THE ROLE OF MIGRATION IN THE MORPHING OF SHONA IDENTITY

by

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DECLARATION

I declare that **The role of migration in the morphing of Shona identity** is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete referencing.

February 2017

SUMMARY

Title: The role of migration in the morphing of Shona identity

This dissertation reports on a study, which used story telling through installation art in analysing how migration has affected the identity of Shona people of Zimbabwe resulting in a new hybrid identity. This identity morphing has happened through the increased rate of trans-border mobility for economic survival and development. The research explores reflections associated with the life of individuals through the unfolding of socio-political and economic situations in Zimbabwe focusing on the historical and contemporary social relations of the Shonas (from Zimbabwe). The research in addition speculates as to how this migration creates difficulties with regards to immigrants' experiences in their new habitats as they enter a state of limbo. It further investigates how the difference in status and the perception of identity affects Zimbabweans in their social inheritance of nomadic characteristics. The main objective of this study is to cast light on how constant migration has affected the constructs of the Shona identity as the people get in contact with various cultures leading to the formation of an intercultural identity. The study used the concept of storytelling through installation art to represent how migration has affected Shona people's identity resulting in a new hybrid.

KEY WORDS: Shona People, Identity, Migration, Theory of liminality, Intercultural Identity, El Anatsui, William Kentridge, Yinka Shonibare

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DEDICATION

I dedicate this study to all those who always stood by me for the successful completion of this study.

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CHAPTER ONE: INTRODUCTION

This study is an exploration of how migration has affected the *Shona*[1] people's identity through the increased rate of trans-border mobility for economic survival and development. The research explores reflections associated with the life of individuals through the unfolding socio-political and economic situations in Zimbabwe. It focuses on the historical and contemporary social relations of being *Shona* (from Zimbabwe). *Shona* is one of the two main ethnic groups in Zimbabwe, the other being Ndebele. The *Shonas* are a majority of the population. This research in addition speculates as to how this migration creates difficulties with regards to the immigrants' experiences in their new habitats. This study also investigates how the differences in status and the perception of identity affect Zimbabweans in their social inheritance of nomadic characteristics. This is largely due to the inability of the current structures within Zimbabwean society to cater for the needs of its citizens.

The study also highlights the state of limbo in migrants as they   engage in the process of transition which brings changes in identity of the *Shona* people. Furthermore, the study examines the effects of displacement through the creation of new habitats the *diaspora*[2] within the neighbouring African and overseas countries.   It highlights the hybridity of the Shona people during intercultural identity development.

1.1   RESEARCH OBJECTIVES
The objective of this study is to cast light on how constant migration has affected the constructs of the *Shona* identity. These effects are addressed as issues arising from habitat displacement with reference to passed on traditions

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[1]Shona is a member of a group of peoples inhabiting parts of Southern Africa. It is also any of the closely related Bantu languages spoken by the Shona.
[2]Diaspora is a scattered population whose origin lies with a smaller geographic locale. It can also refer to movement of the population from its original homeland.

and history within alien locations, place and time. Place in this regard refers to the homeland and host land the migrant occupies in various ways, some of which are fundamental to the issues of identity changes. Time on the other hand refers to the phase in ones' life when a change is happening either in movement, development or identity formation periods, such as rite of passages in one's life which might shape one's identity and is heavily affected by displacement. This is because cultural identity develops through enculturation process which takes place during childhood and also with contact with other elements of culture, (Kim, 2001). The causes of consistent migration within *Shona* communities are also analysed in relation to different states an individual enters and how such constructs lead to hybridism.

1.2   SIGNIFICANCE AND CONTEXTUAL BACKGROUND OF THE RESEARCH

The interplay of both historical and contemporary perspectives in transforming what is deemed a particular identity such as *Shona* could be seminal in the navigation of social relations of those involved. This study highlights how migration in post independent Zimbabwe and its related difficulties have created hybrid versions of the *Shona* Identity alongside traditional inferences of being *Shona*.

This presents different identities that claim the same definition of being *Shona.* This is evident in how migration affects the constructs of an identity and differentiates identity in simple factors such as different place of birth with genealogical relations to *Shona* in comparison to historical ties to location and tradition as environments in a place of birth and status of a person in a place. This is explored in definitions of place, space and time in relation to the formation and development of an intercultural identity.

On one hand, this research is also inspired by my personal experiences as a cross-breed (*Sotho-Shona*) due to migration in the pre-colonial era coupled with my experiences growing up in search of personal development like others in my community. During the colonial regime, my great grandparent *Hlilimboyi* lived in Bloemfontein South Africa and when colonialists came from Britain to colonize Africa my great grandparent who now bears a new name *Kilimboy* was forced to leave his family to escort the British to Zimbabwe with the scorch carts known in history books as *Tshuma* and *Suzi*. They landed first in Masvingo on their way to Harare the then Salisbury. My great grandparent was given a farm between Beatrice and Harare to settle. He remarried and had family which is now called *Tirimboyi* to suit the place of stay and time. These colonialists also requested wives and my great grand aunty was also a victim of such requests. This practice has led to the cross-breed identity that I have earlier alluded to. Today I claim to be a *Shona* and at the same time ask myself 'am I really a *Shona*?'' Or it's a construct? This brings to light my keen interest to unravel the thread in search for one's identity because I have realized that very few people really know their roots and linked or related constructs. Below is a photograph of one of the daughters of my great grand aunt. We share the same great parents, but my question is- are we all *Shona* as we claim?

Figure 1.1:   Wadzanai Tirimboyi, Comfort and Gelly Tirimboyi, photograph 2015

We all answer or bear the same name, but are we really of the same origin? The father of Gelly did not get her legal documents such as a birth certificate because of their status as colonizers. This is an official document certifying the details of a person's birth. It includes name, date and parent's names. This process was not done until the father died. It was my grandfather's responsibility to perform that role of a father to acquire official documents for her. This is how she now answers to her uncle's name and today we claim the same name, I ask again, are we really of the same origins? On the other hand

my exposure as a foreign student studying in South Africa generates interest to this study since it is one of the major factors which led to many *Shona* people's migration. Zimbabwe had few Universities which did not cater for all the educational needs of the society and as a result, people sent their children out of the country to study. In this search for education, they were forced to try to fit in the new place and space, as such their identity changed over time. Some of them find their spouses in migration and movement which result in mixed cultural marriages and sometimes mixed races. Whilst there is nothing wrong with people marrying across culture and race, however this changes the original ethnicity and sometimes not by choice but because of circumstances. These forced circumstances have inspired me to explore the factors such as *in-betweeness,* hybridity, identity shift and dilution, violence, unemployment and conflicts as the by-products of displacement or identity crisis.

Due to the state of the thickening crisis in Zimbabwe, nationals have adopted a situation of migration into diaspora as diaspora politics "waxes and wanes" in relation to politics back home and much diaspora mobilization is temporary and transient, Turner (2008: 742-765). Thus the effects of this exodus are still being weighed, not to mention that it has not yet fulfilled its impact on the cultural state of *Shona* identity. The unfolding conflict has not only shaped patterns of migration and flight, but also remains central to the concerns of those abroad.

1.2.1 Background History of the Shona

The origins of the *Shona* much like all pre-colonial histories, are engulfed in controversies emanating from colonial writers who for various reasons distorted, exaggerated or simply missed the truth about the *Shona* people. Gombe (1998) and Magwa (1999) agree that the specific origins of the name are not very clear but associate the genesis to the *Ndebele*. The *Ndebele* used

the term "*tshona*"[3] to refer to the people of the South West Plateau especially the *Rozvi* (Magwa2007). Storry, (1974) states that the term refers to those who go hiding in caves and this explanation denotes the roots of the word *shona* from *"tshona"* which literary means hide or disappear in the Nguni language. Thus, the term also implies the ability to disappear and reappear.

Shona refers to South Central Bantu[4] language of most of the Iron Age people who themselves would not have used that name to describe themselves. What is clear is that the name *Shona* does not belong to a single ethnic group but to a number of communities identified by similar cultural practices, (Magwa 2007). (Mudenge 1988) posits that, the *Shona* entered into Zimbabwe during the late Iron Age coming from Southern Zaire (Shaba-region) north of the Zambezi or the Great Lakes Region of East Africa. The same view is equally advanced by (Beach 1980; Chigwedere 1980 and Omer-cooper 1968).

Bantu speaking people were originally located in Tanzania, East Africa on the Indian Ocean. To its north are Uganda and Kenya, to the west Burundi, Rwanda and Congo and to the south Mozambique, Zambia and Malawi. Bantu is a label for the 300-600 ethnic groups in Africa who speak Bantu languages. They inhabit a geographic area stretching from the east to the south of Central Africa. *Shona* is a name collectively given to two main groups of Bantu speaking people from Guruuswa located north of the Zambezi River in the southern Tanganyika. Mudenge (1988:21) notes, "… it would appear that, the term Karanga[5] is also the historic name of most of the people known today as the *Shona* in Zimbabwe". Most Portuguese articles refer to *Shona* as Karanga people. According to Beach (1980), archaeology has been used to provide the

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[3] 'Tshona' meams hide or disappear in Nguni language.
[4] Bantu is a label for 300-600 ethnic groups in Africa who speak Bantu Languages.
[5] Karanga is a historic name referring to the Shona.

solution to why it is certain that the late Iron Age people spoke *Shona* through the use of pottery tradition.

The Bantu migrations that happened in the pre-historic era resulted in the spread of these people and the variety of the hybrid that we see today. There is the western Bantu migration where people migrated from Gabon to Namibia and the eastern Bantu migration, which was movement from Uganda to Kenya and Somalia (Vansina, 1990). My main focus is on the original Bantu who migrated from Tanzania to present day Zimbabwe. Others proceeded to Mozambique while others took the Angola route (Oliver, 1996:361-376).

There are mainly two different movements of *Shona: Bantu* migration. There are, those who moved from West Africa around the Cameroon Highlands and the others moved from the Bauchi Plateau of Nigeria and from Katanga region in South Eastern Congo, Vansina (1995). These people are now settled in Zimbabwe. Some arrived as escorts of the British during the colonial regime while others are traced back to Mzilikazi, a Zulu King who conquered some of the communities in present day Zimbabwe. Migration has occurred throughout human history and has been seen to be one of the factors affecting identity. This migration as an adopted characteristic from the past history is seen as a property tied to the contemporary life of *Shona* people in Zimbabwe.

The language of the *Shona* is called *Bantu.* These people did not see themselves as an ethnic group, they were spread over great distances and lacked consciousness of common cultural or political identity, Beach (1994:185). Thus the concept of being *Shona* or "*Shonaness*" is a relatively new consciousness that dates back only a few centuries, Fanon, (1963:166-199). Geographically the *Shona* people currently populate most parts of Zimbabwe and the language is largely spoken across the country although in different dialects. Although these dialects have huge similarities, they help to

identify which town or village a person comes from and what ethnic group a person belongs to. Below is a map which shows the locations occupied by the *Shona* of today in Zimbabwe.
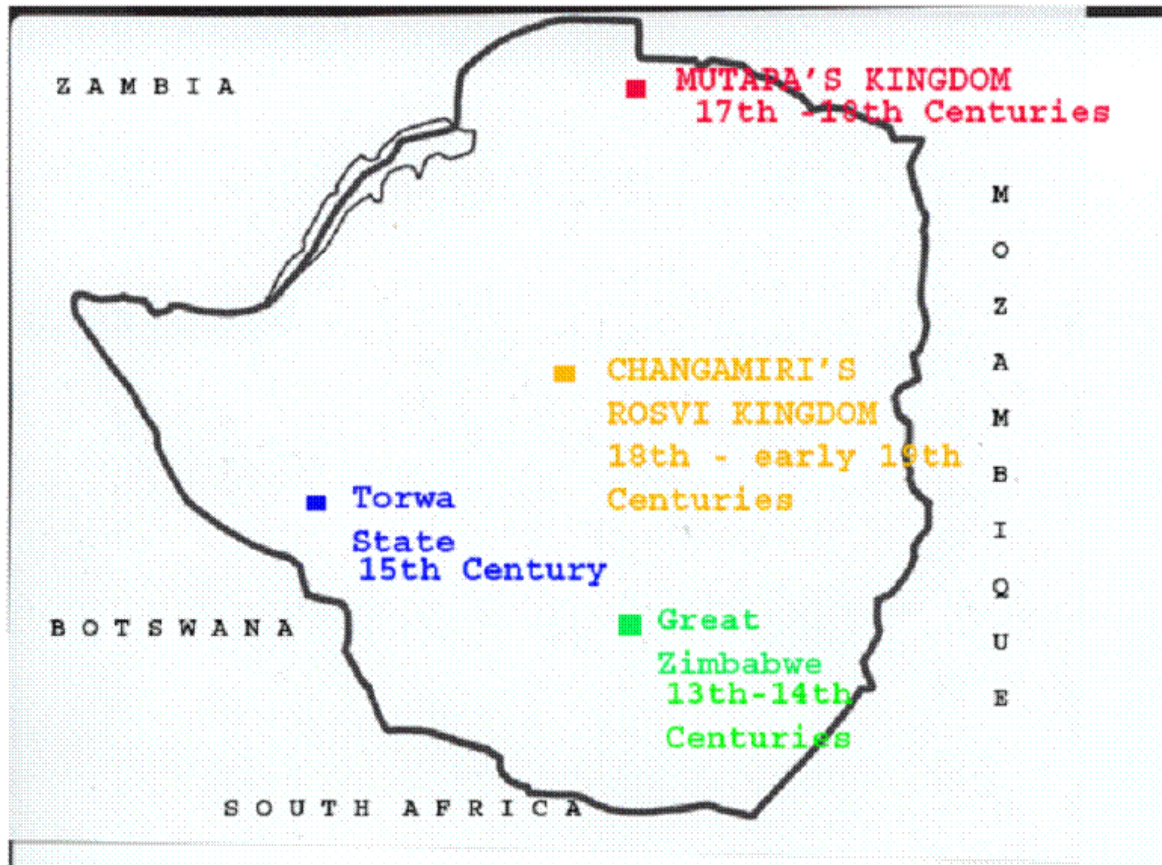
Figure 1.2: Shona locations today in Zimbabwe. Available at: Exploringafrica.matrix.msu.edu

1.3   THEORETICAL FRAMEWORK

The theoretical framework includes Lee's (1966:47-57) Theory of migration which he described as the pull and push factors.[6] This theory describes the process of separation that happens when people move away from their own environments to new ones. Lee's Migration Theory is used to explain colonial displacements, the nomadic life and side effects experienced by the sending

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[6] Lee S Everett (1966) The Pull and Push factors

and receiving countries. The traces of these effects are seen also on the day to day lives of migrants as they try to formalize their stay in host countries through naturalization processes.

The study also examines the Theory of Liminality developed by Van Gennep (1909) as a theory of social rites of passage. The Theory of Liminality postulates that, all rites of passage rituals, like the transition from childhood to adulthood, woman to mother, elder to ancestor and so on have the same underlying three-fold pattern –separation, liminality and incorporation. It was further expanded by Turner (1960:100-107) placing significance upon the liminal phase, introducing it as a space of transformation where the human being is between the past and future identities. In addition, Turner (1960) asserts that, during liminal phase anything can happen. He further supports the imaginative power of the concept of liminality and heightens the usage of the term in other disciplines. Westerveld (2010:6), says the quality of liminality as an 'in-between' space or state is very useful in describing and understanding the complex social and cultural phenomena such as the transcultural space and the trans-geographical space. However, La Shure, (2005) asserts that the theory has been investigated, theorized and applied to other fields. In this study liminal theory will be discussed in relation to separation, placement, transition and re-incorporation of the migrant in different phases. Hall (2003) recognizes that, "what we really are" is based on not only points of similarity but also on critical points of deep significant differences and of separate history of rupture and discontinuity. This notion explains that identity is never a fixed origin to which we can return nor something transcended within us, but rather cultural identities are unstable points of identification or stature which are made within the course of history and culture. Migration has generated hybrid version of identity of which in the *Shona,* is a result of change in place, space and time through nomadic character.

The study also investigates Stuart Hall's relation to Identity as a continuity which he sees as, "a sort of collective of "one true self" hiding inside the many other, move superficially or artificially imposed "selves" which people with a shared history and ancestry hold in common (2003:234). Hall's explanations are associated with the Zimbabwean context that recognizes cultural identity in terms of one's shared culture as a rediscovery of colonial cultures. For example, the *Shona* identity was fostered by *Shona* nationalism in relation to *Zulu* and British imperialism which reflects a continuity of the past.

In analysing Identity transformation, Wenjing, (2005:397) believes that "instead of being fixed in the memory of the past, identities come from transformation", meaning that identity is constructed through change rather than history. However, without history, a change in place can be problematic for identity formation, as Hall argues that:

> Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact which the new cultural practices then represent, we should think, instead of identity as a "production", which is never complete, always in process, and always constituted within, not outside, representation (Hall 1989:222).

Hall, (1989) explains that, identity is not fixed, while Bornman (2003:24) postulates that identity can be constructed through our interaction with the world through symbols and meanings. In trying to examine the identity transformation of migrants, Kim's (2001) Theory of Acculturation and Intercultural Identity describes intercultural identity as a broader, richer and more complex version of a person's original cultural identity. Kim (2001) defines intercultural identity as that identity that develops through prolonged experiences of trial and error for example in the situation of immigration. Moreover, Kim, (2001) states that the original cultural identity links a person to his or her specific cultural group but intercultural identity links a person to more

than only one cultural group. However intercultural identity allows one to fit in the globalized world. Jason Zingsheim's (2010) Mutational Identity Theory of the 'self' extending possibilities for the recreation of identity with his views on intersections, crystallized selves, and identity as assemblage is in line with researches on effects of globalization on people's identities. In his view, Zingsheim (2010) describes the 'self', function to create resources for re-conceptualizing identity as kinetic, diffusible and embodied. The self is generative and symptomatic of the radically contextual nature of existence within the contemporary contexts.

Particularly the visual metaphors used in the practical production of my work reflect Lee's (1966) concepts of Migration termed the 'pull' and 'push' factors. In this Lee infers the push factors as things that are unfavourable about the area that one lives in, and pull factors are those that attract one to another area. The practical production of my work also engages the liminality theory in addressing the state of *limbo*[7] that most migrants go through in their struggles to belong to a new place.

1.4   ARTISTIC INTERESTS

El Anatsui's creation processes relates immensely in-terms of conglomeration of different cultural objects that are pieced together to form the densely populated fabric.   These processes are a metaphor for hybridity and dislocation. Some of his works resemble woven fabrics, of which a weave is a metaphor for construction of identity. El Anatsui incorporates *Uli*[8] which is an *Igbo* art form by women that is placed on walls, skin and eyes and *Nsibidi*[9] an ancient system of artistic symbols indigenous to what is South Eastern Nigeria into his works alongside Ghanaian *motifs*. Many of his sculptures are mutable

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[7] Limbo is an inbetween place, State or condition of neglect oblivion
[8] Uli is an Igbo art form by women that is placed on walls, skin and eyes.
[9] Nsibidi is an ancient system of artistic symbols indigenous to what is South Eastern Nigeria.

in form, conceived to be so free and flexible that they can be shaped in any way and altered in appearance for each installation.

William Kentridge's art practice on the other hand is discussed in the context to liminality as his work comments on the role that liminality plays in contemporary art realities. Kentridge was born in 1955 in Johannesburg to two anti-apartheid lawyers. He is Jewish by origin, in combination with being a white South African male of Eastern European descent. The hierarchical structure of South African apartheid formed the basis in his personal developments especially the subjects of marginality and outsider-hood and relate to his personal background. These concepts (marginality and outsider-hood) are similar to the life of most migrants in foreign land as they are always in the state of limbo.

Mixed media artist Yinka Shonibare (1962) whose dual identity of a British Nigerian artist living in London is of great interest as he is a product of migration whose work focuses on identity. Shonibare uses different coloured fabrics as a medium which also relates to the intercultural identity formation experienced by the Shona migrants as they weave in 'other' cultures and re-incorporate old ones forming a hybrid version of identity. His work comments in particular on the construction of identity and interwoven relationships between Africa and Europe and their respective economic and political histories. His choice of fabric as a medium, symbolizes how he views culture as an "artificial construct" (quoted from interview by Pernilla Holmes, Art News Online, October 2002). The construction of identity, colonialism, post colonialism and migration are similar themes in the issues that he addresses in his work with those that are addressed in this study.

1.5   PRACTICAL PRODUCTION

In my visual discourse, I have engaged the concept of idealized documentary story telling in a massive movable mural to cultivate mythology in an exploration of the modalities of *Shona* migration and its effects on *Shona* identity.   I approached the idea of mural as a continuous open ended concept which relates to the development of identity. The practical project thus can only be halted and not finished much like the mutation of human character and behaviour. My practical work was informed by ideas of nomadism in-terms of intercultural identity formation and the state of liminality that most migrants pass through. I created mural on a banner in order for it not to be a permanent fixed work, but one that can be moved and also presented as site specific. This aligns itself to the characteristics of individual's identity when affected by migration. The Mural was a singular project that continues to extend itself documenting its own history as the idealistic documentary and storytelling progresses referring to the changing of identity in migration. I considered best logistical and creative measures such as stitching, layering and displacement or disjoining. Furthermore, I used different hanging objects forming a canopy design symbolizing the void that is found in most migrants as they are disoriented, repackaged and caged in the situation of a journey to a new place. Also a typical home of a migrant is presented as the third part of the installation.

Little has been done to add to the visual documentary on issues of migration resulting in identity shift of the Zimbabwean *Shona.* The purpose of the practical production is to generate new knowledge that will be useful to policy makers and the general populace in mapping ways to address controversies arising due to migration. It will also try to extend definitions in *Shona* identity. While the government would need such ideas, it is everyone's duty to participate in documenting continuous changes in our life existence and adjust certain social policies.

