

**LANGUAGE FOR DEVELOPMENT THROUGH DRAMA AND THEATRE IN
ZIMBABWE: AN AFRICAN PERSPECTIVE**

by

VIMBAI MOREBLESSING MATIZA

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PROMOTER: PROF D.E. MUTASA

JOINT PROMOTER: PROF S. MATJILA

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DECLARATION

Student No. 5084-0-185

I, Vimbai Moreblessing Matiza, declare that **Language for Development through drama and theatre in Zimbabwe: An African Perspective** is my work and that the sources I have used or quoted have been indicated and acknowledged by means of complete references.

November 2014

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Signature

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Date

ABSTRACT

This study discusses the African perspective of the role of language in explaining development issues through the medium of drama and theatre in Zimbabwe. The problem of the study is centred on the idea that development was hardly measured through art. The researcher argues that language used in drama and theatre as a form of art can also contribute to development in Zimbabwe. This development can be witnessed through people's changing lifestyles, acknowledging the importance of their mother tongue in communication and restoring hope in situations characterised by hopelessness and despair. Descriptive research design was used in the study because it allowed the researcher to dig much deeper into the subject. Data from respondents was gathered through the use of questionnaires, interviews and content/textual analysis of some scripts. In interrogating the issues of development through language in drama and theatre, the research was guided by the African Renaissance theory, Theatre for development and Hymes' SPEAKING model. As a result, the study observes that language, a people's indigenous language should be placed at the centre of a performance if that message being conveyed is to change or develop them. The key respondents to the study bring out the idea that there is no language which is superior to the other and the choice of language to be used in a work of art should be determined by the circumstances that prevail. Even the language which is used by the smallest population of people should be given space to flourish and be used by its people. Another major finding of the research is that language itself cannot change people but people change themselves through the use of a language that they understand. This calls for the initiative by the indigenous people and the powers that be to make sure that they use their language at different levels so that all facets of development can be witnessed within their lives. In the final analysis, the researcher recommends that policies that allow the total usage of all declared official languages in Zimbabwe.

KEY WORDS

Drama, theatre, language, development, indigenous languages, official languages, African renaissance, theatre for development, African perspective

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DEDICATION

To my loving husband Rtd Lt Col Niya Mtombeni, for without an accommodative, supportive and understanding spouse my success would have never been.

LIST OF ACRONYMS

ACALAN	African Academy of Languages
ALC	African Languages and Culture
ALL	African Languages and Literature
EC	English and Communication
FTA	Film and Theatre Arts
GDP	Gross Domestic Product
GNP	Gross National Product
GZU	Great Zimbabwe University
HIV/AIDS	Human Immune Virus / Acquired Immune Deficiency Syndrome
MSU	Midlands State University
MPs	Members of Parliament
NGOs	Non - Governmental Organisations
NTO	National Theatre Organisation
TfD	Theatre for Development
TIE	Theatre in Education
ZACT	Zimbabwe Association of Community Theatre
ZANU PF	Zimbabwe National African Union Patriotic Front
ZBC	Zimbabwe Broadcasting Corporation
ZTV	Zimbabwean Television

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CHAPTER 1

INTRODUCTION

1.0 Preamble

Language study currently exists on the periphery of mainstream African studies teaching and research activities (Ndhlovu, 2008) and yet, the aspect of language studies as a key component to development is quite of paramount importance to look at. The study focused on the development of language through drama and theatre. Dramatical and theatrical performances are done for various reasons which include entertainment and educating among others. It is because of these reasons that the study examined these works to find out the extent to which they communicate development. The study was approached from an African perspective. This means that development in as far as language is concerned is supposed to be the key issue in the study where drama and theatre are examined as vehicles which enhance language for development in an African context. Ndhlovu's (2008) assertion is valid in as far as this study is concerned. Several researches have been done in areas of development but this study analysed the dynamics of where development of language can be placed through drama and theatre.

1.1 Area of Investigation

The study is in the area of language and development focussing on language used in drama and theatre. It seeks to integrate and show how language can be a tool of development through drama and theatre. To have a clear understanding of the concepts under discussion definition of the key terms is necessary. Language has been defined by Carballis (2000) as that which evolved from manual gestures, since gestures have at least the potential to represent concepts iconically rather than in abstract form. This means that language can be in the form of verbal or non- verbal expressive gestures. Another important feature of language which is also of importance to this study has been noted by Bodomo (1999). For Bodomo, language is culture specific, and it is systematically different from other languages in the sense that it has a particular way of arranging the signs that encode meaning and communicating the world to its speakers.

Development on the other hand has so much controversy which is centred on it. Many people think of it in terms of per capita income. It is a broad concept and the term as has been observed by Adesiyun and Arulogun (2005) has not subjected itself to a single definition. It follows that development represents ideas and principles designed to bring about positive change in human societies. Rodney (1977) sees development as a many-sided process in which material well being is the ultimate goal that the level of individual, the achievement of these aspects of personal development which is very much tied to the state of society as a whole. As such it is clear that development cannot only be associated or rather measured through economic growth alone but encompasses all areas of human life. In support of the above view, Todaro (1997) says development is not purely an economic phenomenon but rather a multi-dimensional process involving re-organisation and reorientation of the entire economic and social system. However, basing on the above discussion, there appears to be some consensus that development does not just involve the narrow-minded calculation of Gross Domestic Products, Gross National Products and per capita incomes of a particular society to suit its present needs. In this study therefore, if language can be a tool for the expression and communication of socio-cultural, political and economic beliefs then the transformation of these is deemed to be development.

