair should no solution to problems bedevilling her is found. It is a question that leads one to enlightenment. Enlightenment is best described by Kant (1992:90) when he says, “Enlightenment is man’s release from his self incurred tutelage. Tutelage is man’s inability to make use of his understanding without direction from another.” It is this enlightenment that can be said to have led to Tendai’s recovery. The author is saying it is this resilience that is needed in the battle of ascertaining oneself and defeat tutelage. The goal may be hard to get to but achievable in the end with bruises though.

The only problem with literature that has been labelled Modernist is that it is a few people or an individual’s fight and the victory has little pomp of celebration in the end. The interesting aspect is that there is an awakening despite the gloom that has been shown to overshadow human life. Not all are fighting and sailing through. In a similar situation of despised family status is Magi of *Ndiko Kupindana Kwamazuva* whose cause is not fully realised at the end as she miscarries.

#### **6.4.2 Magi’s Lost Cause in *Ndiko Kupindana Kwamazuva*.**

Like any battle casualties are bound to be found but heroism has different modes. Some heroes like Tendai as has been discussed in 6.3.1 see through the fight and can count on their success. They can be ordained winners while still alive and kicking. It must also be borne in mind that there are characters like Magi of *Ndiko Kupindana Kwamazuva* who have managed to be discarded by their families when they tried to live as single parents. She can be commended for not succumbing to the pressure of her parents. Without giving up she does not put her being disowned by the parents as a major problem and she fares on in a highly competitive Harare. Without seeking sanctioning from the parents she decides to go it solo and get married to Rex. She has recovered from the phobia that used to haunt her.

She has not lost the potential to be a parent and does not need to get the mandate from her parents who had shown hostility after she bore her first child. She attempts to have another child although she miscarries. Rex is said to have received the news from somebody who had been from Harare.

*Akanga atambira shoko rokuti Magi akanga atadza mwana mukomana.*  
(Mungoshi 1975:156)

He (Rex) had received the message that Magi had had a miscarriage of a baby boy.

The author is saying there is a reality that there can be single parents families. There may be resistance from other quarters but those who are faced with the new situation are urged to fight on. However, in the fight not all battles can be won. Magi is back to the same stage after a miscarriage and despite all the odds, she does not break down from the despair like Tendai who has been discussed in 6.3.1.

Casualties become the order of the day in the fight by the individuals to ascertain themselves and have their status recognised. This does not blow up the achievements already gained. Tafi of the play *Inongova Njakenjake* attempts suicide but the author shows the battle as not having been lost.

#### **6.4.3 Tafi's Suicide Attempt in *Inongova Njakenjake***

The Modernist literature has always been shown as giving gloom images of life. It is being criticised of giving vivid pictures and images of human suffering. The "darling" characters, those who play major roles and appear to be faring well as role models in the greater part of the works, lose grip at the last hurdle and fizzle out. It is these heavy weights that fall with a thud. The thud has been deemed the end of life but Mungoshi is saying after the thud some survivors crawl out of the wreckages and start mending their lives.

Tafi has spent over twenty years trying to find love and happiness. He has attempted a marriage that can conform to the standards created by his cultural community as has been discussed in 6.3.3. This has failed dismally. Sheila exposes the failure when she says.

*Kuti takambenge takadanana here? ....Zuva nezuva vanongoziva kuti tiri kungomanikidzira zvinhu zvakaramba kare kare. Taura zvako zvimwe zvinhu kwete zvokuti tinodanana. (Mungoshi 1983:22)*

Were we ever in love? ....They (children) know that we are forcing matters on each and every day. Talk about something else but do not say we are in love.