CHAPTER TWO: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

This chapter begins with defining key terms associated with migration. It continues to review theories which frame this study's argument. These theories are migration theory, liminality theory and intercultural identity theory. They are used to explore issues of migration, in particular how they have affected the *Shona* people's identity. The study tracks how *Shona* people of Zimbabwe had been and still are affected by migration starting with colonial displacements which shaped and continue to shape their construction of identity. The Migration theory explain the nomadic life of the *Shona* people in terms of the push and pull factors of migration, as well as how it contributes to the development of a hybrid identity. Its impact on identity is reviewed. Furthermore, the liminality theory impinges on how the *Shona* people of Zimbabwe, in their struggles and strategies to belong, over the last century, have fundamentally been caught between being seen as "other" by people around them, and in the new habitat as well as also seeing themselves at an 'edge'. Terms like otherness, outsider-hood, expatriate and marginalized are explained in relation to migrants' status. However, the study does not intend to criticise migration, but seek to tap into the pros-and-cons of migration as the rate of migration increases everyday leading to a hybrid version of identity crisis among defined Zimbabwean Shona people.

2.1   DEFINITION OF CONCEPTS

An **expatriate** is a person temporarily residing in a country other than that of his/her citizenship or country of birth. The word comes from a Latin ex (out of) and patria (country, fatherland) (Klomp 2013:4). The term "expatriate", in some countries, also has legal connotations used for tax purposes, meaning someone who does not have tax residence in the country they are living, (Yang-Soo 2008:511-528). He/she is subject to taxation but not in the same way as

tax residents. "Expatriation" may sometimes be used to mean exile or denaturalization, renunciation of allegiance, (Klomp 2005).

An **asylum seeker** is a person who seeks a place of safety, protection or restraint for one or more class of disadvantages, (Paul 2014:219). It is legal protection, so an asylum seeker may refer to a person who fled from his/her country (endangered) but is not yet accepted as a refugee. Asylum seekers and refugees are different. The decision that determines whether a person is a refugee or not, lies on government agencies within the host country. This can lead to a situation where the country will see an asylum seeker as neither a refugee nor a legitimate migrant. Then, he or she will be treated as an illegal immigrant (a person who is not a citizen of the country) even if his or her life was endangered in the country he or she fled from. If a person comes to a country to seek asylum, his or her status will be assessed. The government will decide whether the person is in danger or is trying to come to that country for free. If the person is not a refugee, he or she will not have the rights of refugees, (Paul 2014:208-223).

According to Paul, (2014) since 1950s, many nations in Africa have suffered civil wars and ethnic strife generating a massive exodus of refugees of many different nationalities and ethnic groups. Many refugees in Africa cross into neighbouring countries to find haven and very often, African countries are simultaneously countries of origin for refugees and countries for asylum for other refugees. The **Refugee** population consists of people who are terrified and are away from familiar surroundings. There can be instances of exploitation at the hands of enforcement officials, citizens of the host country and even instances of human right violations, child labour, physical trauma, violence, rape and forced marriages, (Paul2014:219). A person seeking refugee status due to poverty is an economic asylum seeker. A person seeking a refugee status out of fear of political persecution is a political asylum seeker.

A refugee is a person who is outside his or her home country because he or she has suffered (or feared) persecution on account of race, religion, nationality or political opinion or because is a persecuted member of a social category of persons or fleeing war, (Paul, 2014:208-223). Such a person can be an "asylum seeker" until recognized by the state where he or she makes the claim. Zimbabwean *Shona* has a large proportion of refugees through economic, political or social reasons. These refugees encounter problems on the way and in the new place of stay. However, as they depart from their familiar environment, starting the journey to an unknown destination, they enter into a fluid state that is subjective to its state and transition is normal as they arrive to their destination and the result is a layered identity. Social categorization affects their lives as they are treated as 'them' in the new environment. "Refugees have been defined in terms of those moving across nation- state borders, as if national identity excludes all other displacements of equal consequence", (Sammie 1951:4). It gives credence to the notion that personal individualized "fear of being persecuted" is the core reason for needing support. War upheaval, famine and pestilence do not, in the conventional definition, make for refugee (Sammie 1951:4).

Naturalized citizen is someone born in a foreign country and after fulfilling the requirements lawfully become a citizen of host country. That person has all the rights of natural- born citizen except that of being eligible as President or Vice President (Ginnic 2003). In a foreign country, he/she has a right to be treated as a citizen and will be so considered even in the country of his/her birth, at least for most purposes. Naturalization is a legal act or process by which a non-citizen in a country may acquire citizenship or nationality of that country. It may be done by a statute, without any effort on the part of an individual or it may involve an application and approval by legal authorities. Children born by these aliens are lawfully naturalized through the Immigration and Nationality Act. The rules of naturalization vary from country to country and typically

include specific minimum legal residency requirements and may specify other requirements such as knowledge of the national dominant language or culture and a promise to uphold and obey that country's laws. An oath or pledge of allegiance is also sometimes required (Warsoff 1958:857-862).

Work permit is generally a legal authorization from a country's government which allows a non-citizen to take employment within that country. It may also be a permit given to minors, allowing them to work legally under child labour laws. European Union (EU) has developed a wide process for the entry of non-EU nationals into the work force. In October 2007, EU adopted a proposal to introduce a work permit similar to the US "Green card" called "Blue card". It is similar to UK's highly-skilled Migrant Program with the exception that it will require an employment contract in place prior to migration.

Study permit is an official document that is issued to foreigners intending to take up studies in another country. In this the person is still a national of his or her home country but lives in another country during the period of the person's education.

Outsider-hood is a condition of a person or group of people that either permanently or temporary but often voluntarily, opt to live their life outside the structural arrangements of the hierarchical social structure for example priests.

Marginals are persons of mixed ethnic origin and migrants from the country to the city.

2.2.   THEORY OF MIGRATION

Lee, (1966:49) asserts that migration is defined broadly as a permanent or semi-permanent change of residence as no restriction is placed upon the distance of the move or upon the voluntary or involuntary nature of the act and

no distinction is made between external and internal migration. Therefore, a move across the whole, from one apartment to another, is counted just as an act of migration, Lee, (1966:49) for example from Musina to Pretoria or Zimbabwe to South Africa. This view is also supported by Ravenstein's, (1889: 241-301) Law of Migration, which states that "most migrants" travel short distances and, with increasing distances, numbers of migrants decrease. He further asserts that major causes of migration are economic while Held et al, (1999:40) remind us that, basic economic factors driving migrations have themselves been frequently overlain by political factors shaping the migration process.

This study combines concepts of migration, identity and liminality as they connect closely. In addition, migration may influence identity as many immigrants face an identity crisis after moving to a new country because identity crisis tend to occur during great changes in life for example starting a new job or migration, (Anderson, 2012; Stroebe,2006; Heilbrum & Brown,2013). However British and Zimbabwe's political and economic history have been and continue to deepen resulting in this continuous trend of movement. The economic crisis in Zimbabwe also dramatically increased the scale of trans-border mobility for economic survival or accumulation. Raftopoulos and Alexander (2006: 45) argue that "the Diaspora opened up a new front in the fight for democratizing in Zimbabwe". Displacement has been on such a scale that, as much as a quarter of Zimbabwe's population, or three million people, have left, with the largest numbers crossing into neighboring countries, (Bloch, 2005; Chetsanga and Muchenge, 2004; Mbiba, 2005), the United Kingdom (UK). Home Office works with estimates of 200 000 in the UK, (Pasura, 2006). This has always been the case in Zimbabwe as violence, poverty and differences among ethnic origins are also major causes for such movements. Like the conflicts that arose after 1980, tribal differences between Zimbabwe African People's Union (ZAPU) and ZANU PF led to the

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discrimination and massacre of so many *Ndebele* from Matebeleland. In this study, a trans-border movement is the main focus so the Migration theory by Lee, (1966) is examined to discuss the causes of migration as 'pull' and "push" factors.

Throughout history, migration has always been a fact of life. The reasons why people migrate are varied and are often complex. Some are for economic improvement or to pursue education, others include: escape from abuse, violence, wars, persecution, torture and poverty. The journey is full of danger and fear for example, some face detention on arrival and many face racism, xenophobia and discrimination. They are uniquely vulnerable in these situations as aliens to the new habitat. They are treated as 'others' and they feel 'marginalized' and 'inferior' in these unfamiliar places. These external and internal forces play major roles in the evolution and morphing of a migrant's identity. In analyzing the pull and push factors that cause migration, Lee's theory of migration was examined.

Lee, (1966:49) states that no matter how short, long, easy or difficult, every act of migration involves a point of origin (this is the original point from which migration occurs), then there is destination (where the migrant is headed, this is the location goal) and then there are intervening set of obstacles between origin and destination. Among these are the distances that are always present and other limiting factors that may be encountered along the way, such as geographical factors. Indeed, since we can never specify the exact set of factors which impel or prohibit migration for a given person, we can, in general, only set forth a few which seem of special importance and not the general or average reaction of a considerable group (Lee 1966:50).

Lee, (1966:50) describes the factors associated with the act of migration as factors associated with the area of origin which include having an immediate

and often long term acquaintance with an area. He further intimates that people love the environment they have stayed in for longer periods. However, the Zimbabwean Shona feel attached to the environment, land or area of origin as Eboh (2005:13) states that "land can equally mean a field of action, a specified area occupied by a community, a clan, a tribe. It can also mean ecology and the environment. It can interchangeably be used with space, the visible sphere shared by human beings with each forces, nature spirits and ancestors". So going away from home is a problem to the people as their identity becomes fluid. However, migrants sometimes have no choice. Lee, (1966:51) posits that, factors associated with the area of destination including encounter with uncertainties with regard to reception of a migrant (Lee 1966:51), as these shape the identity of people. Moreover, going to a new place is always difficult and one cannot tell what will be encountered. It might be that someone is looking for greener pastures and upon arrival, there may be no accommodation available for them, no resources to sustain themselves and the new environment and new state of things will shape what the person becomes. It is in this regard that most migrants become beggars, thieves or indulge in other filthy deeds that may be frowned upon by decent society. Intervening obstacles may be slight in home instances but insurmountable in others, (Lee, 1966:51). These include physical barriers, immigration laws and distance. This relates to what migrants come across when they are moving as well as when they arrive at their destinations. This can be assimilated to the state of liminality that Van Gennep (1909) and Turner (1960) explain as relating to someone who is in transit. Moreover, these new encounters are least expected and have a bearing on the welfare and construction of the migrant identity.

According to Lee, (1966:50-55) different people are affected in different ways by the same set of obstacles in migration. For example, what may be trivial to some people may be very significant to others. The effect of a set of obstacles also depends upon the impediment with which the migrant is encumbered.

Moreover, for some migrants, these are relatively unimportant and the difficulty of surmounting intervening obstacles is consequently minimal but, for others making the same move it would be a different matter. An analogy of these impediments of which we can reckon is that faced by migrants that have children and other dependents. The increase in numbers of travelers greatly increases the difficulties posed by intervening obstacles.

Finally, Lee (1966) describes many personal factors which affect individual thresholds and facilitate or retard migration. Some are more or less constant throughout the life of the individual while others are associated with stages of the life cycle and, in particular, with the sharp points that denote the passage from one stage to another. In this connection, we must note that it is not so much the actual factors at origin and destination as the perception of these factors which results in migration. Personal sensitivities, intelligence and awareness of conditions elsewhere enter into the evaluation of the situation at the place of origin and knowledge of the situation at destination depends upon personal contacts or upon sources of information which are not universally available.

Lee, (1966) also considers that, there are personalities who are resistant to change, either of residence or other changes while other personalities welcome it for the sake of change. Furthermore, some individuals must have a compelling reason for migrating, while for others little provocation or promise suffices. However, the decision to migrate is never completely rational and, for some persons, the rational component is much less important than the irrationality. Lee (1966:51) states that, people must expect many exceptions to generalizations since transient emotions, mental disorder and accidental occurrences account for a considerable proportion of the total migration. Furthermore, not all people who migrate reach the decision themselves, for example children are carried along, wives accompany husbands though it tears

them away from the environment and people they love. This tearing is the state of liminality that migrants enter into as they are sometimes in this state of confusion.

Lee (1951:51) points out that there are stages in life cycle in which the positive elements at the origin are overwhelmingly important in limiting migration and there are times in which such bonds are slackened with catastrophic sadness. For example, children are bound to the familial residence by the need for care and subsistence, but as they grow older, they reach an age at which it is customary to cease one stage of development and begin another. However, these two worlds that exist between one stage and another is the liminality that Van Gennep (1909) and Turner (1960) emphasize on. Such times include cessation of education, entry into labour force, retirement from work, marriage or dissolution of marriage, victims of injustice or perpetrators of crime. Lee's, (1966) Migration Theory acknowledges the need for jobs as one of the factors which pull people to other countries although they increase brain drain as the needed expertise goes out to seek greener pastures. According to Griffin and Khan (1992: 37), "labour is not as free to move internationally as capital and rich countries often impose (with varying degrees of success) tight immigration controls in order to restrict the inflow of foreign workers and protect the real wage of their own working class". Griffin and Khan (1992: 37) further intimate that "barriers to the free flow of labour are often raised when economic conditions in the developed countries are depressed and sometimes foreign labour is repatriated as the advanced economies enter into recession.

Labour mobility has been considered the appropriate technique for gauging the *modus operandi*[10] of globalization, especially in Africa (Umezurike 2008:601). This is primarily so because labour and, in particular, wage labour, is an

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[10] Modus operandi is a particular way or method of doing something.

antithesis of the globalizing imperialist capitalism (Umezurike 2008:601). Moreover, the mobility of capital is, in principle, expected to affect labour dynamism in a pertinent form. To understand this, the character of global accumulation, which is realized through the mobility of capital (e.g. transnational co-operations), must be understood. Even though there have been cases of immigration of foreign 'experts' from advanced countries to Africa, the dominant mode of labour movement has been in the form of brain-drain from Africa to the advanced countries of the world, (Umezurike 2008:601), such as Britain and the United States of America.

Umezurike (2008) added that,

> …uninhibited market forces would lead to a large net outflow of skilled labour from poor countries. Even with obstacles to immigration in the developed countries, the brain-drain from developing countries is widely acknowledged, as their scarce skilled personnel migrate to rich countries where skilled labour is abundant but where, nevertheless, incomes of skilled labour are high…just as in the case of international flows of savings, brain- drain increases international inequality between developed and developing countries. (Griffin and Khan1992: 46).

The diagrams below captures the casual push and pull factors of migration which simply explains why people desert or get attracted to their home areas. The first diagram in Fig 2.1 shows the positives and negatives and how one decides to move after the positives outweigh negatives. The latter diagram in Fig 2.2 illustrates the environmental, socio-political and economic factors that push or pull people from their homeland.

Lee's Push-Pull Theory
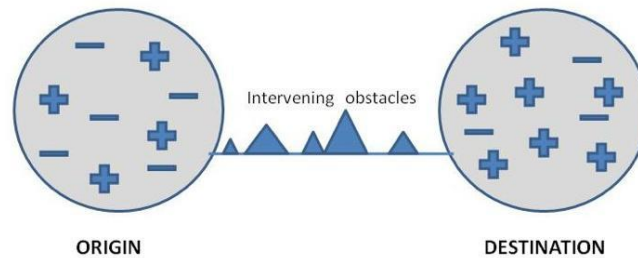
Figure 2.1 Lee, Push and pull factors 1966 Available at:
www.bbc.co.uk/bitessize/ks3/interdependence/population-migration/revision/6/

Figure 2.2:   Lee The pull and push factors 1966 Available at:
www.bbc.co.uk/bitessize/ks3/geography/interdependence/population-
migration/revision/6/

Bancroft, Hubert & Howe (1889:32-41) intimated that great attractions such as discovery of gold in California or Silver in Colorado and industrialization cause migration as people go for jobs. As resources are discovered, populations migrate. Minerals move people. The search for salt, gold and silver has caused mass migrations in the past. "The flag follows the miner's pick" (Youngquist 2005). These movements continue to the present as movement of people to resource areas or to nations that they can obtain resources are perhaps greater today than they were any time in the past. Seeking jobs and a higher standard of living largely based, on mineral resources, causes people to move today, both legally and illegally, by the millions, (Raymond, Robert: 1986).

According to Jackson, (1969:289), diversity of people also affects the volume of migration, for example, where there is great sameness among people in terms of race, education, ethnic origin, income and tradition, a lesser rate of migration is expected than where there is great diversity.

2.2.1 Causes of migration

Migration is and has been caused by many issues such as environmental, economic, cultural and socio-political factors. The analysis of the causes is addressed by looking at the push and pull factors, (Lee, 1966). Goh (2007) states that the practice of moving away from home in search of a better place is becoming common as the rate of human migration has increased recently due to many factors. The causes include social, political and economic factors. Furthermore, they vary for both sending and host countries. The social include racism, sexism and religion as people are being discriminated in their homeland. People often seek refuge in countries that are more open minded and accept a person irrespective of race or religion.

Moreover, some move away simply because they don't agree on government's rule, feel oppressed, fear war and economic instability, run from poverty and unemployment. However, there are pulling factors that pull people away from home such as high standards of living, better income and well–being. The sending countries loose in high taxes and talent that would have helped to the development of the country while the host countries benefit from cheap labour, but create job losses for the natives and cause or create tensions between the native people and the immigrants. This situation will create the social or conflicts leading the marginalization and labeling of the immigrants as 'other'. Such a scenario is the genesis of violence and xenophobia that characterize receiving countries today. However, the host country can also benefit from the immigrants. If they are highly educated and can educate the younger generation of the host country, hence giving a brighter future to the next generation of the host country.

2.2.2 Impact of migration on emigrants

Human migration has both good and bad effects towards the host and sending countries. As the world's borders between countries are opened and multiculturalism is being practiced more often, the future of frequent immigration will bring a better mutual understanding and make the world a better place. However, I argue on the above statement that, as multiculturalism is not practiced yet since people are more aware of drawing borders which create margins and divide people furthermore. Bhugra (2004:129-141) affirms the process of migration as not involving only leaving social networks behind but also includes experiencing at first, a sense of loss, dislocation, alienation and isolation which will lead to a process of acculturation.

As the people migrate, the sending country loose young adult labour force, skills, talents while the same country reduce unemployment leading to less pressure on resources. The perceived benefits encourage more of same

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generation to migrate which affect the social structure as the host land will be populated with more migrants. However, the sending country benefits in remittances sent back home while policies are laid down to discourage immigration and request for aid since resources will not be enough for all.

The host countries gain skilled labour at reduced cost and skills gap is filled while much money earned including pension is repatriated to the country of origin and increase of numbers of people add pressure on resources. However, there is need to create multi-ethnic societies that increase understanding of other cultures while aspects of cultural identity are lost particularly among second generation migrants. This situation will lead to discrimination against ethnic groups and minorities which may lead to civil unrest and extremism which may call for controls on immigration.

In contemporary society, national identity offers stability and territorial attachment, (O'Connor and Faas 2012:51) that reassures individuals who are perturbed by dislocation, isolation and insecurity of globalized life (Guibernau 2007). Moreover, national identity can be understood as a cultural concept that creates bonds between individuals on the basis of values that are perceived communally (Faas 2010). Furthermore, the ferocity of globalization and 'risk' society has rectified identity, whether national or post-national (Soysal 1994; Zurn and Liebfried 2005), as a crucial part of the individual responses to the uncertainty of globalized society (Beck 2000; Holton 2008). Since the negative responses of individuals in the issues of identities are harmful, the nation-state has a crucial role in the articulation of identities that allow individuals to participate in the globalized world, (Castells and Hinamen 2002) as it offers an unparalleled legitimate and internationally recognized identity. As globalization and migration have led to a rapid multiplication of identities (Caglar 1997), the 'decline of citizenship' theorists fear the unraveling and deracinated state of individuals in culturally diverse societies (Benhabib 2004) as national identity

is a particular authorized version of events, (Guibernau 2007) which excludes alternative experiences. However, when new citizens are denied a stake in identity discourse in the new culture, a sovereignty gap emerges because they cannot exercise their right of nationality (Article 15 of the Universal Declaration of Human Rights) and the loss of self-esteem becomes a potential risk as they have no sense of belonging, (Ghani and Lockhart 2008).

The consequences of the sovereignty gap can be severe like in the case of recent xenophobia attacks in South Africa (Guibernau 2007) because an identity vacuum emerges and citizens lose their trust in institutions that do not grant identity recognition. O'Connor and Faas, (2012:55) points out that, post national theorists see a dialectic of rights and identities which renders citizenship criteria a negotiable and fluid process. However, in-order to manage the co-existence of individuals from different cultures in the same public space, post-national theorists advocates a space for the reinterpretation of identities (Benhabib2004).

2.2.3 Identity construction and transformation in migration process

La Barbera (2015:1) postulates that, identity has increasingly become an important keyword in contemporary human social science. In the 1980s most research intensively explored how meanings, expectations and conflicts are associated with the different nationalities of individuals and groups. However, individuals represent themselves using one or another element that constitutes their identity, how these elements can be categorized and how these multiple identities are compounded and negotiated when they conflict (Brubaker and Cooper 2000). Furthermore (Due ax, 1993; Simon 2004) describe the dialectic interplay among self-representation-meant as identification in terms of interpersonal differentiations and social categorization-meant as hetero-defined in terms of categories that establish boundaries between 'us' and 'them'.

However, La Barbera, (2015:2) observes that although membership is generated by the recognition of oneself as belonging to a group, it is not fixed or definitive, but individuals choose different ascriptions as self-descriptive in different situations and contexts, (Stryker and Serpe 1994). Moreover, implying that social categorization and self-representation conflict to various degrees, the notion of identity negotiation (Swann 1987) is used to refer to the process of conferring meaning to the elements that constitute identity and reaching (explicit and tacit) agreements regarding "who is who" in interactions with others and society at large.