Drama and theatre are other key terms in the study. Both terms are associated with performing arts and have a very similar meaning that sometimes confuses people. Drama is a word that comes from Greek 'Dram' which means to do or perform. Literally it means action, and drama can be in the form of a text, prose or a verse composition delineating a story full of human emotions and conflicts. It becomes theatre only when it is performed on stage with actors performing the roles of the characters in the text. In other words, drama specifically refers to individual efforts within a society. It is what takes place while people are in action. It does not have to have guidelines - the script that theatre has since drama can actually be quite free and unrestrained. As such poems, songs, drama texts and other related plays were used in the study. On the other hand, theatre is the personification of a drama on stage. Theatre requires space, individuals who play characters, and people who see the act (audience). It should be a collective effort of many people, by a dramatist or a playwright, a director, actors and technicians who make audience believe that whatever is happening on stage is real. Theatre is produced after a great deal of practise or rehearsals that includes adjustments and creativity on the way to final objective hence it is regarded as a success or

failure based on how the final production is received by the viewing audience. Onekwe (2009) sees drama as a specific genre of literature with the printed texts of play or poem whilst theatre refers to the actual production on the play text on the stage. Whilst Onekwe views the difference like that, Barrault (1972: 25) sees theatre as an activity that is “useful to the public, since it purifies and revitalises human beings” and “reassures them against anxiety and against solitude” and drama as an art form in which actors... people pretending to be other people, animals, birds, spirits, ideas, etc... entertain through what they do or say.” Having given this explanation and differences between drama and theatre the study took relevant examples from these to support the idea that language can be integrated with drama and theatre for developmental purposes.

The research sought to establish how African languages can be used for developmental purposes through drama and theatre. Actually to take a step back, no literature in Zimbabwe has looked at language for development through drama and theatre. Many researches and declarations have been done in Zimbabwe and Africa at large to try and place African languages at the forefront of everything in terms of its uses in education systems, mass communication, technology among others (African Academy of Languages, ACALAN) but all these efforts have not yielded favourable results. African countries such as Zimbabwe are still found placing the colonial language at the centre. This has been observed and bemoaned by Mazrui and Mazrui (1994:64-65) when they say:

....(An) important source of intellectual dependence in Africa is the language in which African graduates and scholars are taught..... (Today),in non- Arabic speaking Africa, a modern surgeon who doesnot speak a European language is virtually a sociolinguistic impossibility...(A)conference of African societies devoted to scientific matters and conducted primarily in an African language is not yet possible...It is because of the above considerations that intellectual and scientific dependence in Africa maybe inseparable from linguistic dependence.The linguistic quest for liberation mustseek to promote African languages, especially in academics as one of the strategies for promoting greater intellectual and scientific independence from the West.

The long-standing celebration of colonial languages has given rise to this research with the view that our own languages are failing to be used because they are not developed enough to be used in various sectors. The need to carry out the study now is to look into how indigenous languages can be integrated into developmental issues through drama and theatre. This may see various sectors of life being dominated by the use of African languages after people have understood and being able to create their own terms through a performance.

More so, Prah (1993) asserts that in their search for solutions to development problems of Africa, students of African development have often ignored linguistic and other socio-cultural resources. It is this peripherisation of linguistic and socio-cultural resources in disciplines such as performing arts that has motivated the research. The other problem why the language issue has not featured well in Africa's development discourse is that the nature and role of language in society is often completely misunderstood. Thus, the study revolves around bringing out the idea that Africa's own languages are central to African development and ought to occupy an important place in the development discourse and through many cultural sites including drama and theatre. On the above point, Zeleza (2006: 20) has this to say:

All the languages of Africa invoke ontological and epistemological arguments, duly buttressed with the rhetoric and rage of cultural nationalism, that language is the carrier of a people's culture, it embodies their system of ethics and aesthetics, and it is a medium for producing and consuming knowledge, a granary of their memories and imaginations.

This therefore means that language is the key component of a people's way of life. Their way of doing things are reflected in their language thus language for development through drama and theatre is central to this study. This is supported by Cassady (1984:34) when he says theatre is "imagination... emotions and intellects... [which] embraces all the world cultures and perspective answers, questions, predicts our tomorrows and mirrors out today. This boils down to the fact that language use is central to development activities. When Cassady talks of world cultures it means that these cultures apply to different areas depending on where and what the theatre addresses. It is against such a background that the historical perspective of language for development through drama and theatre has to be explored in the study.

The Asmara Declaration on African Languages and Literature (2000: 3) held in Eritrea states that, “African languages are essential for the decolonisation of African minds and for the African renaissance.” This is correct as the languages reflect to the indigenous people’s way of life and how to handle their problems and future prospects. Rather, people will understand the world better in their own language thus the need for that African revival. In view of this declaration, the researcher is of the opinion that it is theatre’s ability to break through language and cultural barriers, ask its audience to think about what they have seen, challenge them to face up to aspects of their lives that they try to ignore, challenge societal beliefs and forces and to mould the mind while still entertaining that makes it such a vital medium for conscientisation, mobilisation and communication.

Another important aspect to note in this study is the idea that when language for growth is under discussion, it may be vocabulary, paralanguage and kinesics among others. Kinesics is defined by Lefevre (1970:274) as:

all bodily gestures, nudges, nods, finger hand and arm signals, shrugs and facial gestures such as winks, smiles, sneers and leers...the whole gamut of expressive actions so important in...interpretation and in the small events of daily life.

This is quite important as dances will fall under the above mentioned category. When the researcher talks of dances as a form of language more elaborations were drawn from the pre-colonial society where communication between the living and the dead was done more through performing dances. Furthermore, some dances which are done during some rituals especially when girls participate in *Ukomba* and boys in *Murundu* in some parts of Mberengwa in Zimbabwe, communicate a lot in terms of social development.

Furthermore, the researcher sought to bring out the African perspective of language for development through drama and theatre in Zimbabwe. This entails that from an African point of view language has been used for development purposes through drama and theatre in terms of how people used to conduct their day to day living. It has been pointed out that drama and theatre existed since time immemorial (Matiza 2009). The African people’s way of life was centred on various activities which include dance, ritual ceremonies in which language played an important role and also enabled people to see development coming through these

activities. It is against this background that the researcher in the study also wanted to bring out that even during those days when people would tell or narrate their folktales, development was prevalent.