It is in this context of failure that Tafi attempts suicide. He has failed to redefine love and the family. As has been pointed again in 6.3.3, he would be happily married and in love if he had stuck to his earlier marriage which had to break because of lack of children. If the play is to be judged by Modernist standards then the main focus would be the break up of the first marriage and then the suicide attempt. The author is saying that is not the end of everything and new hope is created. The reality has come to the face of certain individuals and they are now taking the necessary adjustments to soldier own with life. The despair is as far as the suicide attempt by Tafi. The hope is reflected in the making of necessary adjustment by characters like Joe and Kate. Joe makes an affirmative statement of realisation when as has been discussed in 6.2.2 he says:

*Upenyu Injakenjake, Kate. Inga wazvinzwawo zvichitaurwa wani. (Mungoshi 1980:66)*

In life each man is for himself, Kate. You also heard it being said.

Reality has come. The fighting spirit is born and life has to continue. Similarly Kate has to make necessary adjustments about her life. If Tafi fails to survive she is actually relieved of the tense situation in which the mother Sheila, and Tafi, the father, are always quarrelling and telling each other how much they are not in love.

The only hopeless situation is shown in the novel *Kunyarara Hakusi Kutaura?*. Having fared well in establishing themselves as lovers intending to have a happy marriage the situation becomes gloom with the death of Lorna. This is unlike in the play *Inongova Njakenjake* where new life is propagated under difficult conditions though.

#### **6.4.4 A Gloom Situation in *Kunyarara Hakusi Kutaura?***

It has been discussed in 6.3.4 that Lorna is in the fighting mood to be with a man whom she really loves. She has been married to Paul but the marriage has proved not to be the best for her. She had always loved Eric and is trying to make amends. She is trying to move out of her current marriage to start again but that is not easy. Family members have besieged Eric and are barring him from going ahead with the marriage by pre-empting the intentions behind. To this effect Norika the sister says:

*Unotinyadzisirei Nhai Eric? (Mungoshi 1983:79)*

Why do you shame us Eric?

It may be argued that these two have left everything until too late. Marriage has already taken place and too many players have come into the game of which most of them are against the breaking up of an already established marriage. The strong feeling for change is maintained in that Lorna refuses to succumb to the dictates of the society in that she remains married to Paul when she is feeling otherwise. Lorna is a war weary soldier who takes her life. The death is reported in a newspaper. Part of the report goes:

*Pakuongororwa kwazvo zvinotaridzika kuti mukadzi uyu akazviuraya ega. Reza inofungidzirwa kuti ndiyo yaakazviuraya nayo yawanikwa iri muruoko rwake.*  
(Mungoshi 1983:132)

As it is being analysed, it shows that this woman killed herself. A razor blade which she is believed to have killed herself with was found in her hand.

A warning is being given here. Resistance might be too much against those who are fighting to ascertain themselves and their thinking. Lorna's death is a sign of some of the consequences of the struggle. The struggle might misfire as well, the author warns. Before they really get through the struggle an allegation is labelled against Eric that he has raped Lorna. It is all these frustrations that are being brought against him that make him give up as well. He says he will leave the country after being released from the police custody. Talking to Shaky he says:

*Ndikangobuda chete, kana zvichinzi ndinobuda, ndiri kudzokera kuU.K*  
(Mungoshi 1983:117)

The moment I get released, that is if they are going to release me, I am going back to the UK.

This is a strong warning from the author. The struggles will not be easy. They will be protracted. One side is bound to lose. In this particular case, the struggle has been lost on the side of Lorna and Eric but on overall, the author has shown a fighting spirit in the individuals. The author is saying there is a possibility for one to fight the despair. This has to be done with caution lest one gets swallowed in the struggle. It can be said Mungoshi's art is showing gloom up to certain stages but individuals are regrouping in small numbers to shrug off the despair.

## **6.5 Conclusion**

This chapter has attempted to look at the fight by the individuals as they fight to live in a manner that satisfies them. All this is against the background of despair. The despair has

been shown to be a result of impositions by those who are in the majority who fail to realise that there are some who might see life differently. The author is trying to empower these fighting minority. Borev (1981:212) argues that Modernist literature is a protest of the individual. As has been discussed in the earlier chapters, Modernist approaches to literature views the individual in a calamity which is continuously destroying him. Mungoshi's works do not dispute it neither, but stand to say there is need for reorganisation in an appropriate manner that can match the challenges at stake. He maintains that there is life after despair.