La Barbera (2015:2) describes the crossroads between self-representation and social categorization as laying the core mechanism of individual or collective identities however, Jenkins (2008) agrees that when outsiders recognize individual's belonging, collective identity merges. This is when an intercultural identity is formed. Critics argued that politicizing identity is counter-productive of pursuit of social change though by claiming the peculiarity of a group's identity and asking for special group rights, the voice of those in power within the group is allowed to be heard, while people who face discrimination within the group are silenced and further marginalized (Okin1999). However, this marginal state makes someone inferior and is seen as an 'other' thus the state of liminality. Furthermore, the debate of identity has shifted to "politics of recognition", Kymlicka (1999), "Hospitable liberalism", (Habermas 1998) and intercultural dialogue by La Barbera (2015:3). La Barbera (2015:3) accepts that intercultural dialogue does not occur among peer interlocutors, while for this reason, argumentation, meant as the core component of dialogue, is not enough as in multi-cultural societies, identities adjust one to another and are gradually modified. La Barbera (2015:3) further asserts that, the negotiation of identity, referring to a gradual transformation of identities within new vital contexts, generate new forms of cultural hybridism and embodied roles and

specific behaviours associated with them undoubtedly change over time and across space. Consequently, the perception, representation and definition of identity also changes, he further explains that such a shift as particularly explicit during migration. La Barbera notes research as showing migrants perceiving identity as fluid and multiple.

Jenkins (2008) on the other hand describes identity as something that individuals "do" rather than something that they "have", as a process rather than a property. This idea agrees with Van Gennep and Turner (1960) liminality theory that affirms the change in an individual as a process that can shape their identity. However, Goffman (1959) sees identity as a result of the negotiation of personal given conditions, social context and relationships and institutional frameworks. In addition, (Berry 1997; Roccas and Brewer 2002; Schwartz et al. 2008; Ramedi et al. 2013) point out a number of studies that have shown patterns of identification among migrants as varying greatly ranging from identification with one's country of origin, religion or mother tongue to receiving country or both. Verkuyten and Yildiz (2007) describe migratory context, ethnicity and religion as becoming especially important as identity makers and can be subjectively appropriated. Mauss (1966) describes migrants arriving in receiving countries as a "total event" because it requires the complete reconstruction of identity. Indeed, leaving their country of origin, migrants lose their social status, family and social networks as well as in receiving countries they find themselves without a history or image. Such a loss is "liminal" in nature. La Barbera (2015:3) describes migrants as faced with unknown universe of meanings, feel lost, alone and without reference points. Furthermore, as much as they strive to be integrated they remain strangers facing distrust and hostility. However, La Barbera (2015) describes the harsh reality of exclusion as differing from the idealized image of the receiving country as place to better one's life that originally drives migrants to leave their country of origin, which in turn is beautified through memory.

La Barbera (2015) observes that when migrants return home, the ideal and the real reappear as migrants live between idealization and disillusionment both in receiving country and in the country of origin. He further notes that the new condition is in between of the borderland and in-transit. However, such a process that begins when one leaves his/her own country never ends, and it generates an unfinished condition of not yet belonging "here" but no longer "there". This is the state of liminality that Van Gennep (1909) and Turner (1960) spoke of in their theory of liminality. La Barbera (2015) implies in the post-colonial globalized world, that the condition of reconceptualization of "home" as linked to the dynamic margins/periphery and the center/metropolis on a local and global scale.

The feminists' slogan says "the personal is political", "home" is defined as a geographical, historical and emotional space that has political implications, (Mohanty 2003) connected to material and symbolic resource allocation in multi-cultural societies. The notion of home is questioned by considering that it can be defined as the place where one is born or where one grows up, the place where the family of origin lives, or place where one lives and works as an adult and in an exclusive or simultaneous way. Nonetheless the sense of belonging appears to be a crucial step in the process of formation and identity reconstruction for refugees and migrants as they have and can make many homes. La Barbera (2015) describes the desire for roots and stability and belonging as challenging the traditional constructs of social codes and national boundaries. However, the search for recognition and the feeling of empowerment are crucial to the reconstruction of identity because identity formation is a relational and oppositional process, recognition as an element that often appears in opposition to other groups or persons. He further intimates that strategies of identity reconstruction through dis-identification within the situation redefined in and out of group interactions are also

addressed through examining how individuals negotiate their identity within a context of changing meaning of the social category of reference. If it is true that the "self" needs "other" to self-represent, (De Beauvoir 1949) then the question concerns how the other is selected and integrated into the construction of identity. So there is need for states to formulate policies that value 'others'.

La Barbera (2015:4) expand belonging and non-belonging as not straight forward process. In deed self-representation mobilizes different levels of belonging that do not reflect a simple dichotomous division between "them" and "us" (La Barbera (2015:4). He further notes belonging as emerging from a complex process of appropriation and re-interpretation of social boundaries that depends on whether those who are on the other side of the boundary may accept or reject the minority group. Thus the other and the self are not clearly defined as constant categories, but serve as situational shifting references used in relation to individuals who want to define themselves within the larger interactional context. Although painful, La Barbera (2015:4) sees the condition of being at the borderlands as offering opportunities for improving one's life. In as much as this view may be true, it is not always the case as sometimes finding a job might not be fruitful and migrants end up being beggars and homeless.

Nation-states should formulate migration policies that regularize the situation, however La Barbera (2015) notes current policies as problematizing migration with destabilizing forces that must be kept under control. Such representation of the problem greatly influences the construction of identity and generates the resulting condition of urban and social marginality. Bourgeois and Friedlan (2001) describe social marginality as produced in forms of geographical isolation, which in turn generates social distance. However, the legal status of migrants influences integration patterns in the labour market as the process of acquiring proper documents is a perilous task on its own. Such situations

encourage migrants to accept lowest-status jobs resulting in some roaming about without documents which may have dire consequences.

Bhabha (1994) postulates that migrants are a product of multiple affiliations, the hybridization of being at the borderlands poses serious challenges to the existing hegemonic culture of society. Furthermore, the identities that migrants are understood are products of intersectional identifications, which require a procedural and dynamic understanding. Above all, more than a site of discrimination and exclusion the marginality of being at the borderlands is reinterpreted as a speculative space (Hooks 1990; Hill Collins 1998; Anzaldua 1999; Sandoval 2000; Mohanty 2003; La Barbera 2012). These borderlands are described as an "interstitial zone of displacement and de-territorialization that shape the identity of hybridized subjects" (Gupta and Ferguson1992). This zone is deemed a particular adequate conceptualization of identity in post-colonial and globalized societies since the illusion of the essential relationship between culture and place is broken in contemporary societies, (Gupta and Ferguson 1992). Furthermore, such detachment of identities from local places is a major concern of contemporary social sciences which approach the (de) territorialization process as linked to globalization, claiming the need to theorize how space is being (re) territorialized and problematize the relationship among nations, state and territory (Gupta and Ferguson 1992; Kearney 1995; Cerulo 1997).

2.2.4 The general view of migration

World System Theory sees migration as a natural consequence of economic globalization whereby companies now operate across national boundaries, (Wallerstein:1974). The absorption of economic, social and cultural forms such as music and film encourage sharing of these values. Therefore, cultural globalization leads people to perceive economic imbalances and they migrate as a consequence. Young African men and women risk everything including

their lives to take up the perilous trip across dozens of borders and the treacherous waves of the Mediterranean Sea, in search of better life in the North or South. Some die, some are turned back and yet others who finish the journey realize that life may not be easier across the frontier. But with few jobs and dim prospects at home, millions of youth and young adults in Africa still choose to migrate, though often clandestinely. Since the youth are always migrating, the national identity is affected as these youths' power of association to their identity is still being attained. Such movements of people pose difficult questions for many governments and for the international community. Most pressing concerns of government and citizens in industrialized countries are irregular migration, illegal entry, bogus marriages, overstaying and abuse of asylum systems.

Migration is currently at the centre of disagreements between the mainly poor countries of origin and the richer receiving countries. Today the World is a more globalized society that is connected than ever before due to advanced technology. Information, commodities and money flow rapidly across national boundaries. Globalization and technological decrease of distance have made geographical place less important in how we define belonging and membership, (Gozt and Simone, 2003). Current literature on migration argues that African cities are increasingly experiencing new orientations to place making where fixed place has become less important in how migrants construct their identities and where they belong, (Bauman 1998).

Zhang (2001) asserts that, the question of where one belongs is a question of geographical location and more about emotional geography. This has allowed immigrants "refugees" and voluntary movers alike to forge spatial affiliations with place. Within the context of globalization, migrants are able to import their culture and that they need not assimilate into the new community during the process of identity formation. Globalization has necessitated rethinking the

concepts of home and belonging outside the traditional assumptions of the migration, acclimatization and assimilation models of earlier migration studies, (Gordon 1964).

The contemporary migrant is in a state of permanent transience by choice, (Castles and Davidson, 2000), moving as his whim dictates, choosing not to root in one place, but rather using each new place as the launch pad for his/her onward journey. Place has been less important in how we define where we belong and mobility between multiple residence has allowed the migrant to belong without roots in one place, (Ahponen, 2004). Migration, therefore has shaped identity since most people tend to act and conform to the values of the present place and losing the self.

Industrialized countries are promoting easier flows of capital, goods and services, and at the same time, restricting labour movement from developing countries. "Migration brings with it many complex challenges", says UN Secretary-General Kofi Annan. The issues include human rights, economic opportunity, labour shortages and unemployment, the brain-drain, multiculturalism and integration and flows of refugees and asylum seekers. These issues are more or less affecting the Zimbabwean Shona and thus inducing movement.

2.3   THE LIMINALITY THEORY

Liminality is the quality of ambiguity or disorientation that occurs in the middle stage of rituals, when participants no longer hold their pre-ritual status but have not yet begun the transition to the status they will hold when the ritual is complete. For example, when people are emigrating or displaced, before they reach the intended destination and whilst they are in the process of settling they are in limbo. The concept was first developed by Anorld Van Gennep (1909) as he analysed that all rites of passage rituals, like the transition from

childhood to adulthood, from woman to mother and from elder to ancestor and so on, have the same underlying three-fold pattern- separation, liminality and incorporation.   Van Gennep (1909) defines rites of passage as "rites that accompany every change of place, state, social position or certain points in age" (Turner, 1967:94).

Westerveld, (2010:6) explains rites of passage as marks of specific moments in a person's life where a transition takes place, either of an individual, personal nature or one that affects the family, social group or nation. She further asserts that, this transition allows for movement from one world to another, from one status to another, from one place to another and from one situation or period to another. Therefore, even though the most prominently celebrated and highly ritualized rites of passage are those marking birth, death and marriage but Van Gennep (1909) has shown that rites of passage are not only present at these moments but may accompany any change from one state to another, (Westerveld,2019:7).   Van Gennep (1909), sees similarities in the order in which these different transitions or rites of passage ceremonies progress as he explains them in three stages separation (pre-liminal), transition (liminal) and incorporation(post-liminal).   Van Gennep (1909) describes *separation* as a state during which an individual or group is removed from the normal social structure and detached from their social position and previous identity. Transition is defined to be characterized by ambiguous state of being where the individual or group has no identity and stand outside the normal space and time frame of their society. The incorporation on the other hand is when the individual or group re-enters their normal social structure, from that moment fulfilling a new but stable social position and identity, Westerveld (2010:8).

Van Gennep (1909) compares the rites of passage to a journey that one undertakes to get from one place to another. He relates the phases discussed earlier to departure- travelling – arriving as what happens at borders, doors or

gates. Van Gennep (1960:18) adds that" whosoever passes from one territory to the other finds himself physically and magico-religiously[11] in a special situation for a certain length of time, he wavers between two worlds". To Van Gennep, being in the moment spent between the two worlds is a transitory experience and crossing of such is the transition, Westerveld (2010:9). The paradox which surrounds the symbolism is that "in many societies the liminal state which initiates are often considered to be dark, invisible, striped of names and clothing" is where transformation takes place (Turner1979:18).

Turner expanded upon Van Gennep's concept of liminality starting in the 1960s. He placed upon the liminal phase, introducing it as a space of transformation where the human being is between past and future identities. Furthermore, he points out that "anything can happen, fed the imaginative power of the concept of liminality and heightened the usage of the term in other disciplines" (Westerveld 2010:6). Westerveld (2010:6) further illustrates the quality of liminality as an 'in-between' space or state which is very useful in describing and understanding complex social and cultural phenomena such as transcultural space and trans-geographical space. Turner was not only concerned with deciphering the symbols of transition but rather with understanding "the real changes that occur at times of transition and how these changes involve major re-conceptualization of the initial categories by which a person describes or groups describe their identity" (Mackenzie, 2001). The phase within the transition where these changes surface and where the transformation of an individual group occurs, is the liminal phase. Turner views the coming of age and rite of passage among young boys as the most extensive and elaborated liminal phase as the boys go through physical hardships. Moreover, the initiates were ground down to a blank state only once after their past identities were forgotten where they are able to receive the new

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[11] Magico-religiously means of belonging to, or having the character of a body of magical practices intended to cause a supernatural being to produce or prevent a special result.

knowledge that would enable them to cope with their future social position (Westerveld 2010:13).

Much symbolism used to clarify the complex social cosmic and religious ideas about the initiates are based on human physiology, as the "human body is microcosm of the universe", Turner, (1967:107). However, Westerveld, (2010:13) describe such a stage as characteristic of liminality, as it allows people to think more abstractly about their position within their society, nation and the universe at large. During this stage people do not have clothes, names and other physical attributes. They have undergone the same physical hardships and mental teachings, and a feeling of equality exists among the group of initiates as Turner (1967:100) describes such a group as community of comrades and not a structure of hierarchically arrayed positions. This human interrelatedness is called "communitas"[12] (Westerveld2010:13). Turner sees it not only as a form of social behaviour that surfaces during liminal phase, but also as a social need that is necessary for society at large to function in a cohesive way and in extreme situations to survive. Westerveld, (2010:13) asserts that 'communitas' often arise spontaneously when a moment, situation or phase in life presents a need for people to be or work together. However, when this happens, boundaries between segmented social positions disappear while heightened sense of solidarity and equality appears. The well-being and belonging highlights the artificiality of hierarchical social structure that is seen as a social norm. Moreover, migration has increased due to globalization. Furthermore, migrants share a common status and are regarded as the 'other' in their new place of stay. Such names and labels present migrants with the need to work together as a community.

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[12] 'Communitas' is a human interrelatedness.

Turner (1969), concludes that, society as we all experience it, is a process that needs both models of human interrelatedness as the hierarchical social structure made up of different categories where people are equal to each other, is intertwined with a desire for communitas. Turner (1969:97) defines 'communitas' as a "matter of giving recognition to an essential and generic human bond without which there would be no society". Turner looked beyond small scale societies and placed liminality as a concept within the context of a larger scale society. He looked at social categories such as outsider-hood, marginality and inferiority.

2.3.1 Liminality in Migration

According to Lueng, (2011:1) the emergency of an increasingly mobile human population due to globalization has made displacement and relocation common place punctuations in the narratives of modern humanity. She asserts migration as a being/state and process. La Shure (2005) on the other hand describes this duality within a migrant as understood in relation to liminality. Furthermore, reality, transitional time, spaces and alienated hybridity properties pertain to migration process in the journey and change.

Naficy (2001:153-154) further explains the three journeys namely, home-seeking, homelessness and home-coming as transition which manifests as liminality, hybridity and simultaneity. Furthermore, the characters and places are often in a state of flux existing between states and yet combining both the temporal and or spatial states, Naficy (2001:290-291). La Shure (2005) postulates liminality as beginning an anthropological conceptualization of transition which was introduced by Van Gennep in 1909 and developed by Turner. It originated as a social rite of passage and has been investigated, theorized and applied to other fields. Lueng, (2011:1) describes the concept of liminality as one that permeates all aspects of dynamic life. She further describes a liminal state, between birth and death. She notes all changes as

requiring a liminal period and this is defined as an indeterminate state simultaneously existing within two states, but belonging to neither and a period/state of displacement and uncertainty and it elicits fear.

Douglas (1966:165) gives an analogy of pollution as a dangerous threat socially, physically and morally which connotes an objective morality which is predicted on righteousness and unrighteousness. However, pollution as the 'evil' is perpetually to its antithesis, the 'Good' of purity. Lueng, (2011:2) describes exile as a liminal state where an individual is removed from a place of origin (homeland), and once removed the individual enters a period of liminality definitively between leaving one's origin and re-situating oneself in a new place. Regardless of length of the liminal period, it becomes an intrinsic characteristic of exile such that the exiled individuals are unable to align themselves with a definitive state of belonging. In this way the exilic status is in itself a location: neither here nor there, (Maraniak, 2006:33). However, Lueng, (2011:2) notes this positioning as correlating to a vagueness in personal identity irrespective of this aligned and pre-formed identity in the pre-exilic location. Moreover, she notes such removal as irreversible.

According to Marcianik (2006:44), the liminal state is composed of both placement and displacement. Expelled from a place (homeland, origin, nation with its own identity) and undergoes a process of re-alignment into a new nation (the host land with its own separate identity). The process begins when the migrant is denied his/her entitlement of belonging. Douglas, (1996:165) postulates refugees and asylum seekers as appearing as a pollution and when upheld by a nation's population, it manifests as xenophobia.

Noussia & Michal, (2009:601) describe people in 'liminal' moments as depending on socialisation in public realm, using and contesting in urban public space. These ethnic minorities and poor illegal migrants typically occupy space

in locations abandoned by locals, (Smith and Williams1986; van Weesep and Musterd 1991). Recently attention has been drawn to the way in which migrants in large urban areas have transformed public spaces either as homeless people, traders and peddlers, through the creation of informal labour exchanges, (Valenzuela, 2002) or as a shared space in which to spend actual or enforced leisure. In this context, the colonisation of public space has been interpreted as a form of displacement. However, identity building may result through development of urban social movements, (Ruggero, 2001) and special changes have been connected with migrant groups' politics of representation (Nasser, 2004 a, b). Bengalis in Spitafields and some Turkish migrants in Germany have gained power by constructing a spatial identity through the commodification of space, (Ehrkamp 2005; Kershen 2004) which has in many cases resulted in a form of integration into a wider tourist economy, (Rath, 2007). However, such processes have been conceptualized by cultural geographers as dynamics of hegemony expressions of power through space, (Colbridge et al. 1994; Jacobs 1996).

Noussia & Michal, (2009:602) observes the selected public spaces in major cities as a locus in which group identity and urban social fragmentation and integration are expressed. Moreover, they are important and symbolic and actual political arenas allowing for the regulation of difference through negotiation and contest, (Jackson 1988, 1989). However, the spatial expression of identity is also widely reflected in political discourse (Beaten 2001; Catles and Davidson 2000). This has been viewed in economic geography and development economics as an idea that social ties are essential to the development of migrant livelihoods in the city. It emphasizes the importance of social capital in facilitating their engagement with other migrants, actors and institutions in the city, (Kumar and Matsusaka 2004). While viewing the public realm as primarily economic rather than a political arena for example in sub-Saharan Africa, (Brown et .al 2008; Lyons and Snoxell 2005 b).

Noussia & Michal (2009) describe time and distance as may constrain the opportunities for migrants to congregate while competition with other users means that colonization cannot be constant. Such time sharing as negotiated truce is the understanding of relations between host and migrant as ambivalent, a product in part of growing inequalities as Bauman, (2006) notes inclusion of some as defining exclusion of others. However, the dominant group may support bonding or may see the 'other's' occupation of space as physical and socially 'polluting', (Popke and Ballard 2004) or displacing, (Yeoh and Haung 1998).

2.4   IDENTITY FORMATION THEORIES

When writing about migration, one cannot avoid confronting terms such as identity, cultural identity and intercultural identity as these are closely related processes of migration and acculturation. Jelekainen, (2015:16) affirms that in new situations, identities start to dissolve and to be questioned as moving to another country weakens our perception of who we are and where we belong. In other words, it weakens one's identity. However, after migration, one has to rebuild his/her identity and convert it to match with the local culture, therefore the need for intercultural identity formation.

According to Jelekainen, (2015:21) identity is a matter that is constantly changing and no-one is born with an identity and therefore it is constructed through identity formation processes. However most identity research focuses on identity formation and development only in adolescence and emerging adulthood, (for example Klimstra, Hale, Raaijmakers, Branje & Meeus, 2010), but there are some researches arguing that the formation process is an on-going process and can take place throughout the entire life, (for example Kim, 2001, Kim 2015), as cultural identity is considered as something that is constantly constructed even in adulthood, and does not stop after becoming an

adult, particularly among people who face identity crises. According to Erikson, (1950) identity is multi-dimensional. He presented an idea of dimensions between identity synthesis and confusion and which was considered as lacking. This led to the neo-Eriksonian model which was developed to Marcia's (1966) Identity Status Theory. It was about exploration and commitment which were later divided into four categories- diffusion, foreclosure, moratorium and achievement, (Schwartz, 2001).

Jelekainen, (2015:24) later observed that Identity Status Theory as extended into interpersonal domains for example Phinney (1989) who has extended Erikson and Marcia's theories as well to include ethnic identities. They realized that there were more and more people defining themselves in relation to both or balancing between one's own ethnic group and majority culture which was noticed to be an essential part of identity formation, (Schwartz, 2001). However, Jelekainen, (2015:24) suggests that people have more exposure to different cultures and therefore cultural identity development is not anymore as clear process as it used to be earlier and people might have many different pathways of cultural identity formation. Jensen et al. (2011) argue that, this increase in plural developmental pathways for cultural identity formation has both opportunities and risks. Jelekainen, (2015) observes today's people as growing up knowing about many different cultures and increasingly have contact with people from various cultures, either through direct communication or through different existing media in this globalized world. According to Jensen et .al, (2011) this phenomenon has led to the situation where cultural identity formation is not anymore a matter of learning and being surrounded by one culture, but rather learning how to negotiate cultures. So some people do face identity crises after adolescence, (Jelekainen, 2015:24).

Moreover, cultural identity is no longer clear as it used to be, therefore cultural identity confusion is also faced by a large number of people around the world

and this confusion is caused by lack of commitment to any particular culture, marginalization, bouncing between various cultural identities in different context and situations, (Jensen et al2011). Consequently, this has been argued to possibly lead to mental and other problems. Berry, (1997) has observed that the greater the "cultural distance" in beliefs and behaviours between cultures, the greater the psychological and social problems in immigrants, (Jensen et al 2011:296). Marcia and Erikson's theory have been used as a starting point in a variety of studies that focus on identity development and of late Erikson's theory was used to examine the identity development during cultural transition. However, Szabo & Ward, (2015) discovered that, this theory has a potential framework for understanding the phenomenon of identity reconstruction during acculturation of immigrants.