1.2 Statement of the Problem

The problem of the study rests on the idea that development has hardly been measured through art. The study needed to integrate languages into developmental issues through drama and theatre. In other words, the researcher is advocating language for development through drama and theatre. Language planners have for a long time been struggling with language policies that caters for the promotion of indigenous languages at the expense of the colonial languages. This has never been fruitful in the context of Zimbabwe so the other alternative to make sure that developmental issues through language are catered for is through the use of drama and theatre. This is the gist of the study. In this case, the researcher is arguing that language should be a tool for development because language enhances development through drama and theatre. This follows that the research was in dire need of integrating language into developmental issues through these works of art. This research helps people realise the power that language has in communicating developmental aspects.

1.3 Aim of the Study

The aim of this study is to use an African perspective in the analyses of the processes of integration of languages into developmental issues through drama and theatre.

1.3.1 Research Objectives

The objectives of the study are to:

- i) explore the historical developments of drama and theatre in Zimbabwe
- ii) critically bring out the African perspective of the role of language for developments through drama and theatre
- iii) Integrate language, drama and theatre in developmental issues.

1.3.2 Research Questions

The questions which the research intends to answer are:

- i) How has drama and theatre developed from the pre- colonial days to post independence performances in Zimbabwe?
- ii) What is the role of language for development through drama and theatre?
- iii) What are the challenges of language for development through drama and theatre under African perspective?

1.4 Justification of the Study

The study on language for development through drama and theatre in Zimbabwe is quite a prime area to delve into. It is significant in the sense that no literature around has been written in the same area of integrating language and development through the medium of drama and theatre. The most significant idea is the integration part of it where the language aspect has to be integrated into developmental issues. The point that language is an important repository in a people's life has been alluded to by Sapir (1929: 24) when he says:

The fact of the matter is that the real world is to a larger extent unconsciously built upon the language habits of the group...we see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation.

This means that if it is a particular language that best contains and expresses the indigenous belief systems, socio-cultural beliefs, politico-economic issues and technological advancement of any society then development is embedded in that particular language. As such, when a work of art in the form of drama or theatre is performed to a particular audience then their language should be able to communicate developmental issues reflected in those works thus bringing out the importance to carry out such a study.

Also of importance to note is that drama and theatre use oral language. As such oral language and the art of drama are closely intertwined and both are important for the development of a language (Stewig and Buege, 1994). The two have a close relationship in the sense that when words are emphasised through action then the understanding of the concepts become easier hence paving way for development. Drama as an ancient art form, shares one characteristic with all the other arts such as painting, sculpture in the sense that they are an artist's individual reaction to a motive or purpose. The writer contemplates an aspect of human nature and fashions a story about someone who embodies this trait. As well the dramatist

observes a recurrent human problem and writes a play in which the characters deal with this problem. In this case, when a dramatist creates a story, it is quite obvious that he/she uses a language which the intended audience understands and as such it is through language that development is reflected when that problem is solved. The import of this research lies in this regard. It gives people room to use their languages through drama to solve different problems faced in their communities.

Furthermore, a study of this nature will not only be of value to different communities but also to language planners themselves as it can help them to find a better way of putting workable language policies in place. Stewig and Buege (1994) aver that most adults, whether a college professor leading a class of discussion or an automobile mechanic discussing with the service manager fully knows the reason for performing a particular repair using language orally. Furthermore, they observe that language programmes that do not give children or people frequent and varied chances to talk should be viewed as inadequate. This brings out the idea that drama/ theatre is quite an important aspect to be added to the curriculum of teaching for development of language and language-related abilities like theatre in education. The study helps language planners to come up with workable policies for the better use of local African languages in various facets of development. Bamgbose (2000:2) laments that:

Apart from political will by those in authority, perhaps the most important factor for implementing the increased use of African languages is lack of interest by elites. They are the ones who are quick at that African languages are not yet well developed to be used in certain domains or that the standard of education is likely to fall, if the imported European languages cease to be used as media of instruction at certain levels of education. Hence, a major part of non-implementation of policy can be traced to the attitude of those who stand to benefit from the maintenance of the status quo.

This is quite significant as it brings out that language practitioners should consider the use of performance drama and theatre to enhance language for development as it is the most important idea which the researcher needed to establish in the study. Besides benefiting language planners, the study can also help even in the industries or community health workers where language enhancement can be done through plays. For example, the programme 'Positive Talk' is screened on Zimbabwean television which teaches people about HIV/AIDS, stigmatisation and prevention of mother to child transmission. These lessons are done through drama and that is a good way of communicating to the public through a language that is easy to understand. This is more effective than the use of

pamphlets because the entertainment element in a drama makes them listen. People can then have their own terms to refer to medicine such as the NEVERAPIN tablets and of understanding them in their own contexts such that when they follow the prescription to the letter they live longer and know what helps them in terms of their health. In that way language is used to the service of social transformation. Again of importance is the idea that when people create their own term to refer to those tablets then that is development of language as well through drama. Having highlighted the significance of using indigenous languages, it is clear that this study is quite important even in industries and anywhere else to teach the local people using performances so that they can be able to coin some terms in a language they understand.

More so, the importance of the study also was manifested by the theory of African Renaissance which the researcher uses to interrogate issues. The theory started as a political movement where African countries had to free themselves from bondage from colonial rule. The study in this case is focussing on the idea of language being a tool for positive social transformation through works of art, drama and theatre to be specific. The idea is to call for the revitalisation of African languages in an environment that is witnessing the hegemony of foreign languages such as English. The theory has been analysed and the researcher established that the theory can be traced back to the Afrocentric idea. The tenets of Afrocentricity which the researcher engaged in the study are humanising and harmonising which call for the writer and dramatists to prove that Africa and Zimbabwe has suffered dehumanisation from Eurocentric thinkers by restoring African humanity while in the process uniting the African people on the basis of shared experiences. The other important principle of the theory which the researcher utilises is the African audience as the priority audience. This implies that if African people are a priority then the sensibilities portrayed in these works should put them first hence language becomes key to the performances. Among some of the elements of the African renaissance theory which the researcher used, the researcher found the theory applicable to utilise as it advocates for the use of indigenous languages at the expense of promoting English hegemony.