Despair as has been shown to be abound and it has been found to be afflicting individuals. The despair has been shown to result from situations where people with a common thinking and view on certain issues concerning life, terrorise the individuals who have a different view from them. The sociological approach to literature calls for the understanding of the social setting in which the art has been produced. It also looks at the relevance of such art to the society that consumes that art. There has been no or little attention paid to the individuals who might not squarely fit in the major group. Like it has been pointed above, there is security in numbers and literature's focus has mainly been to bring the individuals to the majority. The individuals who happen to be faced with situations that make them different, and fail to conform to the societal view of life have actually been forced into oblivion.

The approach here advocated by Mungoshi is to realise the needs of the minority who are different from the rest. In other instances of revolution issues are raised from a minority side with the intention to consciences and mobilise. Eventually a bigger group gets formed. For instance, issues pertaining to gender are addressed as a front by a woman's movement. To this Webster (1990:75) says issues of gender in literature try to look at how arguably literature has tended to subordinate or marginalise the position of women. It is a fight by a women group. The idea could have started by an individual but more members are being mobilised. Commenting on Kunene's poetry that also pushes for Afrocentric approach to literature, Ngara (1990:77) says, "His poetry not only shows an

Africa centred consciousness; it is also based on a profound understanding of the culture and cosmology of an African nation - the Zulu.”

What Ngara is talking of is a revolutionary group that has focused on an Afrocentric understanding of literature. What Mungoshi is advocating for as the way forward might be viewed as an antithesis of the two above mentioned perspectives. As has been pointed out in 6.2.1 the art is a response to the threat of destruction facing human kind as a result of the advent of nuclear weapons. It is the art created out of a monstrous situation and everybody is in disarray. The structures that used to protect the individuals as part of a bigger group are also under threat. It is like when danger strikes a group and everybody is scouring to safety. Some will run long distances to be away from it as far as possible. Some will find other means and might not run all that far. All sorts of survival techniques will be employed. The author is prescribing a new approach. Man has been isolated but not all hope is lost. Characters are shown organising themselves as individuals or in small numbers to live the lives they so desire. This provides the ray of hope as individuals pursue new survival means in a hostile world.

Love relationships are redefined. The need for family restructuring is realised. Individuals are seeking freedom and that way, the despair that has been shown to devastating individuals' lives can be curbed. The author is encouraging characters not to give up but to find happiness even if it means one's isolation from the overall majority.

## CHAPTER 7

### GENERAL CONCLUSION

Modernism as a literary movement has seen the mushrooming of art that is full of change. It is full of literary transformation which has been shown to present a new and mesmerised society. Modernism is characterised by revolt from the traditional norms (Borev1981: 212). There is change in the approach to literature by the author. There is change to the living atmosphere of the character presented by the author. There is competition for change and in a competition not everyone is a winner. Some are bound to be left out hence, the despair. The defeated are displaced and because of the nature of competition they readily resign in dejection. The society no longer has hierarchical structure like it was in the traditional set-up, where in a way, one would fit in the structure. The society is now competing for the best and the new order of the day is such that there is no room for the second best and more so for the least achieving.

Man is in perpetual misery. He continues to be isolated. Attempts by man to live happily are frustrated. The institutions that could have given man solace are also faltering. There is no shelter in religion as has been discussed in **Chapter 2**. There is religious conflict. Characters make their religious choices but do not give the other characters the liberty to be their own selves, and to worship as they so wish. Religions are made to compete and the struggle erupts as followers of particular religions do not allow for diversity and difference. Religion ceases to provide for spiritual gratification but tends to be ground for its disruption. This has seen the characters fighting with more vigour to have theirs accepted as the best of all the religions. It is this competition that comes with the winning and the losing that contributes to the despair of the characters. Religion no longer provides peace and tranquillity.