2.4.1 Acculturation and Intercultural Identity Theory

Acculturation is defined as the process of cultural change and adaptation that occurs when individuals from different cultures come into contact, (Gibson, 2009: 19). Applied to the context of international migration, acculturation refers to the process of adaptation of ideas, values and behaviours of receiving culture as well as retention of ideas, values and beliefs from immigrant's person's culture of origin, (Phinney, Horenczynk, Liebkind & Vedder 2001). However, the process of moving brings disconnections from familiar social institutions and cultural practices, separation from family members and isolation from sources of support in one's new homeland leading to acculturation. Furthermore, migration has contributed to the richness in diversity of cultures, identities, races and ethnicities in developed countries.

Kim, (2001) explains the idea of intercultural identity as a broader, richer and more complex version of a person's original cultural identity. She includes intercultural identity to be one of three most central facets of intercultural transformation which are functional fitness, psychological health and

intercultural identity. Jelekainen (2015:25) defines intercultural identity as an identity that develops through prolonged experiences of trial and error for example in the situation of immigration. However, Kim, (2001) asserts that the original cultural identity links a person to his or her specific cultural group but intercultural identity links a person to more than only one cultural group. While other researchers have introduced consistent notion with Kim's "intercultural identity" for example Grotevant (1992) introduced the idea of "adopted" identity and Phinney (1993) the idea of "achieved" identity. All these ideas support the building of an identity in situations for example of being in contact with new and foreign cultural elements.

Kim (2001) is of the idea that, identity is not a state but rather a continuum aiming at a fuller psychological integration and health. It is a continuum from cultural identity to intercultural identity, in which the boundaries of identity are extended and new life patterns are explored. Jelekainen, (2015:25) describes the development process as far from being smooth and individuals going through it may face stress and also identity crisis as mentioned by Erikson. Furthermore, these crises are an integral part of the intercultural identity development process because usually in the end they lead to psychological growth of an individual through the stress-adaptation-growth process.

This process of intercultural identity development relates to Van Gennep (1909) theory of rites of passage rituals as he emphasized the transition that takes place in the process for example from boy to manhood. The same transition happens to migrants as they move away from their homeland to a new place of stay. Van Gennep (1909) compares rites of passage to a journey that one undertakes, he stresses the three-phase process of departure-travelling and arriving which relate to stress-adaptation and growth process that Kim (2001) emphasizes as intercultural identity theory. In this spatial state, a person is not stable and his/her identity is fluid, this has been supported by Lueng (2011) as

he asserts that, all changes require a liminal period. So in trying to fit in a new place, a lot of things happen inside out. This results in the layering of one's identity with other cultures forming a hybrid version of identity until re-incorporation.

Turner (1960) views the society as a process that needs both models of human interrelatedness where the hierarchical social structure makes up different categories where people are equal to each other, intertwined with a desire for 'communitas'. By 'communitas', Turner, (1960) meant a situation or phase in life presenting a need for people to be or work together. This view agrees with Kim's, (2001) ideology of the need for intercultural identity development as we live in this globalized world. However, when people work together, boundaries between segmented social positions disappear as the placement and displacement of people is abandoned. In this re-incorporation is achieved.

Turner (1960) understands that within a transition, transformation will be taking place as he tries to unpack the real changes that occur at the times of transition and how these changes involve major reconceptualization of the initial categories by which a person or groups describe their identity, (Mackenzie, 2001). According to the Concise Oxford Dictionary (2006 sv "identity"), identity is "the fact of being who or what a person or thing is, the character determining this". Identity refers to (a) either a social category, defined by membership rules and (alleged) characteristics, attributes or expected behaviours or (b)personal thus an identity with some distinguishing features that a person takes a special pride in or views as unchangeable or socially consequential (Fearon 1999:2). Furthermore, Wenjin, (2005:397) believes that "instead of being fixed in the memory of the past, identities come from transformation", meaning that identity is constructed through change rather than history. This idea by Wenjin (2005) is in agreement with Turner's, (1960) liminality theory of taking a transition as a transformation. However, I agree with these two

scholars as transformation will lead to identity construction, although identities of individuals are rooted in their social structure. If identity is constructed as a means of social affiliation it can result in situations such as racism, xenophobia, attacks, marginalization and being treated as the "other",[13] (Fearon 1992:2).

Fearon (1997:17) explains "role identities as labels applied to people who are expected or obligated to perform some set of actions, behaviours, routines or functions in particular situations for example a doctor…type identities refer to labels applied to persons who share or are thought to share some characteristic or characteristics in appearance, behavioural traits, beliefs, attitudes, values and skills for example Moslems". According to Dowling, (2011:1), the "construction of identity literally involves life experiences, relationships and connections, a solid mental or emotional stamp on a human". Constructing identity figuratively involves metaphoric or symbolic representation of thought or emotions in an expressive way, creating a conceptual visual representation. According to Bornman, (2003:24) identity can be constructed through our interaction with the world through symbols and meanings. One of the world systems is globalization. This term refers to the transformation of temporal and spatial limitations, that is, the shrinking of distance due to the dramatic reduction in the time needed to bridge spatial differences which has, in turn, resulted in the gradual integration of political, economic and social space across national borders.

Globalization has transformed cultures that are no longer limited by time and space from the rest of the world.

> circumstances in the current world have not only changed the processes of identity
> formation, but have added new dimensions to both personal and collective identity

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[13] 'Other' refers to a person or thing that is different or distinct from one already mentioned or known about.

implies continuity, that is, a solid basis in which people anchor themselves, the rapid changes that characterize the age of globalization, eroded most of the bases on which people used to anchor their identity. The age-old "problem of identity" has thus changed its shape and content (Bornman 2003:27).

According to Lappergard (2008:1) "identity manifests itself on many levels, one of which is place". People's identity is connected to place they come from and place they occupy. "People affect places, and the way places are affected influence how people see themselves", (Lappergard 2008:2) and are seen by others. Hall, (1989) opposes Wenjin, (2005:397) as he asserts that without history, a change in place can be problematic for identity formation and argues that:

> identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact which the new cultural practices then represent, we should think, instead of identity as a "production", which is never complete, always in process, and always constituted within, not outside, representation (Hall 1989:222).

Also the concept of land is explored as it conceptually relates to identity. It indicates a space where people live, where they have buried their loved ones and where they attach symbolism and meaning.

> Land can equally mean a field of action, a specified location of land, a specified area occupied by a community, a clan, a tribe. It can also mean ecology and the environment. It can interchangeably be used with space, the visible sphere shared by human beings with earth forces, nature spirits and ancestors. Land embraces the world beneath the earth, the spirit-land, believed to be the habitat of ancestors and the guardian of living human community (Eboh 2015:13)

Thus, migration has allowed multi-directional flow of people, ideas and symbols eroding borders and unifying people of this land.

2.5 SHONA ICONOGRAPHIC SYMBOLS RELATING TO IDENTITY

There were symbolic artifacts that connected the Shona people with the spiritual world. These include the Zimbabwe Bird. It was and still is a spiritual symbol. It is believed in the Shona culture that God would have sent it to them. It has a perfect sight. The Shonas believed it was a spirit bird that would communicate with them and other worlds. Some of these birds were captured by colonialists who first came to Rhodesia and saw how the Shona people believed in their symbols. The act of taking away the Shona symbols, was like uprooting them from the 'self'. These belief systems were like ties to their own constructs, which was weakened and in some cases broken by colonialism and later by migration and globalization. It is known that the closest in rank to the chief of the community would interpret a message from divinity after seeing the *Bataleur* bird.[14] Below is one of the carvings of the bird which was found at the Great Zimbabwe Ruins.

Figure 2.3: *The Zimbabwe Bird.* **Available at:**
www.victoriafallsguide.net/Zimbabwebird.html

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[14] Bataleur bird is a medium family accipitriddae. Its closest relatives are the snake eagles. It is the only member of the genius bird that may be the origin of the Zimbabwe bird

2.6   EFFECTS OF COLONIZATION ON SHONA PEOPLE'S IDENTITY

The Shona speaking people, who comprise 77% of the population of Zimbabwe did not originally see themselves as a tribe, (Fanon, 1963). Shona speakers were spread over great distances and lacked consciousness of common cultural or political identity. 'Shonaness' is, thus, a creation of the past hundred years, (Fanon, 1963:166-199). Fanon further analyses the psychology of colonization and shows how under it nothing is left to change. Colonialism does not control material resources of a country, but rather, it subjugates the oppressed people, distorts, disfigures and tries to destroy the self (Fanon 1963: 170). Colonization dramatically affected all aspects of Shona life including culture especially their music. The use of *mbira*[15] was seen as unholy since the missionaries introduced Christianity in place of the traditional belief system. Christianity used music with notes and was regarded as the best as anyone found sticking to *mbira* was punished or persecuted. In this type of orientation the colonialists were uprooting the identity of the Zimbabwean Shona people and separating them from the symbols they knew from birth.

Some historians like Chigwedere (1988) and Beach (1980) found that, the Shona are Bantu- speaking people who migrated from Guruuswa a place, located north of the Zambezi River in southern Tanganyika and are now settled in Zimbabwe as a result of migration. This line of thought suggests that, the Shona people are descendants from one group of family that was ruled by one paramount chief. This notion would be justified by the fact that such Shona 'high spirits' had authority and power to manipulate the physical world through the spirit world for example in rainmaking (*kunaisa mvura*).[16] Before the high spirits, there existed *mhondoros*[17] who were known as founding ancestors of a

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[15] Mbira is an African musical instrument consisting of wooden board with attached staggered metal tines played by fingers.
[16] 'Kunaisa mvura' means rainmaking normally believed in the Shona Tradition as done by spirit mediums.
[17] Mhondoro are founding ancestors of a dynasty.

particular dynasty. During the time Mhondoros, nothing happened and they were not able to co-ordinate various Shona tribes against the European settler but when the high spirits ventured they enabled the Shona uprisings of (1896-7) known as first Chimurenga. These included Chaminuka, Kaguvi and Nehanda, who commanded unquestionable authority over all Shona tribes, (Doke1931). Others say Shona was invented during the Mfecane in the late 19th century, possibly by the Zulu King, Mzilikazi. Oliver Roland, (1966:361) says, the Bantu expansion is the major pre-historic migratory pattern that shaped the ethno-linguistic composition of Sub-Saharan Africa. The Bantu, a branch of the Niger Congo phylum, originated in West-Africa around the Benue and the Cross River areas in South-East spreading pastoralism and agriculture (Guthrie, 1948). During the first millennium AD, they populated Southern Africa and in the process, the Bantu languages displaced the Khoisan languages which were indigenous to central and Southern Africa (Guthrie, 1967ref).

The term Shona was used to define these Bantu people who migrated and settled in present day Zimbabwe (Doke, 1931ref). I acknowledge that, the use of the name Shona is received with mixed feelings. It is not used with simplicity but for the purpose of this study. I have decided to use it to represent the present Shona people of Zimbabwe. This is because the term Shona has various genesis from different authorities, and its use can be debatable (Makondo, 2009).

The Shona people carried along with them the symbols that defined them. It is in this framework that I as a Shona construct, through this study address the need for a clear definition of Shona and differentiate it from other identities such as the Ndebele and the Tonga that are also found in Zimbabwe.

The Migration Theory, Liminality Theory and Intercultural Identity Theory have been reviewed in relation to the causes, impacts and relationship to migration

in how it contributed to identity constructs through the transition process towards re-incorporation. The next chapter discusses the methodology and the artists of interest whose works relate to this study and their art practices are formally analyzed to show bearing.

CHAPTER THREE: ARTISTS OF INTERESTS

In this chapter, I elaborate on artists whose works or concepts are relevant to my own practical work. I look at the issues related with their works to identify similarities or parallels, also their practices and compare them with what they consist in the direction, materials and methods of my own work. I also analyse the reasons why they do their work and highlight relationships and inspirations looking at the similarities and differences between their work and mine. Finally, I discuss the methodology used in this study and its practical component.

3.1   EL ANATSUI: CREATION PROCESSES

Ghanaian born El Anatsui is a sculptor and mixed media artist who lives and works in Nigeria. His early material media were clay and wood which he used to create objects based on traditional Ghanaian beliefs and other issues.

Fig 3.1: El Anatsui, Devotees,Wood 1987 Jack Shainman Gallery and Carriage works
Sydney Available at:fionamantoshhart.co.au

El Anatsui was influenced by Duchamp's ready -made as Duchamp's Urinary (1919) did not need to be retouched or redone to become art, it merely needed to be called art, (Oguibe, 1998:48)

Figure 3.2:   Marcel Duchamp, Urinary Fountain, Ceramic 1917 Available at: www.tate.org.uk/art/artworks/duchamp-fountain-107573

However, El Anatsui sought to use form as an interpretive medium, rhetoric vehicle to persuade the audience. El Anatsui also uses clay in the creation of some of his work. Clay being malleable and its uncertainty denotes both permanence and transience. Clay figuratively references both fragility and resilience of interminable dialectical alterity/otherness (Oguibe 1998:49).

Figure 3.3:   El Anatsui, Broken Pots, Ceramic: Available at:
https://caerusartresidency.files.wordpress.com/2013/02/el-anatsui-sculpture-clay.jpg

In this, El Anatsui describes the space between softness and hardness, wetness and dryness or liquidity and solidity each property being exciting and full of sculptural and significant aspects of nature and existence especially in reference to the cycle of life. This I liken to the liminal state which migrants find themselves in during their journey. Such transfiguration of clay from the state of malleability to rigidity invokes natural process of formation and maturation that is similar to the formation of an intercultural identity after migrants come in contact with other cultures. El Anatsui's creation processes relate to the conglomeration of different cultural objects that are pieced together to form the hybridity that we see in his artworks, particularly his tapestries.

Figure 3.4:   El Anatsui, Earth's Skin. Aluminium and Copper wire 2007: Available at:
https://hudsonreview.com/2013/08/el-0anatsui-at-the-brooklyn-museum/

His artistry qualities relate immensely to my own practical project theme. The art of weaving the bottle tops into a voluminous fabric is reminiscent of the acculturation that happens to migrants as they try to fit in new environments. The way El Anatsui handles the hard materials until they are malleable relates to the experiences of the journey that shape their identity. The processing of the bottle tops symbolises the re-branding, repackaging and separation of migrants from their homes and their identity in space and time. Moreover, the change of state of the bottle tops, from stiffness to malleability is reminiscent of the morphing process that is present among the migrants.

Figure 3.5:   El Anatsui, Bottle Cap Art 2013:
Available at: https://www.pinterest.com/pin/237283474086933278

Furthermore, El Anatsui's creations also relate to dislocation, as he makes use of discarded bottle tops gathered from nearby distillery waste. Taking the bottle tops away from the bottle is the dislocation that am referring to which relates to what happens to migrants as they move away from home. They are dislocated from the environment, people and society they know to an unknown destination.

El Anatsui's artworks also portray separation character as we see only the bottle tops in his art pieces without the bottle. The bottle is always carrying the bottle top to be functionally complete, but in his works, the bottle does not hold any value and is removed from the visual discourse, this relates ideas of migration as the migrants are separated from their families, environments and identity. The situations in migration cause such separation not only by choice but by circumstance. Moreover, this separation is also seen in people sleeping

in streets as noticed on my installation. The state of homelessness, as migrants become destitute in situations of movement, streets becoming their new homes while the host society treats them as 'others', aliens or migrants. Identification and labelling someone a migrant is a separation from the 'other'. Similarly, such separation happens to migrants during the process of movement help in the shaping and formation of the identity of a people. The marginalisations or separations affect people psychologically leading to stress and mental illnesses.

Even though identity has been broken down in situations of movement, it can be mended, this is supported by the Igbo philosophy[18] and election of dualism over absolutism in the belief that, whenever one thing stands, another stands by it. This is depicted in the "Broken pot"[19] of (1979) which is a metaphor for fragility disintegration, ultimately reformulation and regeneration as inspired by Ossie Enekwe's (2004)dispositions on its symbolism affirming the inevitability of destruction and continuity, death and immortality, hate and love all representing the liminal state that migrants go through along the journey. Enekwe (2004) observes that "although a broken pot does not return to its original shape, it is not negated but passes on to the other levels of existence". Although migrants are trapped, caged, stretched, stitched or broken in situations of movement, they keep going. Their experiences shape them to their current identities. The migrants exist even after passing through processes of movement. When a migrant separates from the home environment, his journey's encounters will reshape his identity but with a traced background like in the work of Kentridge entitled Erasure.

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[18] Igbo philosophy of life investigates cultural and cosmological dimensions of the Igbo community potrayed by Chinua Achebe in the novel, Things Fall Apart.
[19] Broken pot, (1979) El Anatsui, 450x338 https://caerusartresidency.wordpress.com/category/art-supplies-2/

Figure 3.6:   William Kentridge, Erasure, Charcoal

Available at: webneel.com/image/misc/12-erasure-animation.jpg

So El Anatsui's sculpture represents the interconnectedness of death and life, dissolution and wholeness, (Oguibe 1998:51) or departure and arrival as the "pot" becomes an idiom simulating fracture and disintegration thus becoming liminal.

Figure 3.7:   El Anatsui, *Broken Pot 1*, Ceramic (manganese body) 1979

Available at: https://caerusartresidency.wordpress.com/category/art-supplies-2/

However, El Anatsui uses clay as a metaphor for fragility of existence and delicate nature of life, also having figurative associations as a symbol for vulnerability of memory, ambiguities of social relationships, persistence of the supernatural for fertility, death and regeneration. El Anatsui's urge to manipulate clay could be regarded as an offshoot experience of the Anlo-Ewe[20] people in their history of migration to the present abode. *Notsie*[21] was fortified with strong extremely thick clay walls which the Ewes had to break to escape. This is particularly similar to the Zimbabwean Shona people as they need to break certain barriers in-order to escape situations not favourable to them. Such barriers include the immigration policies, borders and the norms of the host society. El Anatsui explains his interest with clay as "collective unconscious, and conscious forces at work" (cited by Oguibein The Culture Game 2004:102). This is a relational process that happens to the formation of an intercultural identity, as migrants end up becoming like the people who surround them consciously and unconsciously. However, El Anatsui works the surfaces vigorously with no inclination towards finesse or self- effacement, laying ridges, introducing appendages and protrusions and imbues to the surfaces with textuality.

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[20]Anlo-Ewe are a subgroup of the Ewe people, inhabiting Southern Togo, Southern Benin and Southern West Nigeria. https://enwikipedia.org/wiki/Anlo-Ewe
[21] Notsie is a town in the Plateaux Region of Togo. https://enwikipedia.org.

Figure 3.8:   El Anatsui, Hovor, Scrap Tin11, (Detail), Photograph 2004
Available at: https://www.google.co.zw/search?q=el+anatsui+wall+highly+texture

Such roughness in touch is the beauty in El Anatsui's work which is symbolic to journey experiences, the ups and downs, the contours and ridges that people go through in this phase of migration. It is descriptive of newly formed identity of the migrants which has layers, twitches and patches.

The newly formed identity is colourful and rich with many fragments that make the wholesome. El Anatsui construct the pots from fragments showing the inside, hollowness and chambers that reference the different attributes that form the hybrid version of identity and the hollowness is the liminal state encountered by migrants.
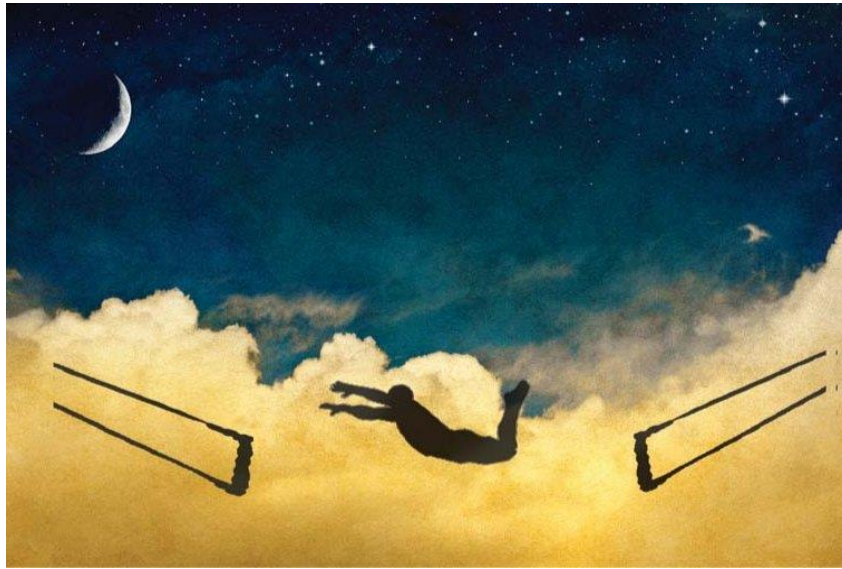
Figure 3.9:   Lauren, Liminal Space

Available at: https://fractalenlightenment.com/34842/life/socially-acceptable-samsara-4-examples-of-liminality-its-celebration-of-the-cycles-of-life

The hollowness in El Anatsui's work has a familiarity with my own work as the hollowness represents the void that characterise migrants in time of separation. However, the condition of fracture is represented through embellished sections and shards showing the dilapidation, deterioration and collapse symbolising the disintegration and hybridity of identity among the Zimbabwean Shona after they have relocated to a new place.

El Anatsui employs themes that are related to his cultural background and blends them with ideas from other cultures. In his 1985 sculpture, (Oguibe, 2013:48-55) asserts that El Anatsui describes his artwork as, "is upon a mode of the old rope that a new one is woven", meaning the new identity is formed from the foundations of the old one. In his piece *"We de Patchman"*[22] of 1979, El Anatsui used cement to mend cracked earthenware symbolising the will to overcome.