1.5 Literature Review

There is limited literature on how language can be integrated for development purposes in works of drama and theatre. This section reviews literature which is related to this field and be able to identify gaps which this study intends to fill. Akashoro et al (2010) have written on theatre and development specifically looking at the opportunities and challenges that prevail in developing countries. These authorities acknowledge that the relationship that exists between theatre and development is inseparable. Thus Obafemi (2003) asserts that theatre and development has a twin existence. He observes that like development, theatre derives from source people, the community, playing roles and finding expressions and solutions to life threatening problems. This means that if the community has a hand in the language used and characterisation, then this research goes a step further to integrate language into developmental aspects through these performances.

Theatre is viewed in purely instrumental or transitive terms as a passage to something more desirable. This is what Nasidi (2003) described as something to be pulled beyond its territory to some promised land. The promised land of development has proven to be very valuable in raising and nurturing a civic minded populace which is necessary for development. He further notes that through songs, dances, music, mimes and dramatic enactment theatre can be deployed to help people internalise core values and beliefs that are useful to development. These values are quite significant to development. However, what is lacking from Nasidi's explanation is an emphasis that all is made possible through a language. Thus, the study went on to identify the role of language in implementing societal values. Ngwainmbi (2004) supports the same view through his work on oral media as part of the traditional communication system when he identifies theatre as a useful media for development.

The power of theatre to engage and appeal to all the human senses and its ability to influence and affect human senses and its ability to influence and affect derives from the effective use of images. Asomba (1986) calls this imaginative power, the photosensitive minds of the members of an audience during a performance that makes it an obvious pivot in the building of communities. In this case, what is demonstrated here is that theatre should be able to

appeal to the audience through images so that they can develop in various series. In as much as different images can appeal to people the most important thing is that these images must be accompanied by a language to be more meaningful. In the light of this, the research took up from the photosensitive to couple it with language and see how development can be more meaningful in Zimbabwean communities. Okasharo et al (2010) identify the development media theory as the one that cements the relationship between theatre and development. The theory relates to media structures and performance in developing societies and provides a strong theatrical basis for understanding the relationship between theatre and development. This is because the theory encompasses what Folarin (1988) described as a great value of socio-cultural, economic and political condition which borders on the effective use of media for development purposes. The theory advocates for a situation where the media should accept and help in carrying out the special development task of national integration, socio-economic modernisation, promotion of literacy and cultural creativity. It also boils down to the idea that in whatever case, language issues should be at the forefront. Theatre that is in the form of music, dance or play has to be grounded in a people's culture which is inseparable with language. It follows that from the above argument the study goes on to emphasise the importance of language in developmental issues in as far as theatre and drama are concerned.

Magwa and Mutasa (2007) have written on the role of language in development paying particular attention to sub-Saharan Africa. These authorities are arguing from the point of view that there is a close relationship between language and development and meaningful development cannot take place where linguistic barriers exist. This is quite significant to take note of and this study maintains that for development to be necessitated by language then the inclusion of drama and theatre will add value. In other words, Magwa and Mutasa (2007) have only looked at the role of language in development and this study takes it up and unravels ways in which language can be integrated into developmental issues through drama and theatre. The present researcher is influenced by Magwa and Mutasa (2007) in very large measure. Hurskainen (2002: 22) holds the view that, "...language is the or at the heart of the development process of whatever kind. Language is an emblem that switches an individual from misery to plenty, from backwardness to progress and from backwaters to the centre of life." It follows that language is at the centre since it is the one which communicates

development. The current study therefore argues further by arguing that when this development is elaborated through drama and theatre then it will be more meaningful to the target recipients.

1.6 Research Design and Methodology

In this section, the research discussed the research design and methodology used in the study.

1.6.1 Design

The researcher resorted to the use of qualitative research paradigm specifically using the descriptive research design. The design is meant to present a detailed and accurate picture of the nature of what is being researched on, (Rakotsoane and Rakotsoane 2007). In this case the researcher has chosen to use descriptive design as it helps to present a detailed and accurate picture of an African perspective of language for development in as far as drama and theatre are concerned. Best in Cohen and Manion (1994:67) best describes a design as:

...conditions or relationships that exist, practises that prevail, beliefs, points of view or attitudes that are held, processes that are developing. At times descriptive research is concerned with how what is or what exists is related to some preceding event that has influenced or after a present condition or event.

The above means that the research on the integration of language as a developmental tool through drama and theatre can be best done with this design as it helped the researcher to find out that language is an existing entity already in society. However, language can be enhanced for development when analysed within the context of drama and theatre.

Babbie (1985), Borg and Gall (1992), Collins et al (2003) and Nachmias and Nachmias (1996) concur that descriptive design is useful for explanatory studies and is well suited for producing information about particular characteristics in a finite population. The descriptive research design involves looking at a phenomenon of the moment with intense accuracy. The researcher in this case focussed on the content of various works of art in form of drama and theatre and also paying attention to poets, musicians among others who helped with the information on the language used in these works.

The researcher used descriptive research design because it involves the use of varied instruments in gathering data which are questionnaires and interviews. The researcher also did content analysis of various works as another tool to accumulate data on the area information of study. The use of a variety of instruments resulted in data triangulation that in itself validates the findings of the study by either confirming or rectifying data sought through different instruments. This is supported by Collins et al (2003: 91) and Terr Blanche and Durrheim (1999:128) when they claim that triangulation enables the researcher to approach a research problem from several different angles that increases chances of “homing in” on correct or useful findings. This design also has qualitative and humanistic features throughout that suit well with the investigation into the study of human subjects. The method allowed the involvement of the subjects rather than relegating them to scientific objects whose reaction could be predetermined and therefore uniform. The method also allows being empathic and reflective, learning how the subjects think but without thinking like them, (Borg and Gall, 1992). Burns and Grooves (1997) argue that qualitative research is a systematic interactive and subjective approach used to describe life experiences and give them meaning. There is no definitive conclusion in this type of research which since everyone will have his or her own view of the same study whilst the research design accommodates flexibility.

1.6.2 Research Participants

Looking at the diversity of the performing arts industry and language, the researcher drew the participants of the research from Masvingo, Bulawayo Harare, and Gweru. This follows that the researcher dealt with various artists from these towns with the idea of looking into their expressions and evaluate how language has been used for development purposes.