Human relations are also failing. In the Modernist literature the character finds himself in a strange world with strange demands. In a world of competition one becomes self centred. Eagleton (1986:132) points out that Modernist literature mimes the capitalist approach to life. He sees Capitalism as promoting individualism and property rights. There is emphasis on the individual and their personal choices. Choices can never be universal. With Modernist literature, individual characters are given the freedom to make personal choices. Despair is born as characters make their love choices as discussed in **Chapter 3**. There is resistance as certain quarters fail to recognise the individuals' love choices trying to uphold the traditional norms. Modernism as an art, seeks change to laborious and routine life. With Modernism there is a questioning of certainties that had supported the traditional modes (Abrams 1985: 119). It becomes a thorn in the flesh when the traditional norms get challenged. Marriage as an institution is not held with the esteem it used to. A brother can fall for a brother's wife like in the case of Eric in *Kunyarara Hakusi Kutaura?*. Rex falls for the wife's friend in *Ndiko Kupindana Kwamazuva*. Those who do fall in love really feel for it. The society cannot allow that and this results in conflict. The society gets ruffled and the Modernist mood and tone lingers on.

"Education has long been regarded world over, as an instrument for developing human resources needed to service the various socio-economic and socio-political institutions and structures" ( Zvobgo 1986:11). Its main function and purpose is to consolidate the human society and make it more habitable. In an ideal situation, education promotes development. Dale (1985:9) says, "At its best, it is concerned with the development of individual's full range of abilities and aptitudes, with the cultivation of spiritual and moral values, with the naturing of imagination and sensibility, with the transmission and reinterpretation of culture.". Education has clear goals of development which are highly compatible with the culture of the society but as discussed in **Chapter 4** it is failing to meet its goals.

Education has been shown to be in two categories. The traditional education that propagates the social values and norms. On the one hand there is the Western education.

The Western education is now for individual gain. It has been shown to stratify the society into groups that fail to relate for common purposes of development. Education, like Chinweizu (1980:23) says, has to benefit the society. The situation shown in the works shows Western education benefiting the individual who moves away from the rest to consolidate the new status. As has been pointed in **Chapter 4**, the education has become irrelevant to the rest who do not benefit directly. With the coming of the Western education, there is discord in the society as the goals and purpose of life vary. The discord is the cause of the despair.

Modernist literature thrives on chaos. Communication is the sharing of ideas. It is always when individuals share ideas that they can come to a common standpoint. One of the aspects that make Mungoshi's art Modernist is the lack of discussion by the characters resulting in suspicions and unresolved conflict. Communication enhances social understanding. Mungoshi's works portray total communication breakdown. The characters cannot interact, as each one of them stands aloof as has been discussed in **Chapter 5**.

The reader is made to have the feel of despair when the characters resort to stream of consciousness which also is a sign of refusal by the characters to communicate. Ngara (1985:15) describing the relationship between the reader and the work of art says that a piece of art is an utterance that a reader receives, interprets and transmutes and is affected by it as a consequence. According to Ngara the art communicates and interacts with the reader. In Mungoshi's works that employ stream of consciousness, the reader is at loss as a plethora of unrelated issues continue to be mentioned without any room for regurgitation on issues. The reader is made helpless. It is despair between the characters in the works of art. The reader is called in to witness it. The reader does witness but is in a hopeless situation as well as the issues are showered on him relentlessly. There is no room for organisation both for the portrayed characters and the reader.

The despair has been shown to reign through and through. Life has been shown to be hopeless to a large extent but the author says there is a new awakening and a new approach of survival in a hostile world which is full of despair. Individuals are regrouping to map out survival ways as is discussed in **Chapter 6**. Some of the characters have taken courage and are hopeful that there is life after despair. They are showing resilience and regrouping in small numbers. However there are no celebrations as yet since the society has been injured and bruised. Also the pace of revival is bound to be slow as there is not going to be mass mobilisation to overcome the despair, but at least the seed of hope has been sown.

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