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[22] 'We de Patchman', El Anatsui (1979): Beyond Death and Nothingness. Olu Oguibe, African Arts vol 31, iss19 (winter 1998):48-55+96

Figure 3.10: El Anatsui, "They Saw us Through Puffs of Smoke, Clay and Cement 2011
Available at: http://en.wikiquotes.org/wiki/Samuel-Beckett

This is also an element of focus in my own work as the subjects of focus that are core elements in my practical production refer to the will to overcome challenges that come their way resulting in the formation of an intercultural identity as they struggle to belong. Worstward Ho (1983) Beckett's corrosive absurdism: Try, fail, never mind. Try harder fail better as depicted on El Anatsui's work as he uses fragments, shards of differing constitutions, colour and texture in holding the fragments together signing a fragile and delicate wholeness, an ominous unity that create a new object and speaks to both fated factuality and reconstitution, to both dilapidation and regeneration, to both death and rebirth. This is symbolic to intercultural identity formation as different cultures merge to form this hybrid identity.

Moreover, in this wholeness of clay vessel is an inherent fragmentality and in every shard is a borne- a history of wholeness. This paradox is inherent in the

election of dualism over absolutism in the belief that, wherever one thing stands, another stands by it as all truth is virtual, (Oguibe 1998:52-53). El Anatsui brings elements together and amplifies them through a whole vessel built of fragments. In this he meant that a broken pot may never regain its wholeness in-terms of original form but a point of fracture appears a new objectivity, a new entity providing a foundation and a tenor for re-birth and growth. This is a similar phenomenon to the experience of migrants as they are broken and separated from the self with situations of the journey. Though repackaged, caged, twisted or stretched in situations of movement, remains traces or roots for rebirth and growth among the migrants.

Ogotommeli Benjamin Ray (1965) notes that from the moment of "fracturing the creative process", is a question of repair and restoration, creating order out of dis-order being out of becoming. Henceforth, existence is narrated in terms no longer of creation and realization but of ritual transformation and renewal. This is a similar concept in my own work as separation begins creation also starts as new ideas come along the concave and convex of life.

El Anatsui is part of a generation shaped by the impact of political independence and globalization, a cultural sea change that gradually transformed his country. El Anatsui did *Adinkra Sasa* (fig 3.11) referencing to *Adinkra,*[23] a dyed cloth with stamped designs made by the Akan people of Ghana, they use *Adinkara* cloths as symbols of mourning. This use of tapestry to tell a story is similar characteristic in my artwork as I use the mural to tell a story of the transition among the Zimbabwean Shona people. The use of symbols in this artefact is a metaphor on its own as I engage the viewer in encoding and decoding the visuals. The figure below (Fig 3.11) shows the

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[23] Adinkara, El Anatsui (2003) Aluminium and Copper wire- a dyed cloth used as a symbol for mourning by Akhan people of Ghana. https://africa.si.edu/exhibits/gawu/artworks.html

Adinkra Sasa[24] made of aluminium, copper wire and fabric. He uses debris and bottle tops as his material with a political resonance and symbolic value. However, El Anatsui (2010) subverted the stereotype of metal as a hard stiff material and succeeded through flattening, twisting, bending and weaving them like a bejewelled fabric with dazzling colours and patterns. The cloth itself carries a venerable African significance as El Anatsui (2010) emphasise cultural and traditional textiles by quoting Sonya Clarke(2008) who claims "The cloth is to the African what monuments are to Westerners". Such combination of media is symbolic to the acculturation that is always present when one is in the host country.

Figure 3.11:   El Anatsui, *Adinkra Sasa*, Aluminium, Copper wire, Cloth 2003
Available at: https://africa.si.edu/exhibits/gawu/artworks.html

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[24] Sasa is an Ewe term defined as 'patchwork'

The *Adinkra* has designs stamped on it with a bark and iron sky mixture that impart value and glossy finish that define the hybridity seen in migrants after going through the processes of journey. The physicality in *Adinkara Sasa* feel and look like a cloth which is a similar feature to my mural as I have used fabric for my own artwork. El Anatsui describes the material in his works as denoting of his environment, often cast off as litter, the bottle tops are nevertheless imbued with significant cultural qualities and meaning. Sourced from immediate environment, they are thought to have lost value, ignored, discarded or thrown away, however charged with history and content, (Vogel 2012:16). This is similar to migrants when they are separated from their home environments, they are seen and sometimes see themselves as useless but carrying the history and all the information that can be used to shape the future. In using such material El Anatsui seeks to explore in-order to highlight certain conditions of mankind's existence as well as his relationship with himself and the environment (El Anatsui quoted in: ibid.;104). The Ewes term *Sasa* is defined as "patchwork" one of the techniques used on the mural as the patch becomes a symbol for accepting other cultures. I have also used colour to do the patching in my own artwork. El Anatsui chooses patches to lament the balkanization or carving up of Africa by European powers. Such carvings are reminiscent of metaphors of colonialism, which were crafted to uproot the Zimbabwean Shona people's identity and impart their own values. This is when stolen indigenous sacred birds were taken and made to regard them as their own. However, such inherited deconstructions have germinated in the Zimbabwean Shona identity and are now problematic to deal with.

El Anatsui converts found materials into a new type of media that lies between sculpture and painting. This is the in-betweeness that has enveloped the Zimbabwean Shona people after going through the process of change either in space, place and time. Such great changes in life have been described by Van Gennep (1909) and Turner (1960) as those that affect identity. My art process

is similar to El Anatsui's as I use various forms and materials on a two dimensional surface to symbolise the conglomeration of different cultures. El Anatsui's combination of aesthetic traditions from his birth country and the global history of abstraction is similar to my own concept as I have combined use of fabric and traditional objects in visually communicating with the audience.

El Anatsui has exhibited several monumental wall and floor sculptures and his idea of monumentality is inspirational to my own work as I have made a huge mural in the form of wall hangings forming a tunnel. The tunnel symbolises the transition that happens to people after the morphing process. The artistry in El Anatsui's recent creations is quite voluminous and it resembles the sense of monumentality that my mural depicts.

Figure 3.12:   El Anatsui, Stressed World, Found Aluminium and Copper wire 2011

Available at: www.artnews.com/2015/08/28/the-new-razzle-el-anatsui-on-his-gem-encrusted-tapestries-in2008/

El Anatsui is captivated by his material history of use, reflecting his own nomadic background which relates to my idea of following my own history, as well as the issues affecting Zimbabwean Shona people today through the nomadic life of the migrant in contemporary Zimbabwe. El Anatsui became interested in the use of walls and wall hangings to share his ideologies of religion, politics and social constructions after visiting three cities.

Figure 3.13:   El Anatsui, Red Block, Aluminium and copper 2010
Available at: https://www.brooklynmuseum.org/exhibitions/el-anatsui/

These ideas are similarly presented on my own mural as well since in movement, people go with their religion, political will and the need to socialise. Such values are dissolved and neutralized and exaggerated by journey forces. These issues are similar to my own as my study unravels the issues surrounding political, economic and social histories of the Zimbabwean Shona people and what they pick up in their visits from place to place in search for a

living or development. El Anatsui digests and confronts his ideas and translates them to visual images that symbolize a migrant in situations, where he/she confronts the world alone and makes decisions. El Anatsui transforms simple materials into complex assemblages that create distinctive visual impact. These are similar to my work as I bring together various simple materials and smaller works in them to create a large visual mark.

According to Sylvester Ogbechie (2000) it's a 'monumental dirge' which can be seen as a metaphor for the destruction and corruption evident in modern African politics and the decay of the once beautiful structures that decorated Africa's cultural landscape. Ogbechie's descriptive concept on El Anatsui's artworks is same as mine, the destruction and decay is represented by uprooted, broken, exposed and fading symbols presented on the mural. The use of red colour and orange reflects the chaos surrounding issues of migration as well as the dangers like xenophobia. The road signs used in the mural are signifiers of resilience by Zimbabwean Shona people themselves to their home experience. The obstacles migrants come across in movement and the resistance of the receiving countries who feel threatened by the new breed arriving. Below (Fig 3.14) is the image of a crumbling wall. The title itself says it all as it contextually refers to the economic melt-down which is one of the drivers of the masses. The brown colour painted on the wall depicts the state of things and metaphorically reflects the state of things in Zimbabwe. Moreover, the wall can have many meanings such as barrier, story or disruption.

Figure3.14:   El Anatsui, *Crumbling wall*, steel sheets 2000
Available at: https://africa.si.edu/exhibits/gawu/artworks.html

In this, walls are human constructs that break the view of the eye as the eye cannot see beyond a barrier but the imaginative eye goes beyond. This leads to freedom of interpretation leaving room for the spectator and artist to play around and make decisions. These intimate moments are found in my work as the audience is given a chance to interpret and make judgements. El Anatsui (2010) says, "walls reveal things than they hide". His mobile work becomes fluid which depicts fluidity and volatility of migrants. In uniting different objects into one, El Anatsui agrees with Kim (2001) that intercultural identity is important in reducing conflicts while Jensen et al. (2011) agrees that people grow up knowing different cultures in this globalized world.

El Anatsui[25](2010) work could also be approached as an interrogation of the history of colonialism and a drawing of connections between consumptions, waste and environment. These are common features to my own study as I interrogate history of colonialism as a factor in this journey of migration. At the core, his unique formal language distinguishes his practice as he says "I do not want to be a dictator, I want to be somebody who suggests things", (El Anatsui 2010).

Figure 3.15: El Anatsui, Wastepaper Bag, Aluminium and Copper 2003 Available at: https://Africa.si.edu/exhibits/gawu/artworks.html

In trying to fit various installation spaces El Anatsui's sculptures, which are often wall based held views of sculpture as something rigid and insistent and open up his work to exist on its own terms. This also relates to my practical as the mural will hang on wall forming a tunnel that leads to a transition which is

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[25] El Anatsui, (2010) New York Times Review at Jackshainman Gallery. www.jackshainman.com/artist/el-anatsui/

the change that most Zimbabwean Shona migrants realise after passing through the liminal state. Such high level use of symbols presents the caging, rebranding, repackaging, dislocation and dehumanisation that migrants go through. It is however a related concept to migration and identity as some feel identity is a vital rigid part of a person which cannot be lost. It has been observed and noted that when one is settling down in a different country after migration, individuals bring with them a rich array of symbols and relationships and at the same time movement bring its own. Migration in a globalized world, make transnational contacts wider, thicker and less disposable by power centres. While such experiences help in shaping one's identity. So migrants must learn to construct their own identity between in-order to fit in different places.

In one of his works, El Anatsui's used discarded printing plates uses for newspaper obituary pages which have images and announcements of the dead. This work is a metaphor reminding us of the continuous scourge of diseases, corruption, crime, persecution and violence in nations struggling with fruits of post colonialism, underdevelopment and political corruption. This is a similar situation in Zimbabwe that has led the Shona people to migrate among other ethnic groups. When people decide to leave their home to an unknown destination, they become void and this becomes a metaphoric death. The concept of El Anatsui's works evoke lace, chain, quilts, hides, mosaics and ceremonial cloths of numerous cultures which relates to my own theme of hybridity in identity that defines the Zimbabwean Shona people after movement. Their drapes and folds not only have a voluptuous sculptural presents, but also undeniably glamorous effect. El Anatsui's wall hangings are highly textured as are my own work. He creates a vivid chaotic visual scene that characterise areas where migrants live. El Anatsui is today widely recognized as one of the foremost contemporary African artists of his generation. His work makes reference to the history of the African continent,

drawing as easily on traditional African idioms as on Western practices. His views relate explicitly to my own as my work reference in the history of Zimbabwean Shona and visually educating the masses in the world to preserve the "self". El Anatsui has been a seminal force in the development of a contemporary West African style of sculpture emerged under his tutelage and beyond. This inspired me to work with an intent to leave a mark in the development of a contemporary Southern Africa style.

3.2   WILLIAM KENTRIDGE: ART AND LIMINALITY

Westerveld, (2015:20) describes Turner (1960) as taking the concept of liminality far beyond its original ritual context and had sown the seeds for liminality to be explored and analysed, discovered and used in many areas of research and practise outside anthropological field. However, one of the fields is contemporary art where Westerveld (2015) tries to interpret artworks and the position of the artist in the context of liminality. Westerveld (2015:21) discusses Kentridge's artworks and relates that the artist was born in 1955 in Johannesburg, South Africa, a son of two anti-apartheid lawyers who attained a degree in politics and African studies at the University of Witwatersrand after which he studied art at Johannesburg Art Foundation till 1978. Kentridge moved to Paris to study drama at the International Theatre School where he both acted and directed theatre plays for more than a decade. He established his artistic identity with a series of etchings and charcoal drawings agreeing with Phinney (1993) when he talks of 'achieved' identity.[26]   Moreover, Kentridge's Jewish origin, in combination with being a white South African male of Eastern European descent, made him very aware of the social position that he inhabited in the apartheid society. Such hierarchial structure of the South African apartheid society has formed the basis for not only his artworks but also

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[26] 'Achieved identity', Phinney, J (1993) AThree Stage model of Ethnic Identity Development In M. Bernal & G. Knight (eds) Ethnic Identity: Formation and Transmission among Hispanics and other Minorities (pp61-79) Albany, NY State University of New York Press.

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his personal development. I strongly agree with this view as circumstances within society can affect the development of identity such as in migration, because migrants know their social position and how society views them.

Westerveld (2015:21) relates Turner's concept of liminality, more precisely the subjects of marginality and outsider-hood as relating to the personal background of Kentridge. He once describes himself as once lived in a state of marginality, which is one of the concepts of Turner (1960) where he describes people in marginal position and defines them as people who live "on an edge"[27] due to among others, their descent, religion and race. This is a similar concept in my own work as migrants enter into a new place, they live "on the edge". No one cares what happens to them, they become marginal. Despite race, Westerveld (2015:21) describes Kentridge as further feeling 'marginalized' due to his Jewish religion as he said, "he felt 'uncomfortable' and 'other' too, because of his Jewish identity in a White Christian world", such feelings are felt also by migrants. Their language and colour separates them from the society and they become an 'other'. Kentridge also felt the divide that determines his position in society where everything is categorized, separated and controlled. This is much like in migrant's situations among the Zimbabwean Shona and many others in the world. Rosenthal (2009:37) notes that "one might argue that, the apartheid system[28] effectively imprisoned each South African in a prescribed role: to be living in misery, a victim of violence, to be maintaining and perpetuating this state of affairs; to be observing; or to be ignoring the fact of apartheid". In escaping these feelings of guilt, Kentridge developed a strong aversion from the apartheid regime which similarly relates to the migrants as they are in such unstable situations, their identity becomes

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[27] 'On the edge' means marginal.
[28] Apartheid system was a system of institutionalized racial segregation and discrimination in South Africa between 1948 and 1991. https://en.m.wikipedia.org

fluid as they live in misery. Such situations force migrants to want to fit in a place leading to the development of an intercultural identity.

Westerveld (2015:22) describes Kentridge as using his art practice to set himself aside and question, criticize and reflect upon the social system showing contradicting feelings and facts that arise when being in such situations. By voluntarily setting himself aside, Kentridge placed himself in a state of outsider-hood, the liminal category as described by Turner (1975:233). Such a state is a common characteristic among migrants as they dislocate, uproot, repackage, rebrand, caged, twisted and waved, their identities becomes unstable and liminal. Westerveld (2015) described Kentridge's state of *limbo,* more precisely being marginalized and placed in outsider-hood as projected in his political psycho-sociological themes as he focuses on the situation in South Africa, but later broadened his focus to other countries that suffered colonization. According to Westerveld (2015), Kentridge sees similarities between South African apartheid regime and other countries which were or are in a state of war or revolution as they find themselves in an unstable, transitional phase. The influence of such a state on an individual life seems to have ambiguous aspects. Kentridge's artworks were strategically chosen to represent this ambiguity, which is one of the concepts my art works seek to portray.

Figure 3.16: Wadzanai Tirimboyi, Shona Traditional Objects Floating. Photograph 2016

Westerveld (2015) observes Kentridge's themes as recurring over the years and sometimes in a different context or technique, while his works and stories portray liminal themselves. Kentridge's works lay an interest in destabilized political systems and its effects on an individual. This is an observable similarity in the issue under this study which the destabilization in Zimbabwe led to this exodus to nearby or overseas countries. As a marginal, Kentridge works in a gap which he sees both sides and reflects on them. Such a gap is the state of liminality that is always present in a migrant as he sees both himself as belonging and at the same time not belonging. So this in-betweeness is represented by floating traditional objects that are hung on my installation. These objects form a canopy design which symbolizes a gap such as that which is created in the migrant's lives as they become exposed to different situations while in search for greener pastures. In these two worlds,

Kentridge[29] produces "an art of ambiguity, contradiction and uncertain ending", (Rosenthal 2009:39). This is seen in my installation portraying the migrant in an uncertain state, where his/her identity, status and life as a whole is liminal since he/she losses him/herself during the transitional process.

Westerveld (2015:23) notes Kentridge's later works as dwelling on the effects of colonialism on the whole of Africa, revolution, war and diaspora movements forming the context for unfolding individual stories and struggles, and these are familiar among the Zimbabwean Shona. Zimbabwe is a post- colonial state that is still suffering the ills of colonialism which was described by (Westerveld, 2015:23) as 'that era which can be regarded as liminal era where colonialism presents the former identity of many African and Asian countries and satisfying a new identity has not yet been fully formed'. Such consequences are however observed on the identity of the Zimbabwean Shona as the state of things in Zimbabwe has slightly improved after independence. The struggle to belong for the Zimbabwean Shona people (at home) is liminal thereof an increase in this state for those who would have moved. Westerveld, (2015:25) unravels the meanings of, motivations and consequences on an individual level as well as collective level since they form part of the future identity of a country. In this view I relate to exploring the issues of migration as they affect individuals since they collectively have a bearing on the identity of a nation.

Van Gennep's (1909) concept of rites of passage is parallel to some of Kentridge's artworks as he described South Africa as in the middle, transitional (liminal) phase of the rites of passage where identity is slowly being deconstructed and the ideas and knowledge to understand and build its future identity as still being processed.

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[29] William Kentridge ' Stereoscope' video recording (1999) Redefining Political Art in the South African Late and Post Apartheid Context, Karen Verschooren 11/14/05.
https://ocw.mit.edu/courses/comparative-media-studies-fall....//Verschooren1,pdf

Figure 3.17: Van Gennep,, The Rites of Passage 2013 Available at:
https://flutuante.wordpress.com/...../the-antioedipus-and-an-ndembu-doctor

This is presented in my installation as the Zimbabwean Shona has been caged, twisted, folded, stripped and separated from the 'self' by situations. Such a transition from home to homelessness is similar to; from colony to democracy. These are the great changes that construct identity as noted by Weinjin (2005:397).

Kentridge describes the apartheid state as presenting a double life for some people who lived during this era that saw themselves as inferior or marginal who can unite to form a mass. At the same time, they were individuals who were lost, no longer or not yet or never had a position in society that they were protesting against or running from. Such a character is seen in my work as migrants lost in situations as they belong neither here nor there. Kentridge's artwork does not re-present or translate the tragedies, but show how someone

would perceive such a tragedy, its effects on the individual and how an individual can overcome it.

Westerveld (2010:24) describes Kentridge's usage of doubles in his artworks, as strategically chosen and keep coming back though sometimes in a different context or technique. He uses alter egos in his narratives that relate to the personages of his character to his own marginal, liminal being like in his work entitled The Epic Cycle[30] (1989-2003) which is a series of animated charcoal drawings where he combines his knowledge of drawing, theatre and film, (Westerveld 2010:25). Through this medium Kentridge expresses his interest in drawing while benefiting from the dynamic character of a moving image introducing the viewer to elements in the narrative that deepens the work's liminal character (Westerveld 2010:25). Kentridge's idea is an influence in my installation which comprises paintings, typical home of a refugee and hangings that show the liminal character. Such a unique combination is similar to Kentridge's mix of drawings and animation. Moreover, Westerveld (2015:25) views Kentridge's last three films of the series Weighing and Wanting (1998), Stereoscope (1999) and Tide Table (2003) as further developing the alter ego and more visualized motifs of double. Double as in double views of scene but also images that form double each other but contradict each other in meaning. Below (Fig 3.18) is the image of Soho and Felix personalities that suggest alter ego.

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[30] The Epic Cycle, William Kentridge- a collection of epic poems that relate the story of Troian war. https://en-wikipedia.org/Epic-cycle.

Figure 3.18: **William Kentridge,** *Soho and Felix,***Charcoal and Pastel on paper 1996**
Available at: journeysintoart.wordpress.com 450x300

Westerveld (2010:26) view Kentridge's constant use of the doubles in one way or the other as the Soho and Felix personalities and actions suggesting alter ego's divided South Africa in Apartheid years. Apartheid means 'separateness', (Brown 1998:67). This is a similar concept among the Zimbabwean Shona migrants as they exist in the divided world that categorizes them as "them" and "us" in a host land. The Soho and Felix characters undergo various kinds of transformations but they themselves do not fundamentally change but their characters contrast. This is familiar to the identity of the Zimbabwean Shona which is an archetype that also contrasts and later change in their struggles to belong while struggling to hold on to its originality. Kentridge uses archetypes as characters but they have roots. Thus, the outsider hides behind a mask. So Kentridge choses to dramatize Soho and Felix as a means of obliquely addressing the trauma of recent past attempting to circumvent the forbidding "rock" of history, (Krauss 2000:4). This is similar

in my installation in which I seek to highlight the issues in migration that lead to identity crises such as the unfavorable socio-political and economic situations, violence and killings that were inherited from Zimbabwe's colonial history as well as the corrupt contemporary era that brings retrogression driving masses across borders. This is portrayed by the use of red and orange colours as signifiers of this chaos. Furthermore, in the latter half of the Epic Cycle, Soho and Felix's characters start to merge referencing the people of South Africa that are brought closer together by the abolishment of apartheid. This relates well to the migrants as they get in contact with other cultures, learning new languages, habits and routines, bringing forth the development of a new identity through the acculturation process. The migrant assimilates in the new place of stay through adoption of the new state of things. This happens towards the end of the liminal phase approaching "in-cooperation"[31], (Turner 1967).