Participants of this research were drawn from artists like musicians, poets, playwrights, actors among others. When looking at musicians, the researcher put them in different phases like analysis of music of the pre-colonial times, colonial and post colonial. This was important as the identified music was communicating different messages for different development agendas. Also with the emergence of urban grooves music in Zimbabwe, the language of such artists also has to be looked at closely as they also communicate to the public. The same also applied to poetry and plays. It follows that some musicians, poets, and playwrights were

not available since some of them are late thus the need for content analysis as another method of gathering data from the field.

Gender composition was also considered to find out general attitudes from different singers in their use of language and their concern for development. Besides the above mentioned participants, scholars, lecturers, traditional leaders and the general public again constituted other participants of the study. These were important in this research as they gave the general feel of their understanding of the language used in various works and find out how they view the development component in it. In compiling all this information, the researcher made use of research tools which include interviews and questionnaires.

1.6.3 Research Tools

This section deals with data collection instruments used in the study.

1.6.3.1 Questionnaires

According to Leedy (1997: 99) a questionnaire is believed to be “a commonplace instrument for observing data beyond the physical reach of the observer.” The researcher resorted to the use of questionnaires for data gathering because the method provided participants with time to look into those questionnaires closely and answer them without rushing. Thus Collins et al (2003: 183) view the questionnaire as “a printed document that contains instructions, questions and statements that are compiled to obtain answers from respondents.” The instrument was relevant in the study as it allowed the researcher to get information from as many participants as possible who were geographically dispersed. However, this tool has some limitations such as that participants may not have time to attend to the questionnaires such that they will not be returned to the researcher in their numbers. This necessitated the use of interviews as another data collection technique.

1.6.3.2 Interviews

To complement the use of the questionnaire in gathering data, the researcher resorted to the use of interviews. Collins et al (2003: 176) define an interview as a data collection method which uses personal contact and interaction between an interviewer and the respondent. The researcher utilized interviews as the method allows more and direct time with the participants. There are two types of interviews, the structured type and the unstructured type. The researcher resorted to unstructured type for they are quite advantageous in allowing the

researcher to probe for in-depth discussions. Thus David and Button (2004) contend that the unstructured interview is more frequent, it is more conversational and the researcher adjusts questions according to how the interviewee is responding. The other most important advantage of the interview in this study is that the researcher meets different people from different backgrounds and socio-economic and political environment background such that it allowed the researcher to have views from people of different orientations. It also had an advantage to the researcher as it allowed taking note of everything because of the actual physical proximity of people being interviewed. In support of these instruments the researcher also did content analysis as another technique of collecting data on the subject under discussion.

1.6.4 Content Analysis

On top of the above discussed methodologies, the research also uses content analysis as the other way of gathering data. This is so because the type of study needs much of the researcher's effort to analyse the performances so as to come up with valid results of the analysis. According to Stempel (1981) content analysis is the causal observation of the content of a programme and drawing certain ideas that are brought out. In this case the researcher takes a closer analysis on the language used in various works so as to be able to find out if it can be integrated with these performances for developmental purposes. Hosti (1969) describes content analysis as any technique for making inferences by objectively and systematically identifying speculated characteristics of messages. It is the analysis of the entire range of human communication from gesture, words, statements and behaviours among other variables. Berelson (1952) defines content analysis as a research technique for objective, systematic and quantitative description of manifest of content of communication, Stempel (1981:119). It is worth noting however that content analysis can also be looking at attitudes, values, beliefs, behaviours and norms of a given group of people.

In order to have a thorough understanding of content analysis and to perform it competently, there is need to elaborate the meaning of objective, systematic, quantitative and manifest of content. Berelson (1952) says objectivity is achieved by having categories of analysis defined precisely so that different persons can apply them to the same content and get the same results. This means that the same content and issue during the same period of time ought to be analysed. Content analysis is also a systematic meaning that a set of procedure is applied

in the same way to all content being analysed. Categories are set so that all content is analysed and the analyses are designed to secure data relevant to the research question or hypothesis. Quantitative here means recording of numerical values or frequencies with which various defined type of content / performance occur.

Manifest of content means that content must be coded as it appears rather than as what the analyst feels intended. However, it is important to note that taking content as it is may distort reality so it is necessary to interpret the content analysis. The researcher employs qualitative content analysis than quantitative considering that the present study does not involve much quantification. There are various forms of content analysis. These include generic, semiotic, textual thematic and critical discourse analysis. In this study, the researcher uses critical discourse analysis and textual analysis to analyse the content of various works of art which are deemed drama and theatre in the study.

Critical discourse analysis attempts to understand sub-surface meanings of given texts through analysis of linguistic and performance skills portrayed in the play. Textual analysis is concerned with the study of verbal and non- verbal texts. Texts in this case are defined as messages of communication. The researcher reconciles analysis of verbal and non-verbal texts that are words, statements and behaviours to show how these performances are communicating development in various disciplines in which they are played. The researcher analyses every aspect in the selected works ranging from character's statements, actions, among others to see how language has been used as a tool for communicating development in various facets of life.

The researcher deliberately chooses content analysis for this study because it gives first hand information. It was useful to analyse some traditional performances which are present in films. The method is less time consuming and not expensive. However, it allowed for necessary information to be gathered and for valid conclusions to be made. Although it can be difficult to locate relevant information to the research questions, content analysis still remains an effective data collection and analysis method. The use of other methods of analysis made interpretations and results reliable. The above discussed methods were used by

the researcher in the study. The researcher relied more on secondary texts. The study needs more of content analysis as discussed above but above everything all, secondary sources are used and by secondary sources the researcher refers to the support of text books on various ideas concerning drama, theatre, language and development which are key in the study.

1.7 Theoretical Framework/ Conceptual Framework

For the successful analysis in this research, the researcher adopted a variety of theories. Since the study is focusing on language use in various works of art and its impact on developmental issues, it had to expound on the sociolinguistics of language and at the same time discuss the techniques of measuring development. It is against this idea that the research uses Hymes's Speaking model, the African Renaissance approach to development and the concept of Theatre for Development (TfD). All these critical theories help the researcher to unpack the thoughts on the integration of language into developmental issues through drama and theatre.