In the film, History of the Main Complaint (1996)[32], Felix character has completely disappeared, however the theme of alter ego continues as the image of ten doctors identical in appearance to Soho. In this film, Soho is trying to cure himself just like his alter ego, implying South Africans are trying to heal their wounds after apartheid. This relationship with the 'other' is very important as people will begin to see each other as one, eliminating borders and making policies that are inclusive for all, for example, the migration policies that accommodate everyone in any society. Such initiatives will lead people to the full development of intercultural identity. Rosenthal (2009:46) describes the usage of doubles by Kentridge as "at one moment he might ponder the confusion of the double, simply declaring its existence and naming the components; at another he might attempt to reconcile its opposites".

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[31] Incooperation is the third stage in the process of transition such as 'rites of passage', Turner V (1967) The Forests of Symbols Aspects of Ndembu Ritual. Ithaca, London, Cornell University Press.
[32] History of Main Complaint (1996), William Kentridge, Short film/Animation. www.tate.org.uk-art-artworks-kentridge

Pondering, identifying and attempting to reconcile the effects of migration on individuals are at the core of my study and inform a lot of the elements in my practical work. The attempt to make sense of it, and grapple with the experiences of migrants that shape them into what they become and their continued evolution in intercultural identity are here pointed out by Kentridge. While Westerveld (2015:27) relates Rosenthal's comment as apparent in the Eighth Film Stereoscope, where a hope to resolve all the doubles by a stereoscopic vision, is one of unity that is undone as the screen splits in two and the focus is one more on the fact that, there can never be a single meaning. Such relationship is observed among the migrants all over the world as they try to match pairs which are difficult, this leads to the wars, xenophobia and violence that we see today as reconciling opposites is not easy. In The Magic Flute (2005)[33], Kentridge used images that have similar form but very different from each other for example, globes and skulls. The similarity of such doubles prompts the viewer to compare and contrast allowing Kentridge to project that, the world is built on contradictions, (Westerveld 2010:27). Such is the case among people generally, they look alike but are not equal in terms of likeness, status, affiliation, thoughts and a myriad of other things, and that is why they can label others of similar form as migrants. Such contradictions are not just existent but consistent world over. In the Nine Drawings of Projection, Kentridge uses the self-portraits to depict different selves. He either uses the photograph of himself as the basis for drawings and etchings or performing different actions in his films and performing his own role; the role of the artist through employing all these different forms of self-representation and self-identification.

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[33] The Flute (2005), William Kentridge. https://www.sfmoma.org/artwork/2006.79.A-C

Figure 3.19:   William Kentridge, Nine Drawing of Projection, Video 1980

Available at: https://wwwgoogle.co.zw/search?q=multiple+scenes+of+charcoal-+kentridge

However, Westerveld (2010:27) describes Kentridge as one who wants the viewer to realise that there is always a part of oneself in both positives and negative forces that are at play in one's direct surroundings in society, the country and the world we exist. This is what I strive for in my own work and study as I depict that the Zimbabwean Shona migrants are exposed to positive and negative forces from the time of dislocation to the transition leading to incorporation.   Such different self-representation and self-identification, (Westerveld 2010), is a common characteristic of the migrants as they try to fit in different places in space over time.

In Disappearance and Initiation, Kentridge (1989)[34] uses the form of disappearance in his works as Van Gennep(1909) bases most of his researches on the liminal phases which are not characterized by a specific period of time. It is often characterized by spatial seclusions, for example, in the initiation rites of boys where he lives in a special hut in the bush but invisible to the society, however in Kentridge's work, the one that is secluded goes through a comparable experience by re-appearing in a later stage, sometimes reborn in a different form. So is the case among migrants as they disappear in their society through separation and secluded by situations that shape their identity then later reappear with a new identity- for example speaking another language, change of dressing and other traits.   Kentridge uses different mediums among others, himself, objects and sculptures with his animation but the common aspect remains the changing nature of static forms into moving images. Such changing nature of forms is present in relation and interpretation of elements in my artwork as the hanging objects at the roof top symbolize this spatial state.   In Erasure, Kentridge draws multiple scenes with charcoal, sometimes adding blue or red pastel.

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[34] Disappearance and Initiation (1989) Kentridge. In Liminality in Contemporary Art. Judith Westerveld. www.judithwesterveld.nl/text/final%20version%20Thesis-pdfs

Figure 3.20:   William Kentridge, Erasure, Project Drawing: Man in 1955
Available at: https://www-pinterest.com/explore/wiliiam-kentridge-art/ 736x549

Each time the composition is changed by erasing and adding another one. However, the technique of draw, record and erase is constantly repeated, revealing the process of the construction of a moving image to the viewer, (Westerveld 2010:29). Moreover, it does not have an illusion of fluidity, but the imperfect erasure shows the traces of each preceding stage of the drawing evoking the relationship with Van Gennep's concept of a transition for example, comparing the rite of passage to a journey that one undertakes from one place to another. This I find relevant to the process of migration in which the migrants come in contact with cultures on the way and they keep adding on top of each other, each leaving a mark of its presence, forming a layer this is the layering that is seen on the wall hanging of my work. In visual terms the erasure and smudges create a fragile, unstable atmosphere, reminiscence of the transitional phase, (Westerveld 2010). However, every journey takes time and Kentridge makes the time visible though erasing. Each former stage is still present as a smudge and everything that moves leaves a trait of traces. Furthermore, our experience of time and space in life is very much like this for example in migration. It is not a constant flow but very often filled with struggles, interruptions and complications by the process of life and its memories thus the technique well suits this present reality. In engaging with shadows, Kentridge introduces the effect of shadows instead of turning to the source of the shadow to seek knowledge and understanding as Plato (2002) insinuates in his allegory of the cave.

Moreover, Kentridge prefers to look back to "the world of shadows", (Kentridge 2009:50) while to him the shadows of reality with their unstable, uncertain and immaterial character trigger a greater quest for knowledge and a more complete understanding of the world with all its literal and figurative positive and negative forms, (Westerveld 2010:30). This reflects in my artwork as the viewer is tasked to interpret the literal and figurative meaning of the whole installation. The shadows are metaphors of the history of the Zimbabwean Shona people. Such type of artistry allows the spectator freedom of interpretation as said by El Anatsui (2010). In Shadow Procession (1999) there is a combination of objects and jointed paper figures, ranging from playful to macabre forms marching towards an unknown destination, (Westerveld 2010:31). Such figures have been "at the margin, glimpsed between scene", but there "they had to hold their own" (Kentridge 2009:131). Furthermore, as the light source is moved, the shadows change and they take on a form that is very different from the original objects. This ability to transform, assumes a life of their own which allowed the movement of the shadows to become the main subject matter of the film, (Westerveld 2010:30). However, the ability of the shadows to change form and look differently after light source has been taken off is symbolic to the morphing process that happens to migrants when they dislocate from their homes, their experiences contribute to the morphing process that lead to the transition. The photographs (Figs 3.21 and 3.22) below show the shadows of Kentridge as well as the shadows of my own installation as affected by lighting.

Figure 3.21:   William Kentridge, *"*Shadow Procession", video still 1999
Available at: www.art-it.asia/u/admin-interviews/NZfrpyxcjL4tHUOi8PXz?long=en

Figure3.22:   Wadzanai Tirimboyi, *Installation*, UNISA Gallery 2016

The multiple characters that Kentridge let the shadows take, evokes the liminal realm of the film that in itself is a space of transformation where man is between the past and the future identities. This is also present in the canopy of hanging objects in my installation as they create this liminal realm separating the two worlds of a migrant. Moreover, as the light source is reflecting the objects, the shadows metaphorically speak of the life left behind by the migrant, while the gap between the objects as well as between the canopy of objects and the gallery floor.is the void that is found in the migrants as they are dislocated.

Kentridge copies forms of shadows and makes silhouettes with torn pieces of black paper, giving the shadows a material presence and yet he also plays with their immateriality by blowing the carefully constructed silhouettes again.
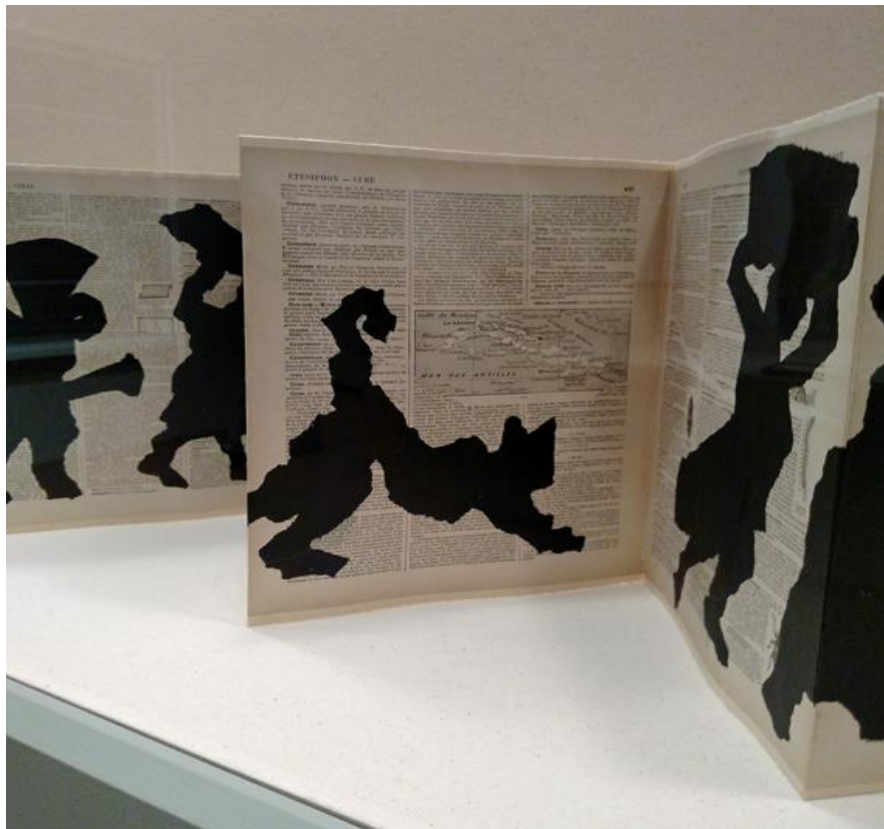
Figure 3.23:   William Kentridge, Paper and Threads: Washington DC
Available at:www.paperandthreads.com/Washington-dc/ 570x600

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Westerveld (2010:30) notes such ambiguity that Kentridge gives his shadows as relating to the ambiguous nature of personages that they represent and are trapped in a march that has no destination. This is the typical life of migrants who do not have a destination as they are trapped in a situation where they become inferior and exposed. They are not in the mid-point of transition but in a state of being as (Turner 1974:233) says, "No cultural assurance of a final stable resolution of their ambiguity". Kentridge's body of work, rooted in the discoveries of shadow procession is based on the act of tearing and collage. The destroying and recomposing go hand in hand in the work of Kentridge yet, there is no linear progression from the one to the other, from the fragmented to the whole. Many ways of tearing and collaging are evident in the Breathe 2008, a film "made using torn black tissue paper which successively swirls and falls, making either random patterns or falling into specific images-a singer, megaphone, telephone a close up of the mouth" (Kentridge 2008:17). The tissue paper is torn to create the background and forward movement between disintegration and reconstruction of the image. This resonates with the experience of migrants as they are disintegrated by situations in movement and reconstructed by experiences.

In the artwork Return (2008)[35], pieces of paper are mounted on wire and arranged in such a way that, together they form a clear coherent image as the structure starts turning in front of the camera, the "apparent coherence of the piece is raptured", (Kentridge 2008:21). This can be related to the state of the migrant after being torn in pieces in situations of migration, he or she is up again, trying to shape up but as the experience they have gone through still shows in pieces. This means their identity which has been affected by situations of migrations can never return to its original state but continues to spread in hybrid versions. The conclusion of Kentridge's film echoes the tearing and collage method making it impossible to understand all that is going on at once. It leaves room for the viewers to join the pieces together into their own story, constructing their own meaning. This relates to how migrants try to construct their own identities in chaotic situation. This chaos is represented in my work by a colourful backdrop on the wall hangings, such busyness is seen at boarders, refugee camps and asylum offices and in the migrant's new place of habitation. Westerveld (2015:31) sees trajectories of all these fragments, as attempting to gather chaos into order, showing the "fragility of coherence", (Kentridge 2008:25). He says:

> The completed image is the simple task, but fragility, not coherence is the given form on which it is built. What is much more difficult is to, after every tear, every change, every disintegration, make sense of the dense shapeless pattern and reshape it into a new image (Kentridge 2008:25).

The 'fragility of coherence' is something that everyone of us is faced with and feels every time we go through any transitions in life. Therefore, in such situations, the shift or change of a process of becoming starts. This is typical for a migrant as he goes through many changes during the process of migration. The migrant becomes very mobile in everything including his home, which cannot be permanent. Home, in this case, could be anywhere even in the street, under a tree or under a bridge- a migrant can have a home.

The studio played a role in isolating Kentridge only to his materials and attributes as he perceived these familiarities to be strange and new. It is a place where he can open his mind to internally ponder, deconstruct, review and reconstruct assumptions, ideas and images, (Westerveld, 2010:32). All this invisible work is instigated by walking around the studio back and forth across space. Such physical passage in space accompanied by a passage of internal change, form a period of time where knowledge and doubt, activity and reflection, weakness and strength go hand in hand with the mind of the artist. In such a process, the artist's mind resembles the mind of a person in the liminal phase of a rite of passage as described by Van Gennep and Turner (1960) where negative and positive forces are also at play. This describes the state of the migrant as the forces urge him/her to gather "energy and charity to make the first mark", (Kentridge 2009:13). The new thoughts and customs prepare the liminal persona for their new role. Kentridge's creative realm is filled with questions instead of answers that instill an inquisitive and critical attitude. It is the reminiscent of the liminal realm where reflection constantly forms and changes views, opinions and understandings of one's position within society, the world or the universe at large.

3.3   SHONIBARE: INTERCULTURAL IDENTITY FORMATION AND REINCOOPERATION

The work of Nigerian born visual artist in the diaspora, Yinka Shonibare (1962), has visual and contextual connection to my work. Shonibare is recognised for his exploration of colonialism and post-colonialism within the contemporary context of globalisation. His work includes installation, screen prints, painting and sculpture. Shonibare's work examines race, class and the construction of cultural identity through a commentary on interrelationship between Africa and Europe and their respective economic and political histories. The British-Nigerian artist is heavily influenced by his own past exploring ideas of cross-

cultural heritage and creations of a hybrid identity. His work relates to my own concepts of identity crisis due to his interest in historic, economic, political and contemporary issues. Shonibare holds a dual identity and he is a product of migration. I identify with this dual identity as a South African and Zimbabwean working on identity issues.

Shonibare was inspired by Indonesian Batiks referencing the Western art history and literature in his visual production. He questions the validity of contemporary cultural identities as his use of fabrics relates to the outside influences on the imported identities.

Figure 3.24:   Yinka Shonibare, Indonesian cotton Batik
Available at: www.indobatiks.com/ 800x600

This particularly relates with issues happening to the Zimbabwean Shona resulting in intercultural identity formation and the reincorporation of the Zimbabwean Shona culture in other cultures. Through this process, identity is broken, chopped, overlapped, fabricated, designed, joined and or moulded in

a colourful fabric as in Shonibare's fabrics that he uses to dress his mannequins.

Figure 3.25:   Wadzanai Tirimboyi, Uprooted Tree, Watercolour on Canvas 2016

Shonibare's dual identity is an example of his paradoxical relationship between class and power.   Born in England to Nigerian parents, Shonibare grew in Nigeria and moved to London.   His identity is similar to mine as I also hold a dual identity, born in Zimbabwe to South African parents.   Shonibare realized that textile was an embodiment of the African identity.   He sought to reflect a national identity and historical irony though and to communicate to the audience his personal experiences and interpretations of social, historical and political debates.   His themes are a product of imperialist and colonialist history exploring similar issues to my own as I explore identity issues dating from

historical to contemporary times. Shonibare's work is greatly influenced by aesthetics of Romanticism in Europe and African textiles (Orimolade 2014:50).

The Zimbabwean Shona identity is interwoven with different cultures and can be related to how Shonibare use fabrics that are identified as African to create designs that are emphatically European. Orimolade (2014:50-52) describes Shonibare as particularly dressing his mannequins in Victorian styled period clothing made from identifiably African Dutch wax fabrics which he uses to manipulate his audience into a sense of artifice and authenticity within the context of colonialism and post-colonialism. This characteristic is related to my work that focuses on issues of colonial and post-colonial influences and their impact on the formation of a hybrid identity. Shonibare dresses his mannequins with Batik textiles like the Tableau with fourteen mannequins. Such a combination symbolizes borrowed cultures from other places. He uses brightly coloured Batik fabric as his signature. However, colour and patterns are associated with Africa, but Shonibare used it to represent Europe. Furthermore, the Dutch originally produced these fabrics in Indonesia and they did not sell out, then they were exported to West Africa. Despite European origins, the textile now represents Africa. In the same notion, because of migration other races now represent Africa and in particular Zimbabwean Shona. Therefore, fabrics are now used to question the assumptions about the truthfulness of history and how identity is formed. This is the acculturation process that happens to the Zimbabwean Shona when they move to other places.

The Sculptural Tableau Scramble for Africa(2003)[36] is an installation based on 1884-1885 Berlin Conference where European leaders came together to determine the fate of the African continent. It shows the body language from

[36] Sculptural Tableau Scramble for Africa (2003), Yinka Shonibare, an installation based on the Berlin Conference

the mannequins which is a symbolic communication. This is a similar art in my own work as I use symbols to narrate my story. Seated closely together, some of their gestures seem a bit too familiar, almost intimate. The European leaders negotiated for their self-interest and their respective countries. This symbolizes the policy makers who negotiate issues for their own gain. Such selfishness has instigated the violence that we see today in developing countries. The colonizers planned and crafted to monopolise the African treasures while treating them as second class citizens. This instigates the political history of most African countries as like political history has led to the great changes such as movements that lead to formation of new identities among the people.

Some of Shonibare's mannequins are dressed in identically tailored suits, made of different colours and patterns, a contrasting pattern and colour, including pants, topcoats, vests, shirts and tie.

Figure 3.26:   Yinka Shonibare, Scramble 2, Tailored suits 2003

Available at: glasstire.com/2013/02/28/yinka-shonibare-mbe-at-ft-worth-morden/ 500x384

This pure display of conflicting colours and patterns is symbolic to how different cultures come in contact with each other resulting in the development of an intercultural identity. The use of different colours, patterns and contrasts relates to my own work as the Zimbabwean Shona people of today where Bantu people who spoke three to six hundred languages and originated from different places but due to migrations that were happening earlier, they later assimilated into a people. This variety has also created a hybrid version of the Zimbabwean Shona from the pre-historic times.

On Shonibare's *Mr and Mrs Andrew without their Heads* (1998) is a piece that illustrates mannequins without heads making their ethnicities indistinguishable.

Figure 3.27:   El Anatsui, Mr and Mrs Andrew Without Their Heads 1998
Available at: https://www.flickr.com/photos/cmoy/124561273 1024x731

This is a similar concept depicted in my artwork as identities of the Shona migrants are not distinguished as they try to fit in the new place of stay through the process of acculturation and assimilation. The headless mannequins are a curious sight that encourages the audience to ponder the context of the work and its meaning. The use of mannequins is different from my work, but the context of curious sight is carried along with my symbols explicitly full of meaning. The hanging objects in my installation remain in spatial state giving the viewer freedom of interpretation. The headless mannequin can be interpreted as a metaphor for a no identity, identity seeker, voids and separation that happens to migrants in host country.

Shonibare particularly dresses his mannequins in Victorian styled period clothing made from identifiably African Dutch wax fabrics which he uses to manipulate his audience into a sense of artifice and authenticity within the context of Colonialism and post Colonialism.

Figure 3.28:   Yinka Shonibare, Mannequins Dressed in Victorian Styled Clothing
Available at: https://www.pinterest.com/louise-green/yinka-shonibare-mbe/ 542x455

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This is a similar concept in my artwork as my study focuses on these issues and his work directly engages with concepts of post-colonial influences or their impact on the formation of identity as my work does. I share his idea of using indigenous fabric as a primary source of metaphor in social research. My research engages with Shona people's identity as an aspect of building the self. My work also explores the status of Shona identity in the face of globalization, highlighting how the constructs continually evolve over time in different places as a result of the migration process. This is seen in my work as migrants end up involved in intermarriages not by choice but as a natural consequence leading to a hybrid version of identity.

Shonibare uses prints as related to the hybridity of identity as in intermarriages, culture mix and dilution of values. This is similar to my own mural as the background is filled with prints symbolizing the chaotic situations found at borders and in new homes of migrants. I also appreciate Shonibare's beauty of the coloured fabrics and relate it to the circumstance that surrounds the Zimbabwean Shona people from the time of departure to arrival at the idealised haven of a better place. The prints are also symbolic appreciation of different cultures that form and shape our contemporary identity in the world at large. From the materials used, Shonibare tends to particularly focus on the employment of Ankara print fabrics for his work as they are primarily identified with African dressing, of which dressing carries a seminal role in its function of a visual presentation of identity.

Figure 3.29:   Yinka Shonibare, Ankara Fabric
Available at: http://museorigins,net/the-origins-of-ankara/ 580x386

The clothes that we wear are a direct representation of who we are, where we are from and what we do. Clothes are even used to classify people into groups. In my visuals though, I have employed the use of symbols rather than dress to navigate the subjectivity on research generalisations in representing issues relating to identity as dress can be viewed differently but I still use the ideas behind the fabrics and clothes in the presentation of my work. The Ankara fabrics are very bright and have intricate patterns and motifs. The designs have a layering meaning, which also happens to one's identity through getting in contact with other cultures indicating effects of migration. Different identities are layering on each other forming a hybrid version of identity. This I have used in my own work with a layering effect on the backdrop of the hanging together with images and symbols in the imagery.

My study unravels the situations from a pre-colonial to post-colonial era and reviewing the state of things in this contemporary time. The study also focuses

on the Shona culture, indigenous fabrics and symbols used which are similar issues tackled by Shonibare. In his works, Shonibare provides aesthetics through visual images found in his textiles while addressing issues of concern. However, my work provides aesthetics through painterly visuals that speak volumes concerning the issue of migration and identity crises. Shonibare asks what constitutes our collective contemporary identity today after having described himself as a post-colonial hybrid. He questions the meaning of cultural and national definitions which are also similar to my issues of concern. Shonibare's work used aesthetics to attract his audience and decorations that could be interpreted as literally simple but instead deals with issues of identity, politics, culture, race and reconstructed history that lies just beneath the first impression of the art works. This also lies in the titles of his mannequin installations.

One might view Shonibare's installations as a drama in theatre. He makes a set up in mid action, dramatizing their staged movements and showing the liminal state. Such representation in his work relates to my own as my wall and roof top hangings symbolize the fluid state of things giving emphasis on the process of migration. The theatre style of Shonibare's productions which has meaning to European history differs with my work as I comment on the history of Shona people and the history of constructing this new identity after going through the process of change. Example of Shonibare's work is seen in the figure (Fig 3.30) below showing the French Naval Ship that ran ashore on its 1810 voyage to Senegal. My artwork also employs theatricality in the monumentality of its size as a mural, site staged mural narrating the ideals of the Shona people, imposing size that intends to envelope the audience with many elements of Shona identity. These wall hangings can take any form since they can be liable symbolizing the change of identity among migrants. This typically reflects how identity can change after exposure to external forces.

Figure 3.30:   Yinka Shonibare, *Le Meduse,* Photograph 2008
Available at: www.themodern.org/exhibition/past/focus-yinka-shonibare-mbe/1862
1265x100

The Raft of the Meduse depicts passengers' struggle to survive. The visuals show exposure, dehydration, hunger and cannibalism which is a common element among migrants. The Le Meduse (2008) is a model of the ship tossing on waves that look like white fake frosting. A painted backdrop depicts the night sky while the ship sails are made from batik fabric strips. The ship is shown in distress, yet without an evidence of human presence. This absence of human figures is similar to my artwork as symbols tell the human story without their presence.   The hanging objects tell the liminal state that Zimbabwean Shona migrants go through where they face all sorts of humiliation, repackaging, separation and distress that change them into new identities. The migrant still survives but comes out with bruises similar to the

broken pot of El Anatsui (1979) which says even if the pot breaks, it can never return to the original shape but can be a new object, (Oguibe 1998:49), thus the, re-incorporation (Turner 1967) leading to rebirth of an intercultural identity through acculturation and assimilation. The painting's influence can be seen in the works of Delacroix (1840)[37],Turner (1835)[38], Courbet (1871)[39] and Manet (1863)[40]. According to Miles (2007), the raft carried the survivors "to the frontiers of human experience crazed, parched and starved, they slaughtered mutineers, ate their dead companions and killed the weakest". This is a similar concept in my work as migrants live beyond frontiers of their experiences. The Le Meduse (2008) is set at a moment when "the ruin of the raft may be said to be complete" symbolizing the time when migrants assimilate in the host country. This happens as the migrants try to formalise their stay.

The makeshift raft is shown as barely sea worthy as it rides in deep waves symbolizing the experiences encountered by migrants (Fig 3.30). Men are rendered broken and in utter despair while others tear their hair out of frustrations as experienced by migrants in their perilous trip. Moreover, other men are viewing the rescue ship while one points it out to another. The pointing of the finger is a metaphor for hope that is always present among migrants although surrounded by difficult situations. This hope is symbolized by the flying bataleaur bird[41], a sacred bird of the Zimbabwean Shona people. Furthermore, the African crew member stands on an empty barrel and frantically waves his handkerchief to draw the ship's attention. Such an act symbolizes the voice of many migrants signalling governments to come to their rescue through formulation of immigration policies that treat everyone as

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[37]Delacroix, E (1840) Murals and the Later Life. https://en.wikipedia.org/wiki/Eugene-Delacroix
[38] Turner, V (1835), A Disaster at the Sea. www.tate.org.uk/art/artworks
[39] Courbert, G(1871) Still Life. https://en.wikipedia.org/wiki/Gustave-Courbert
[40] Manet, E (1863)The Luncheon on the Grass.www.wikiart.org/en.eduado-manet/the-luncheon-on-the-grass
[41] The Bataleur bird is believed to carry a massage from Musikavanhu (God) in the Shona tradition

equals. The murky clothes of the survivors, the sea and the clouds, all suggest pain and tragedy which are all metaphors of the experiences of a migrant.

The artist exaggerated the artifice of the image as a symbolic gesture to emphasize the tragedy of events and the photograph is masterfully constructed. The artwork indeed is a symbolic assertion of the disaster caused by colonialists' ambitions, moreover interpreted as a metaphor to question historical or authenticity of history. This piece relates closely to my work as the ship's distress can be interpreted as the socio-political and economic crises in Zimbabwe that act as push factors leading to migration. Such distress is symbolized by the chaotic background of the wall hangings, floating objects and the ship. Moreover, these waves relate to hunger, dehydration and exposure that have been experienced by Zimbabwean Shona people at home, in transit and at destinations. Migrants move to other places in anticipation of a haven, only to realize a different state of things as they arrive. The Le Meduse (2008) depicts a moment from the aftermath of the wreck of the French Naval Frigate Meduse. This is a metaphoric death that happens to migrants as they get lost in situations of movement. In his productions, Shonibare uses these signifiers to make reference to the issues that he is tackling in the given piece. He tells a story drawn from an already existing fiction to portray a reality, as he explains:

> So the idea of the theatrical for me is actually about art as the construction of a fiction, art as the biggest liar. What I want to suggest is that there is no such thing as a natural signifier, that the signifier is always constructed--in other words, that what you represent things with is a form of mythology (Shonibare 2005).

This can be seen in his work *The Last Supper* (2013) in which he explains the iconic painting of "The Last Supper" by Leonardo da Vinci (1495-1498). He even retains the title while presenting the contradictions which refers to the solemnity of Jesus and his disciples before the death of Christ.

Figure 3.31:   Yinka Shonibare, The Last Supper 2013
Available at: https://dontrouchthedinopsaurs.wordpress.com/2013/03/17/pop-yinka-shonibare-exhibition-renew/ 750x562

In this he refers to bankers of colonialists in England before the crash of the financial industry when banks went bankrupt and thousands of people lost their savings and investments in the first decade of the 2000s, (Kent 2013:6, 70-73). This symbolizes the monopoly in several sectors experienced by the Zimbabwean Shonas and such life has caused this volume of migration. Also the Zimbabwean Shona do not know who they are alongside those that come along with them due to natural circumstances like intermarriages that happens along the way. Therefore, it becomes difficult for migrants to trace their own blood and that of generations after them, as well as those who are born into these alien environments. This makes the migration movement a greater contributing factor to identity loss.

In my installation, the story is told from the reality of the events of the Shona people of Zimbabwe, and presents symbols of the existing history on social, economic and political reality of the individuals involved in migration and identity crisis.   The audience is engaged through the plethora of visual aesthetics on the installation as it portrays how the migrant loses his/her identity in search for a better life. Shonibare's work uses the theatre of single figures to present his work and I use an installation to present my own. In this he emphasizes movement similar to my artwork as my theme emphasizes movement and life. He uses mixed bright colours to tell his story which relates to my own study which depicts an identity that is diluted and it becomes colourful. The bright colours resemble flamboyance that can be noticed in such economies like South Africa. Also dark colours are noticed in my work, to signify a dimness or bleakness of the migrant situation. The dark colour depicts the other which is the 'them', as viewed by natural-born and naturalized people of the host country and from another angle, the bleakness of the state of things in a foreign land.

The floating objects in my installation directs the viewer like in Shonibare's piece *Girl on A Globe* (2011) in which the figure is balanced on the spherical globe showing motion.

Figure 3.32:   Yinka Shonibare, Girl on Globe 2012

Available at:http://www.artobserver.com/2012/08/17/yinka-shonibare-on-race-globalism-and-
post-colonialism/Race, Globalism,Installation view 1306x871

Shonibare chose a globe that presents a map with its colours of yellow, orange
and red instead of the more traditional blue/green globe. This expresses the
instability and unique changes of globalization and how we face the challenges
and learn how to adapt to situations as humans on earth. Such colours have
also been used on my wall hangings as arrows indicating movement to different
destinations. The colours symbolize the intensity of movement and its impact
on the Zimbabwean Shona people's identity. The instability of the state of
things is realized also in the Zimbabwean Shona people as they make
decisions to move.

3.4   METHODOLOGY OF THIS STUDY

This study acknowledges the complexities of defining social construction of the
Zimbabwean Shona people as it depends on who made the claim. It involves

looking at the ways social phenomena are created, institutionalized, known and made into reality. However, shaping one's identity can be problematic since there are many factors intertwined to its construction. Surrounded by such experiences, the social construction of reality is an on-going, dynamic process that is and must be reproduced by people acting on their interpretations and knowledge of it. Social constructions are facets of reality and objects of knowledge, they are not 'given', by nature, they must be constantly maintained and re-affirmed in order to persist, (Hackling,1980).

My methodology used phenomenological, qualitative method. This is defined by Husserl (1970) as seeking to essentially describe rather than explain, and to start from a perspective free from hypotheses or pre-conceptions. This method is particularly effective in bringing to the fore the experiences and perceptions of individuals from their own perspectives and therefore at challenging structural or normative assumptions. This enables it to be used as a basis for practical theory, allowing it to inform, support or challenge policy and actions, (Stan Lester 1999:1). This has been done through triangulation, a technique that facilitates validation of data through cross verification from two or more sources. It is the application and combination of several research methods in the study of the same phenomena.

According to Patton (1999) triangulation refers to the use of multiple methods of data sources in qualitative research to develop a comprehensive understanding of the phenomena. In trying to validate my research, I used non-participant observation, document analysis and informal interviewing strategies as my instruments for gathering data. The information gathered was then used as a framework for exploration in creating the practical production. The key informants interviewed were major components of the research as they rendered confidential information that forms the basis of my artwork. The idea of key informants stems from survey methodology which is used extensively in

areas of social, political and anthropological research. Survey methodology studies the sampling of individual units from a population and the associated survey data collection techniques, such as questionnaire. It includes instruments or procedures that ask one or more questions that may or may not be answered. The information gathered are recounts and opinions on the issues and experiences involved during the process of migration of the Zimbabwean Shona people to nearby countries and in diaspora. In this study my key informant could be defined as someone that has experiential knowledge about migration either directly or indirectly.

The requirements that made informants eligible for the research were simple and as follows:
- they had to be 18 years and above
- they had to have experienced migration or have knowledge of other people who had been involved in migration.
- sampling criteria for key informants was also not limited to single gender though there were more male respondents.
- informants were not restricted by sector, education background, social or political status

The data accrued in the interviews have been used as analytical information in the development of the practical project that is exhibited for this research. My field work included informal interviews with individuals in Zimbabwe and in the diaspora about their experiences surrounding migration either directly or indirectly. The interviews' focus was about the choices the Zimbabwean Shona people make with regard to the act of migration. I also conducted non-participant observation during my time of travel as well as in foreign land on how Zimbabwean Shona migrants are treated and their daily encounters. Matlis (2010) defines non-participant observation as a research technique where the researcher watches the subjects of his or her study, with their

knowledge, but without taking an active part in the situation under scrutiny. The study observations were conducted at areas like home affairs offices, refugee camps, borders and places of habitation in host country. At these places I observed long queues, people look exhausted, hungry and hopeless while at the other corner some will be negotiating with officers to get asylum documents. I also observed most migrants speaking the language of the new place of stay, dressing like 'them' and eating the same food. Some of my observations influenced my artworks and my research in general. I also used document analysis of media releases about xenophobia, migrants and expatriates from which I got more information relating to my study. Some of the information was also gathered from the media and other literature covering these issues of migrants. Like the speech given by one Zulu king Goodwill Zwelithini on 26 April 2015 which he says, "Head lice should be squashed and foreigners should pack their belongings and leave the country". He also called xenophobic violence as "vile" and likened foreigners as "parasitic fleas". Bowen (2005) describes document analysis as a form of qualitative research in which documents are interpreted by the researcher to give voice and meaning around an assessment topic. This involves coding of content into themes. I further drew personal experiences as an individual genealogically linked to Zimbabwean Shona people. This is my experience as a product of migration as well as a migrant, since I am a foreign student who regularly cross the borders for personal development.

The first step for me was to collect as much informal and direct information as possible from random individuals of my circles. The informal interviews guaranteed the participants full anonymity in the research to allow them to express their experience freely. Informal interview is defined as a casual conversation between a researcher and participant to develop an understanding of the setting and to build a rapport. The participation was

restricted to informal interviews and there were no identifiable documentation or records collected for this research but only for researcher's use.

These are some of the stories I recorded during interviews, these are migrants now living in South Africa who were saying, "I cannot compare Zimbabwe and South Africa, they are no logical points to compare." They were appreciating the better life in their 'new home' citing access to goods and services easily. The migrants also highlight problems they encounter in foreign land, such as xenophobia, rape, under-payment and poor conditions of living such Some indicates difficulties they encounter in trying to adjust to the new environment, citing loss of 'self' as the circumstances of life change. Most of the men interviewed think that migrants are never welcomed in these new environments since they have witnessed abuse, rape, xenophobia and beatings. Migrants are said to have stolen jobs for the natural-born. More-over complained about the impact of separation with their families.

The women interviewed explained the difficulties they encountered during they travel pointing at cases of abuse and death of their relatives on the way. One lady with her tears on the cheeks narrated how they were gang raped on the way. The others were saying "most of us become house maids" and get as little as R1500 per month making it difficult to look for after their families. Other women become prostitutes or marry for convenience sake. All the women were devastated as they left their families but had no option but to stay. All the participants indicate the move as not by choice but situations forcing. However, most participating seemed to have adapted to new situations. An informed consent form was prepared for the research as seen in Appendix A. This form explained the intent and desired outcome of the informal interviews.

CHAPTER FOUR: SOCIAL CONTEXTS IN VISUAL ART DISCOURSE OF MIGRATION AND IDENTITY

The globalize contexts of social navigation are consistently ambiguous in relation to migration issues amongst other ideas of displacement with respect to art. Creativity continues to gravitate to a wider and acceptable globalized concept of the discourse it promulgates. At the same time art in this context of dislocation is straddled with the social idea of a globalized society which is not necessarily so in the experiential states of many involved (Potts 2012).

4.1 CONTEMPORARY ART OF DISLOCATION

Contemporary society weighs in on the orientation that, the new state of a globalized society feeds off the networking and flow of information, money and people. There is very much political imprint of policies and orientations in geographic zones that permeate most of the concept of the one world orientation, (Dean 2010:20-37 as cited in Potts 2012). However, these issues directly affect migration on several levels which in turn weigh in on the types of contemporary art that is engineered by an interest in navigations of place and space. Moreover, the effects of this movement cannot be left out. Dean (2010), states that "the previous orientation in space and time has been dis-placed". However, it is widely assumed, by "the great liberal utopia of globalisation, that an ordering of the earth and its beings claim to do away with our orientation" (Dean 2010).

This ideology of a 'one world' is mitigated by the actual events and experiences of societies and individuals in the course of migration, and also in reasons to migrate and post migration influences and effects. Contemporary art consistently weighs in on these to highlight realities, argue positions and affect dispositions (Monsilla & Jackson 2011).

4.1.1 Migration and the displaced

Migration in whatever context brings to fore the effects and influences of displacement, the conditions of the galvanising factors for migration also find their place within the context of contemporary art production. Their roles as pushing and pulling forces perpetuate the happenings in the states of liminality that present themselves in the navigation experience. This is as well in the post migration state where there is only the idea of integration and acculturation that it places on those involved in the migration process. Contemporary art in the works of some artists has been occupied with promulgating realities of the states of displacement and migration versus the one world ideology that is portrayed in the concept of the global environment. This presents the frictions and misplacements in space and geographic socio political influences.

Sound artists such as Emeka Ogboh have played with the disorientation, or spatial re-orientation, provoked by global connection and movement. His work *Market Symphony (Fig 4.1)* commissioned by the Smithsonian National Museum of African Art for a gallery in the museum transplants sounds from the open-air market in Lagos, Africa's largest and most populated city. This work reshapes the experience of a space by transporting its audience from the hush of the gallery space to a commercial hive, thousands of miles away. The displacement of sounds from natural environments into unrelated spaces is displayed. In other works, there are superimpositions of sound interventions in specific areas that highlight the intrusion galvanized by the displacement of a different sound, this is exemplified in his work at the Lagos State printing press with the Goethe Institute Nigeria.

Figure 4.1: Emeka Ogboh, *Nigeria Market Symphony* Site-specific,
mixed-media sound installation 2015.
Available at: https://41dcdfcd4dea0e5aba20

4.1.2 Identity formation of the displaced

The moment of moving to a new place is the moment when familiar things turn into unfamiliar and confusing. This is the time when our cultural identities become visible to us. In such situations people easily start to take note of who they are, where they belong and their purpose in life. Differences become more visible in a new space or in the transition into a new space with the absence of the indigenous sense of belonging. This is the situation where immigrants face identity crises as they move to other countries encountering great changes in life. However, as people travel around the world they bring their traditions, knowledge and beliefs with them, often mixing their cultures with those of their new homes therefore the formation of a layered identity as migrants get in contact with other cultures. The dislocation of objects and artifacts, heirlooms and customs are the fuel for new traditions and hybrid traditions that affect anything and everything from language to most mundane things such as the food, language and the whole set up.

It is the experience of dislocation and displacement of ideologies and reasoning that contribute to the development of new identities. Through their experiences, identities start to dissolve and become questioned through warped perceptions due to displacement. The action of moving to another location in migration weakens perceptions of who we are and where we belong as well as our identity. In migration we often have to rebuild and convert our identities to match the local culture. Thus the need for the formation of a common identity as Baker (1999) views identity as a construct made of multiple and changeable identities. This implies that identity is seen as a shifting and developing entity. So during the process of migrations, identity is morphed by circumstances of journey to suit the new place of stay of the migrant. Identity is described as abstract, constantly changing and overlapping as supported by (Imahoriand Cupach 1993:113 as cited in Gudyakunst 2005:197) who view individual complete identity as constructed of many overlapping facets.

Jelekainen (2015:23) observes people with more exposure to different cultures and therefore their cultural identity development becoming confusing and not clear either as people might have many different pathways to identity formation. However, Jensen et al (2011) argues that this increase in plural developmental pathways for cultural identity formation has both opportunities and risks as people grow up knowing about many different cultures and increasingly have contact with people from various cultures through migrations or existing media in this globalized world. So this phenomenon has led to a situation where cultural identity formation is not anymore a matter of learning and being surrounded by one culture, but rather learning how to negotiate cultures, Jensen et al. (2011). However, in such negotiations, the former identity is exposed, tied, caged, twisted, chopped, broken, diluted, dissolved and layered leading to the formation of a hybrid version of identity. Such an identity is the intercultural identity which is defined by Kim (2001) as the identity that develops through prolonged experiences of trial and error such as in migration.

However, (Butler 2010:58) suggests the new style or movement as globalism, which in its network becomes a space of exchange, of diverse role in discussions that will give rise to a new common intelligible intercultural identity formation. Thus intercultural identity links a person to more than only one cultural group which makes it easier for migrants to assimilate in the new environment. Furthermore, Grotevant (1994) introduces the idea of 'adopted' identity and Phinney (1993) the idea of achieved identity where identities develop through the acculturation process which takes place through the transition process. Humans are very material oriented as such objects of desire, experience and memory are also markers of issues that develop through displacement and dislocation that affects individual identity.

Contemporary art sometimes employs the use of archive and the artifact as research points and elements in visual imagery. This use in contemporary art works makes the artifacts become central to discourse narrative not just as elements of the production, but as factors instrumental in eliciting knowledge regarding the relative discourse and the reflexive influence that comes with it. Knowledge may be found in or through artifacts resulting in ideas that form new thinking and thus influencing on pre-existing ideology. The artifact being a reference point also becomes a collective point for observers to rally their own relation to the issue at the same time assimilating diverse references and contexts of connection by other observers of the art created. These connections may come in varying emotional connections from these different observers creating a broad platform for the art work to flourish in its discursive influence. Walker (Fig 4.2) (2008) galvanises discussion on dislocation and forced migration through slavery in the presentation of post migrant life of Negro slaves in her installations which reference image artifacts from the American slavery era. She draws from images of plantation life during slavery to create the large scale installations. The manipulation of connection points on different levels for observers spurs on the discourse of post slavery

situations alongside its fruits of racism and segregation. The characteristics of the employment of the silhouettes put up the fence presenting sides to the discussion. It galvanises the observer to reflexive states and positions in debate of the issues relating to the slavery discussion.

Figure 4.2:   Kara Walker, *My Complement, My Enemy, My Oppressor,*
My Love, **Cut paper on wall 2008**
Available at: http:bombmagazine.org/article/1000130/kara-walker-larry-walker

She showcased specific objects in themselves outside of artifacts. The use of any mundane object and place in visual representation is not exempt from the employment in contemporary art where the object is used to influence ideas to be known within circuits of knowledge and patterns of local and global orientation. The popularity of the regular object becoming the art object is timeless and in many ways the object also takes on the role of the subject as a means of communication. This may be exercised in mass production, size, manipulation amongst many other ideas in juxtaposition in assemblage and

mixed media production. In this situation the object becomes a social object. These characteristics of the object thus connects other artists and critics, people that own these objects, those that use them and those that encounter them and so goes on the ripple effect. The social objects have a transactional quality in contemporary art production that engenders interaction amongst observers. In the Life Jacket Installation by artist Ai Weiwei (2016) in which the orange vests are wrapped around the pillars of the city's Konzerthaus (Fig 4.3), the artist highlights the plight of refugees trying to migrate to Europe. In this, the object and location become a duo in galvanising discourse.