1.7.1 Hymes' SPEAKING model.

Dell Hathaway Hymes is the sociolinguist, anthropologist and folklorist who developed the Speaking model in order to promote the analysis of discourse as an ethnography of communication that would study "communicative form and function integral relation to each other" (Hymes, 1974:5). The theory offers valuable characterisation of how a language can be analysed when used in various discourses. Hymes' clarion call is for an expansion of the field of linguistics and acknowledges the significance of formal linguistics. His objection to the marginalisation of performance from the centre of linguistic inquiry led him to the proposal of the notion of communicative competence. This form of competence is knowledge necessary to use language in social context, as an object of linguistic enquiry. Hymes bases his ethnography of communication partly on the roots of linguistics and partly on a general perspective of human behaviour with roots in anthropology, sociology and psychology. Angelell's (2000: 583) cites Hymes who points out that "the kind of linguistics that can contribute to the ethnography of communication is now generally known as sociolinguistics."

The SPEAKING acronym helps the researcher to analyse language in use. Embedded in the

acronym is an application and extension of Jakobson's arguments concerning the multifunctionality of language. It is quite recently that the ethnography of speaking has been renamed the "ethnography of communication" to reflect the broadening of focus from instances of language production to the ways in which communication including oral, written, broadcasting, acts of receiving or listening is conventionalised in a given community of users. Hymes suggested and developed a valuable model, a classification of speaking to assist the identification and labelling of components of linguistic interaction whose focus of attention with the natural unit of analysis is the speech community. This means that for a group of people to be able to use a language which they all understand they form a speech community. In the study, Zimbabwe is regarded as a speech community where when plays, works of art theatre are done before the audience for the people the message embedded in those works which gets to them through a medium of language should be useful for developmental purposes.

For one to be able to speak a language correctly, she or he needs not only to learn its vocabulary and grammar, but also the context in which words are used. To quote Hymes (1974) speech community refers to a group of people sharing knowledge of norms for the conduct and interpretation of speech. It is "a social, rather a linguistic entity" (Hymes 1974: 47). In other words, a speech community should not be conceived of as a group of speakers using the same forms of speech, but rather those who share the same norms with regard to language and have the same set of attitudes towards language. Hymes' theory of speaking therefore considers as significant feature "the notions of ways of speaking, fluent speaker, speech community, speech situation, speech event and speech act, rules of speaking and functions of speech." This is quite important in this research as this enables the researcher to analyse the language used in various works of art contextually following Hymes' notion and be able to deduce meaningful results in as far as the communication of development issues is concerned.

To assist the application of this representation of the components of speech events, Hymes (1974: 53-62) constructed the acronym SPEAKING under which he grouped the components within eight divisions which shall help to guide the analysis in the study;

Setting and Scene: The setting refers to time and place while scene describes the environment of the situation.

Participants: This refers to the people present and the roles, that they play or the relationship they with other participants.

Ends: this means the purpose and goals of the speech along with any outcomes of the speech.

Act Sequence: The form and order of events that took place during the event.

Key: These are clues that establish the tones, manner of the speech. How the speech was delivered and sound.

Instrumentalities: The form and style of the speech being given, the channel which communication flows can be examined.

Norms: Social rules governing the event and the participants actions and reactions or its interpretations can reveal meaning or defines what is socially acceptable at the event.

Genre: The type of speech that is given or type of event

1.7.2 The African Renaissance Approach

The African Renaissance approach to development is the second school of thought to be applied in the study. This school of thought is the brainchild of the former president of Ghana Kwame Nkrumah and later on popularised by Thabo Mbeki, the former president of the Republic of South Africa. It was propounded in a bid to solve African problems and emancipate African countries from continued poverty. Landsberg and Hlophe (1999) state that African renaissance can be described as both a foreign policy culture and an emerging foreign policy doctrine. In this instance the African renaissance should be viewed as a conceptual tool for the political, economic, social, cultural and education analysis of the African continent. The theory is forward looking in that it consciously and deliberately advances those aspects with the potential to enhance and advance the realisation of a renaissance of the continent. The approach has three dimensions which have developed to see it functioning. The first dimension is the one which is relevant to the study and it is that which is going to inform the research on developmental aspects. The dimension derives from a conservative view which advocates a return to African roots, to traditional African values and lifestyles. This conception of the renaissance draws inspiration from a Ghananian term “Sankofa” which literary means “go back and take it”. Here the emphasis is on reclaiming Africa’s past as a means of driving the continent into a prosperous future.

The use of the term “renaissance” in the approach has been understood to mean, “The revival, re-newal or rebirth of African continent. It involves looking at where African has been, where it is now and where it wants to be in future. An African Renaissance may therefore imply a revival of an Africa of hope and prosperity. This means that if the research is looking at African perspective of the integration of languages into developmental issues through drama and theatre then the theory is quite relevant to this study in the sense that when Zimbabwean languages are used in various forms of art as shall be shown in the research then the development they should be communicating should be meaningful to themselves. In support of the same view the late Mangaliso Sobukwe (1949) once said in a graduating class at the university of Fort Hare, “Let me plead with you, lovers of my Africa, to carry with you into the world, an African reborn, an African rejuvenated, an Africa recreated and young Africa. We are the first glimmers of a new dawn.” President Thabo Mbeki too speaks of “a reawakening, rebirth, restoration, revival and reappearance in Africa. All this implies that Africa at once has been a continent with rich ideas and was able to stand on its feet that is why the theory is advocating for learning from the past. This is quite pertinent to this study as it is also advocating for an African perspective in looking at issues of using language in Zimbabwe through drama and theatre.

The notion that African Renaissance involves the re-assertion and re-assumption of the African ethos and its cultures and traditions is based on the understanding that economic growth will only have a meaning if it takes into account the participation and contribution of sections of a country’s population. This means that if works of drama and theatre are to be analysed using this approach, it will really make a lot of sense as the indigenous people who are the recipients of these will be able to understand because they will be looking at everything from the point of view of their culture and tradition. Thus the process of “going back” to Africa historically becomes important since it helps to create a common identity and a collective action for a common purpose.