Figure 4.3: **Ai Weiwei,** *showcases thousands of used life vests by refugees from the Greek island of Lesbos,* **on February 14, 2016 in Berlin, Germany**
Available at: http://observer.com/2016/02/ai-weiwei-berlin-life-jacket-installation-prado-pulls-bosch-paintings-and-more/-

The use and navigation of place/location in contemporary art also plays a pivotal role in discourses centred in dislocation and displacement. In this case the concept of belonging is explored as a springboard for different issues

related to the ideas of displacement and dislocation. The relationships related to emotional, physical, political and social amongst so many other dimensions of belonging via particular related locations. The concept of belonging is linked to these spaces or places and the associations of the supposed location or issue related to a location. Ideas of nostalgia, authenticity and experience are employed as propellers for the content of the art produced and become the basis for discussion and influence of the works. The elements of the art works, thus become catalysts as well as agents of perceived experience for the observer that maybe alien to the location, but not to the subject of the discourse. Many artists continue to engage these themes in their work amongst which is Upadhya (1972-2015) in her engagement (Fig 4.4) of urban displacement and people politics in her home in India.

Figure 4.4:   *Hema Upadhyay,* **, aluminium sheets, car scrap, enamel paint, plastic sheets, found objects, M-seal, resin and hardware material 2009 Available at: indianexpress.com 8"x12"**

Through painting Yun Fei Ji (Fig 4.5) addresses environmental disenfranchisement while the ghosts of ancestors and the folkloric figures act as powerful reminders of the longstanding cultural traditions at risk. In *The Three Georges Dam (Fig 4.6)* (2009)[42], Ji's scroll narrates the displacement of locals prior to the construction of *The Three Georges Dam* which is symbolic to the ideals under study, which presents the movement of people due to different reasons leading to the construction of a new identity through migration experiences. He engages experiences as entities that haunt memories and the sensibility of the current observer. He metaphorically replays the difficulties endured by migrants that become the cataclysms which form their intercultural identity.

Figure 4.5:   Yun Fei JI, *The Three Georges Dam* **ten-foot-long horizontal image, hand-printed in China from over 500 hand-carved woodblocks 2009**
Available at: http://www.moma.org/images/learn/library-council/JiMain.jpg?1471987708

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[42] Yun Fei Ji (2009) The Three Georges Dam. China is the World's largest Hydro-power project and most notorious dam 450x263. https://www.international rivers.org/campaign/three-georges-dam

Figure 4.6:   **Yun Fei JI,** *Three Georges Dam* **China is the world's largest hydropower project and most notorious dam 2009**

Available at: https://www.internatiopnalrivers.org/campaigns/three-georges-dam

450x263

4.2   Homelessness and acculturation: Bare life of the displaced

The relationship between art and homelessness is intriguing in that, art shares so many characteristics with the concept of homelessness, (Sereno, Fig.4.7, 2014[43], and Housers, Fig. 4.8, 1989)[44]. These characteristics include: insecurity, combating negatives of value, strangled by social institutional frameworks that ascribe definition all of which contribute to the flexibility of how and what art does in relation to the discourse of homelessness. In contemporary art, a lot of this is born of opportunity events and happenings which cascade into art projects and collaborative works that impact immediate environments at the same time create discursive forums on issues related to homelessness.

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[43] Sereno, A (2014) Photograph displayed on the walls of the West 4th Street Subway Station in New York. http://www.desertnews.com/photo/765653848

[44] Mad Housers (1989) Temporary Housing built for Homeless. The Street and other venues, From If you Lived Here. http://artjournal.college.org/?p=6052

Migration goes hand in hand with homelessness on many fronts. Art engages dimensions about the political, financial, regulatory/legal, organizational, social and community dimensions of the issue. Contemporary art explores several issues such as the vulnerability associated with homelessness at different stages, the factors that facilitate situations of homelessness, projects of interventions that may positively affect these situations, matters of structural oppression within societies amongst so many others are linked through elements and processes of production to promulgate standpoints on the discourse on homelessness.

While artist interventions are not seen as a big picture solution for homelessness, they provide a moment of powerful and holistic interaction. With art, the discourse of homelessness changes from being a mundane daily issue that is categorized as one of society's ills and given a space to regurgitate issues relating to it. Whilst it may not in all cases provide direct responses to the physicality of the issue, it does proffer spaces for reflection, collaboration and inspiration for social action and responsibility concerning the issue. This is as seen in the works of several artists that engage the issue of homelessness.

Figure 4.7: Andres Serrano, photography displayed on the walls of the West 4th Street subway station in New York 2014

Available at: http://www.deseretnews.com/photo/765653848

Figure 4.8: Mad Housers*, temporary housing*, built for Homeless: The Street and Other Venues, from If You Lived Here, installation 1989

Available at: http://artjournal.collegeart.org/?p=6052

Furthermore, in the context of migration the idea of homelessness extends beyond the idea of physical structures, which have lasting psychological effect on those affected also feeding several discourses on identity crises and evolution of self-definition through acculturation, otherness and assimilation. The idea of homelessness itself is engaged as a mechanism for creative production and research on the individual in contexts outside of social issues as in Navarro's work Homeless Lamp, the Juice Sucker (2004-5)[45] which tells a story of necessity, survival and the finding and loosing of power in more than one sense. The tittle *Homeless Lamp* has dual meanings as it has wheels making it possible to move around like a migrant who does not have a place and moving in search of food. Navarro's video scored with a song written by Jorge Saldana, "Juan sin tierra"[46] Juan the Landless that help inspire the sculpture showing the relationship between sculpture performance and video showing how narrative can be manifested in different mediums becoming interesting and emotionally moving story about conditions under which people unfortunately do live in our cities or countries. This is portrayed in my installation as showing the relationship of painting and installation.

There are several militating factors that debilitate acculturation of migrants and fuel feuds and negative situations in different social environments. The process of acculturation may be voluntary or forced and require contact between culturally divergent groups of people and normally result in the assimilation of cultural values, customs, beliefs and language by a minority group within a majority community. Moreover, during acculturation process both the migrant and host cultures may change as migrating people come from diverse cultural backgrounds, with already formed cultural identities. So these cultures interact as people who have migrated come into contact not only with

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[45] Navarro's work Homeless Lamp, The Juice Sucker (2004-5) film video. Fluorescent lamps, wheels and colour video with sound. https:wwwguggenheim.org/artworks/33117
[46] Jorge Saldana, "Juan sin tierra". www.plyrics.com/lyrics/skap/juansintierra.html

people of the majority culture, but also with immigrants of both similar and disparate cultures. The resultant feelings of a sense of belonging and comfort or a sense of alienation and distress may occur. However, the process of moving brings disconnection from familiar social institutions and cultural practices, separation from family members and isolation from sources of support in one's new homeland leading to acculturation.

Gibson (2001:19) defines acculturation as the process of cultural change and adaptation that occurs when individuals from different cultures come into contact, applied to the context of international migration. Acculturation also refers to the process of adaptation of ideas, values and behaviours of receiving culture and the retention of ideas, values and beliefs from immigrant persona's culture of origin, (Phinney, Horenczk, Liebkind & Vedder 2001). Migrant's acculturation is involuntary since their status is minority and they bring about cultural change and adaptation in receiving culture as well. Agreeing with Erikson (1950), (Bhugra2005:5) views identity as the organization of self-understandings that define one's place in the world. On the other hand Adam and Marshall (1996) view identity as a self-regulatory social-psychological structure as it directs attention, processes information, manages impressions and selects behaviors. While Serafini & Adams (2002) postulates, individuals as adopting identities through processes characterized by imitation and identification, exploration, construction and experience.

Adams and Marshall (1996:433) stress the importance of identity functions as providing structure of understanding who one is, giving meaning and direction through commitment, values and goals, sense of personal control, consistency, coherence and harmony between values, goals and commitments and lastly the ability to recognize potential in future possibilities and choices. These functions are pertinent to migrants as changes or lack in ideas, values and behaviors that occur during acculturation have clear implications for how

migrant people form, revise and maintain their identity either through initiation and identification or through exploration and construction. As the migrants are exposed to receiving cultural ideas and interacts with the new social environment, their identity is likely to change. However, it is important to understand how identity develops and changes as its development is a collaborative, project between the individual and his/her (Adams & Marshall, 1996; Cole 1996) cultural (Baumeister & Muraven 1996) context. Changes in identity occur when one or one's context changes in ways that do not mesh with one's current configuration of goals, values and beliefs (Bossman & Kunnen 2001). This is adopted in the exhibition entitled *Acculturated* (2013) curated by Petr Hošek. In this exhibition he brought young artists together focusing on the psychosocial phenomena that often occurs in globalization that is stemmed and geared in a more western American ideology of living, which increases firms to hold on contemporary youths.

Figure 4.9:   **Luis Artemio De Los Santos Garza, Gosha Rubchinskiy, FAKEHEAD, Isabel Castro, Hektor Oknoltus,** *Acculturated Artists***: in karlin studios Křižíkova 34, Prague 2013**
Available at: http://www.futuraproject.cz/en/karlin-studios/event/68-acculturated

Assimilation is the process by which a person or a group's language and or culture come to resemble those of another group. It involves quick and gradual change depending on the circumstances. However, full assimilation occurs when members of a society become indistinguishable from the members of the other group. However, identity patterns change over time therefore adaptive. So Melaine, Wallerndorf and Reilly (1983:293) view the traditional approach to cross-cultural mobility as migrant's behaviour attained through a mix or blend of the two cultures. The behaviour reflects a combination of norms of culture of origin and residence. Furthermore, full assimilation is realized when norms associated with the original culture become very small while at that point the person has effectively become a member of the culture of residence.

Assimilation has several components, (Gordon 1964; Montero 1981; Schoen and Cohen 1980) which include cultural assimilation, which is also referred to as acculturation and involves changes in behavior patterns of migrants for example, language, food and dress. There is also structural assimilation which involves entry into occupational categories and primary groups such as clubs, cliques and organizations composed of primarily members of dominant culture and mental assimilation which begins after some degree of cultural and structural assimilation has occurred for example, intermarriages between migrants and members of dominant culture.

Furthermore, identificational assimilation occurs when migrants develop a sense of identity based solely on the host society while attitudinal receptional assimilation exists when members of the host society are not prejudiced against members of the migrant group. Furthermore, behavioral receptional assimilation takes place when members of the host society do not discriminate against members of immigrant group and civic assimilation which implies the

absence of value and power leading to conflicts between members of the host society and members of immigrant group like in the case of xenophobia attacks. However total assimilation requires time period spanning several generations for its success. Bosswick and Hackman (2006:7) describe assimilation as disregarding the value and practices of their countries of origin. So it is a one sided process.

Then comes otherness, this is the acceptance and recognition that others are "I"s and the fundamental puncturing of the illusion of moral egocentricity, meaning one is no longer the centre of the universe and can no longer be the source of the meaning of my own life because that meaning cannot be constructed without reference to the world around me. This is central to sociological analysis of how majority and minority identities are constructed, (Bauman 1991).

However, this is because the representation of different groups within any given society is controlled by groups that have great political power. To understand the notion of otherness, sociologists first seek to put a critical spotlight on the ways in which social identities are constructed. Identities are often thought as being natural or innate (something born with) rather than talking about the individual characteristics or personalities of different individuals. Social identities reflect the way individuals and groups internalize established social categories within their societies such as their cultural (ethnic identity), gender and class. Such social categories shape our ideas about who we think we are and how we want to be seen by others and the groups to which we belong (Bauman 1991).

Mead's (1934) classic text Mind Self and Society establishes that social identities are created through our on-going social interaction with other people and our subsequent self-reflection about who we think we are according to

those societal changes. Mead's works show that identities are produced through agreement, disagreements and negotiations with other people. Ideas of similarity and difference are central to the way in which we achieve a sense of identity and social belonging, the 'us' and 'them'.

Migrants assume the state of otherness through labels given to them by host society and they also acknowledge otherness as they try to help each other in situations that may arise for example when one is exposed to violence they feel for that person as people and try to help, while in the process of helping the person in need they are given such labels.

4.3   LIMINALITY AND THE SPACE BETWEEN

Liminality is more of a cultural and philosophical concept when employed in the context of discourse in contemporary art. It resonates with spatial experience and marginalities in the works or processes created. In this sense liminality may be assessed as more of a conceptual, ephemeral quality in reference to the spaces between points or issues. Not necessarily seen as a limbo but rather as a space of transition that is alluded with ever expanding possibilities. Contemporary art productions in this vein lay a lot of weight on the experience of the observer in assessing the work of liminality in the context of contemporary art then revolves around the tactics and techniques of praxis in attuning the observer to the issue of discourse in itself. Liminality plays its role within existing states in relation to its content and creative output in effecting a promulgation of the discourse at hand. The ideology lends itself well into what Reiss explains as "this experimental attitude to the experience and manipulations of the work by the audience "(Reiss 1999, p. 64). Liminality in the context of contemporary art aims to arrest sensations and thoughts through experiences of the art audience. This is with an intent to generate visual language that is accessible to all observers. With this contemporary art creates tangential relations through developed work, this of which dissolves distinctions

and set spaces in the reasoning of the issues involved. Liminality in contemporary art is attuned to ideas of tactile sensations, capturing auras and atmospheres through which ideas of abstractedness and realities are blurred both in process and conceptualization. In the process, artists benefit from the freedom to create works that are neither far filleting ideologies or strictly wound in set down ideologies.

Figure 4.10: William Kentridge, *Triumphs and Laments*: a project for Rome 2016
Available at: http://poesia.blog.rainews.it/2016/04/william-kentridge-
triumphs-and-laments/

Liminality in contemporary art expands and retains characteristics of fluidity by this means evading definitions and being pegged down to precise descriptions. It addresses as well as refuses to be identified by whatever elements or characteristics that fuel the regular concepts or ideologies and standards of what ought to be. This quality makes it very versatile and cannot be underestimated in the continuous propelling of contemporary art into

multidisciplinary, multifaceted concepts in reasoning for the various discourses that are at the helm of its themes (Foucault 1998).

The quality of consistently transitioning between spaces and places conceptualization and process highlight contexts of 'outsiderhood' and 'marginality' in reference to modern concepts of art process and production. This quality is reflective in the works of Kentridge (2010) who as an individual and as an artist lays a lot of his experiences in liminality with a cross breed of theatre and art in his studies as well as a mix of indigenous backgrounds and spaces of transition in his life.

CHAPTER FIVE: CONCLUSION

While many factors such as historical, political, economic, social and personal elements determine the gravity of migration, the pattern of migration and the journey encounters are yarns that weave the fabric of identity. People migrate because of varied and complex reasons. This journey of migration is full of danger and fear. The immigrants are uniquely vulnerable.

The definition of identity refers to (a) either a social category, defined by membership rules and (alleged) characteristics, attributes or expected behaviors or (b) socially distinguishing features that a person takes a special pride in or views or unchangeable or socially consequential, Fearon (1999). To be more precise, identity means "the sameness of a person or thing at all times in all circumstances; the condition or fact that a person or thing is itself and not something else" (Simpson & Weiner1989:620).

Although it is known that identity is not static, it is dynamic.   These characteristics suggest that individuals should conform to the values of the surrounding.   This gives room for change as people migrate to other environments. The study used symbols and symbolic representation which requires encoding and decoding of the visuals in the manner it was intended. Due to circumstances the immigrants unite and become the ones fulfilling the concept of otherness.

5.1   RELATED CONCEPTS TO CRITIQUE

The concepts of conformity, construction and deconstruction theories, Ubuntu, hybridity and acculturation and otherness as they surface through migration and morphing of identity are the findings of this study through literature and information gathered from the experiences by individual migrants.   The

development and understanding of the metaphors used is necessary. There is need for the consumer to get to the mind of the artist.

5.1.1 CONFORMITY

This is an act of matching attitudes, beliefs and behaviors to group norms. Norms are implicit, unsaid rules shared by a group of individuals that guide their interactions with others. This tendency to conform can occur in small groups and or society as a whole and may result from subtle unconscious influences, or direct and overt social pressure. People conform for a desire for security within a group typically a group of similar age, culture, education status, religion often referred to as group thinking, a pattern of thought characterized by self-deception, forced manufacture of consent, conformity to group values, it is associated with adolescences and youth, but it affects all ages (Macleod, 2011). This is found among the Zimbabwean Shona in their culture of migration for a living. When they are in the foreign countries, they conform to the values and cultures of that place and in the process sometimes lose their self-dignity/ esteem.

5.1.2 CONSTRUCTIONISM

Constructionism is a means by which our realities are shaped through our experiences and our interactions with others. So, as the Zimbabwean Shona found themselves in a certain place, those realities and experiences shape them. This is why the identity of young adults, changes as they migrate to other countries because their power of association is still to be fully attained. These experiences include inherited experiences, historic, political and socio-economic cloud that characterize the day to day life of the Shona people in Zimbabwe which become their reality and shape them.

5.1.3 DE-CONSTRUCTIONISM

De-constructionism is a method of critical analysis concerned with the relationship between text and meaning. The term denotes a particular kind of practice in reading and thereby a method of criticism and a mode of analytical inquiry. Johnson (1981) as cited in Peters and Biester (2009:9) says, "Deconstruction" is not synonymous with "Destruction", however it is in fact much closer to the original meaning of the word "analysis" itself, which etymologically means "to undo"- a virtual synonym for "to de-construct". If anything is destroyed in a deconstructive reading, it is not the text, but the claim to unequivocal domination of one mode of signifying over another. A de-constructive reading is a reading which analyses the specificity of a text's critical difference from itself. This is important in analyzing the symbols that are used to represent the ideals of the Shona people.

5.1.4 OTHERNESS

Otherness is central to sociological analysis of how majority and minority identities are constructed. This is because the representation of different groups within any given society is controlled by groups that have great political power. Mead's (1934) classic text Mind Self and Society establishes that social identities are created through our on-going social interaction with other people and our subsequent self-reflection about who we think we are according to those societal changes. Mead's works show that identities are produced through agreement, disagreements and negotiations with other people. Ideas of similarity and difference are central to the way in which we achieve a sense of identity and social belonging, the 'us' and 'them'.

> Woman is the other of man, animal is the other of human, stranger is the other of native, abnormality the other of norm, deviation the other of law-abiding, illness the other of health, insanity the other of reason, lay public the other of the expert, foreigner the other of state subject, enemy the other of friend", (Bauman 1991:8).

In the context of Zimbabwean Shona, the migrants assume the state of otherness through labels given to them by host society and they also acknowledge otherness as they try to help each other in situations that may arise for example when one Zimbabwean Shona is exposed to violence they feel for that person as people. Socialization shapes our ideas about what it means to be a 'man' or 'woman'.

5.1.5 UBUNTU

Ubuntu[47] is aNguni Bantu term roughly translated to mean human kindness. It is an idea from Southern African region which literally means humanness and often translated as humanity towards others. It is used in a more philosophical sense to mean "the beliefs in a universal bond of sharing that connects all humanity", (Samkange, S & Samkange, T.M 1980:106). I believe this is the appeal of the Shona migrants as they go to the other countries to search for a better life. They feel there is need to be accepted as humans and treated as such. Humanity comes from conforming to or being part of the tribe. This requires the migrants to conform to the values of the tribe in the host country in-order to minimize violence and attacks that may arise. According to Eze (2010:190-191), the core of Ubuntu can best be summarized as follows:

> A person is a person through other people strikes an affirmation of one's humanity through recognition of an "other" in his or her uniqueness and difference. It is a demand for a creative inter-subjectivity formation in which other becomes a minor (but only a mirror) for my subjectivity. The idealism suggests to us that humanity is not embedded in my person solely as an individual my humanity is co substantively bestowed upon the other and me. Humanity is a quality we owe to each other. We create each other and need to sustain this otherness creation. Thus, if we belong to each other, we participate our creations- we are because you are and since you are,

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[47] Ubuntu is a Nguni term roughly translated as human kindness. Samkange S and Samkange T.M (1980)

definitely I am. The "I am" is not a rigid subject, but a dynamic self-constitution dependent on this otherness creation of relation and distance (Eze 2010:190-191)

If all humans abide to the Ubuntu ideology, the traces of violence, discrimination and killings we see today could vanish. The ills that Zimbabwean Shona and other African countries are experiencing are products of colonization. Zimbabwe's migration history is unusual. It has been a sending and a receiving country for migrants. It was a source, destination and corridor and has become a far more significant exporter of migrant labor as economic conditions in the country deteriorated. Cross border traffic increased between Zimbabwe and its neighbors because people are looking for a means of livelihood.

5.2   RECOMMENDATIONS

After conducting this study, I recommend that countries jointly develop methods for managing migration and assist each other in finding humane ways to deal with these situations. Governments need to develop policies that protect migrants and individual states should recognize the protection of human rights. In this process creating democratic societies automatically is a step towards identity consciousness. The issues of identity should be put on the agenda of regional meetings. Identity is like a bone marrow and it requires to be preserved to sustain humanity.

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APPENDIX A

INFORMED CONSENT FORM

DEPARTMENT OF ART HISTORY, VISUAL ARTS AND MUSICOLOGY

UNIVERSITY OF SOUTH AFRICA

RESEARCH TOPIC: **THE ROLE OF MIGRATION IN THE MORPHING OF SHONA IDENTITY**

TIRIMBOYI WADZANAI- STUDENT NUMBER 5534707

The exercise is to conduct informal interview with migrants of different categories within the Shona people. The focus will be on reasons why they choose to migrate with regard to identity morphing.

All members that give personal experiences will remain anonymous in the presentation of the research information though consent is requested to use the stories of their personal experiences for academic research.

Name of participant…………………………………………………

Age …………………………………………………………………..

Level of education………………………………………………….

Marital status……………………………………………………….

I understand the procedures for this aspect of research and see that it is of no harm to me and others. I give my consent to the anonymous use of information received from me.

Signature…………………………………………………