Furthermore, Matunhu (2011) observes that African Renaissance is founded on African values and norms that are the very building blocks of African life. The strength of the theory lies in its ability to be adaptable to change and innovation provided they are initiated with the social value systems of the average African. It follows that to think of a true life there has to

be unity, communalisation and shared purposes. Therefore, development and poverty reduction strategies for Africa must be informed and embroiled in African values like 'Ubuntu' or 'Hunhu'. This model of African Renaissance comes into play after its predecessors, the dependency and modern theories have failed to solve African problems. The model rejects the mainstream growth (modernity) and dependency paradigms because they exacerbate poverty and fail to appeal to the African value system. The theory's approach to development underscores the importance of social movements whose mandate is to change people to face issues of justice, inequality and sustainable from a collective or communal approach. It is about reclaiming African identity and African values. As a result, unlike its predecessors advocates for local solutions, pluralism, community based solutions and reliance on local resources in the critical issues is (Karten 1990:4) "transformation" for the future depends on achieving the transformation of institutions, technology, values and behaviours consistent with ecological and social realities in Africa. In line with the research, the theory provided a good analysis of the development angle of the Zimbabwean community in the context of language and development.

1.7.3 Theatre for Development

Theatre for Development (TfD) is another concept which is used in the study as an underpinning thought. This has been chosen against the background that whenever a work of art is done or prepared it is never done in a vacuum. There has to be a purpose of such effort and that purpose is believed to fulfil the expansion of the society and that will be the experience to do with development in some sense. Theatre for development is a relatively recent phenomenon. Its pre-history began in Western Europe during the 1960s as popular theatre, people's theatre or even activist theatre. All the terms refer to the application of performing arts as a weapon used strongly and explicitly to oppose political and social oppression. Other terms used for theatre for development projects are Theatre in Education (TIE) or Community theatre projects (Epskamp 2006). All these three fields overlap. Theatre for development is mostly used in the context of development support communication or in the field of adult education and training.

TIE, therefore, basically refers to the use of theatre within a formal school or out of school

context. According to Jackson (1997: 49-50), TIE began in Britain during the mid- 1960s and spread rapidly as theatre sought to extend their outreach programme and developed a variety of ways of speaking to the communities they served. In this instance, the research took some examples which illustrated TIE but embarked on those which are out of school context. On the other hand, community theatre refers to theatre initiatives taken and further developed by the community itself most often based on local forms of indigenous theatre or performing arts within the community. This makes the theatre for development concept quite relevant to the study given its focus on language and development.

However, the common feature of Theatre for development which guided the study states that all performances or workshops aim at an exchange of ideas between actors or facilitators and the audience. This means that when a play, dance, or music is performed to an audience then whatever message will be delivered to the community is meant for sharing ideas between the groups involved. By so doing the people's lives are improved as the others will be enlightened. This entails that theatre or a work of art does not occur in a vacuum. In other words the idea is fulfilling Achebe's notion that there is no art for art's sake, (Achebe 1988). The third aspect entails that the themes interwoven in the storylines of the performances are problem oriented and of direct relevance to the community. This conforms to the idea that drama reflects the people's problems in an interesting manner. Thus when a work of art is produced, it is in line with the struggles of the people responsible for it hence by solving those problems development is enhanced. Finally, the last component of this concept entails that the audience is motivated to interact in a direct manner during or after the performance with the actors or facilitators. This means that after a work of art has been performed whether on stage for example, the audience will have that opportunity of interacting with the musician maybe in terms of clarifying some issues or so. That way the performance will be meaningful because the artist will leave no stone unturned in terms of addressing pertinent questions to the audience.

1.8 The Synchronisation of Theories.

Having clarified these three concepts which guide this research, the researcher synchronises the three concepts. The relationship among the three concepts is that, when looking at

Hyme's model, the idea is to analyse the exact expressions used in performing such that when the researcher analyses them it will be easy to tell if development in the African context is communicated against the given variables in that communication. In this case a play, music, dance or any performance being drama or theatre uses words or language. This theatre will be done for a purpose which encompasses the tenets of Theatre for development. Basically the relationship among these three concepts is applicable to this research in as far as the relationship allows for an indepth analysis.

1.9 Scope of the Study

The study is steeped in the field of sociolinguistics and development. The main idea is to carry out discourse analysis of language used in different dramas and theatres and find out if they reflect on issues to do with development. It is against this line of thinking that the study has seven chapters. Chapter one is the general introduction to the whole study which exposes the aim and justification of the research. Chapter two is the literature review where various works from scholars who have contributed in the area were examined under different topics. Chapter three is the theoretical framework in which the theoretical principles in analysing these works are considered. Chapter four is research methodology in which the methods used in soliciting data from respondents is discussed. Chapter five is data presentation and analysis and chapter six provides the discussions and analysis of data while the last chapter provides a summary, recommendations and conclusions to the study.

1.10 Definition of Terms

Language – It is an emblem that switches an individual from misery to plenty, from backwardness to progress and from backwardness to the centre of life. (Hurskainen 2002) It is a key factor to communication.

Development – It is not purely an economic phenomenon but rather a multi-dimensional process involving reorganisation and reorientation of the entire economic and social system. (Todaro 1997)

Drama – It refers to the art of communication. (Morgan 1987:7) It means to do or perform.

Theatre – It is the personification of drama on stage. It require space, individuals who play characters, and people who see the act (audience)

Theatre in Education – It is the use of theatre within a formal school or out of school context.

Theatre for Development – It refers to the application of performing arts as a weapon used strongly and explicitly to oppose political and social oppression.

1.11 Conclusion

This chapter sought to integrate language into developmental issues through drama and theatre. The study has been necessitated by the idea that language problems in Zimbabwe and Africa by extension have been giving academics and the general people problems in terms of developmental issues. The study sought to prove that language can be incorporated into developmental issues through drama and theatre. In a bid to do so, the study embarked on qualitative research where descriptive design was used with the implementation of content analysis, interviews and questionnaires to gather data. More so the chapter reiterated that the researcher was informed by the African renaissance approach to development, Hymes' SPEAKING model and the concept of Tfd. The research was done in Zimbabwe.

Chapter 2

Literature Review

2.0 Introduction

The works of other scholars are interrogated in this section to expose the issues which the researcher observed were left out. In this vein literature review has been defined by Hart (1998: 13) as:

the selection of all available documents (both published and unpublished) on the topic, which contain information, ideas, data and evidence written from a particular standpoint to fulfil certain views on the nature of the topic and how it is to be investigated, and the effective evaluation of these documents in relation to the research being proposed.

Literature review is quite of significance to research since it enhances a comprehensive study of some views from other scholars. It is also of importance because it helps the researcher to define the research problem clearly through converging with different critical perspectives. Literature review provides the knowledge needed to convert the tentative problem into a detailed plan of action. In the process of reviewing literature one should not only learn what work has been done by others but also should be able to pick research possibilities that have been overlooked. In view of this idea the current chapter is going to discuss the status of current researches in the same area in Zimbabwe then go on and explore the interface of language, theatre/ drama and development.

2.1 Status of current researches on drama and theatre in the world

Theatre in America and Europe tends to trace its origins to Aristotle (Kelleher and Ridout 2006). The history of European theatre and its contemporary crucible provokes issues of memory and membership, past events and future possibilities. The colonial past, two world wars and the Holocaust, the breakup of the Soviet Union, all these European matters are in fact inflected, appropriated and processed differently and with great specificity among various performances. Contemporary theatre in Europe is thought of in historical terms, not just as the outcome of a specifically European historical process, but also as part of that history, as an attempt to engage with it, account for its continued power over us, both intellectually and emotionally, (Kelleher and Ridout 2006)

Escolme (2006) has addressed the question whether theatre is really a contemporary art form at all. She addresses the question by relating contemporary encounters with the production of theatrical fiction to the large scene of a modern European imaginary. The author approaches the issue through an examination of the theatricalisation of folktales in recent European theatre for children. She opens the discussion on the one hand, from an historical perspective by considering the development of these tales from their pre – modern, oral, folk context towards their appropriation by modern bourgeois literary cultures, and the ambivalence of their development in therapeutic and moral pedagogic contexts particularly in relation to the “training” of children’s imagination. The scholar on the other hand focuses closely on the theatrical methods of particular performances through which some of these tales are retold. The critic examines ways in which, for example, a shift from a reading- to towards a performing-for might affect shifts in the power relationship between the teller (adult) and told (child) enabling the child spectator to see through or around the storyteller’s rhetorical authority, enabling the child, too, to take a certain control of the meanings they might make of the fiction and to give empathy where it is demanded. In other words the present scholar’s argument lies in the idea that how would people interpret theatre produced from children’s folktales. The above critic’s emphasis does not look into how these performances influences development especially when language is concerned which the current researcher has found worthy looking at despite the fact that the performances are taken from children’s stories.

Another critic, Roms (2006) has written on Israeli Acco Theatre Centre *Arbeit macht frei MiToitland Europa* where she looks at just one instance of recent theatrical production to engage with related problems of history, memory and feelings. The theatre event is an encounter between people with their own memories and histories, engage with related problems to history, memory and feelings. The theatre event is an encounter between Jewish and Arab citizens of Israel and spectators in Germany. The effective dynamics of the theatre encounter seems to offer a way of getting at what matters subjectively in history. Acco Theatre Centre’s work is in part a critique of the official acts of memorialisation that stand in for history in so much contemporary public discourse. The critic suggests that theatre’s capacity to bring the process of making history into the present of the face to face encounter gives it a particular emotional power and political efficacy.

What the authority is trying to bring out here is the memorialisation of history through theatre in Wales. Besides concentrating on how history is reflected in works of art the scholar grappled with developmental issues reflected in those performances through the language used which is now the current researcher's identified gap. On the other hand, contemporary indigenous theatre in Australia as well as being a creative form of expression for indigenous theatre makers fills two main important roles. One reason is to challenge simplistic representations of Indigenous people's history and culture by creating new artistic forms of representation, which encourages social and cultural debate in dramatic contexts. The other reason is to create space for indigenous Australian self representations. Within education, drama can play an important role in helping to foster understanding and knowledge of Australian Indigenous people and social change through knowledge.

In Australia, traditional indigenous culture/ performance can date back to over forty thousand years, (Raphael, 2007). Traditional stories were told through performance practices such as storytelling, song and dance and sand and body art. Traditionally the storyteller was born to the role. Appointed members of clans who were the custodians of certain knowledge retold these stories over generations. Some of these stories have been recorded in writing in recent times. Often referred to as dreaming or creation stories, they contained knowledge of spiritual, societal and cultural significance. There is usually a distinction made between traditional and contemporary performance practices. Practices that are regarded by communities as sacred, secret and strongly connected to culture, society, land, objects, dreaming and history has become known as traditional performances. Traditional performances are usually understood as practices, that existed pre-colonisation or have a strong connection to practises and ceremony that existed pre-colonisation. Though named by non – indigenous people as such, traditional performance is known and defined in form by indigenous Australians. Contemporary performance is generally understood as work that, though it may draw on traditional practices, is created or has been created after colonisation and therefore within the framework of European dominance, (Raphael 2007).

Generally theatre in the Western part of the world concentrates on imagining the history and how it can be portrayed in the works of art. Few of the articles can be found examining

theatre which portrays the politics of the day or so but the majority of the works are on the reflection of historical events through drama and theatre.

2.2 Status of current researches on drama and theatre in Africa

Ogutu et al (2003) postulate that in most of Africa theatre has for centuries been an important social phenomenon, playing a central role in religion, ritual and social practices, as an art form and as a vehicle for passing on information and traditions as well as for expressing ideas. In recent years theatre has started to play a role in development and as a means of political expression. The concept of theatre has particular connotations in Africa due to its historical use for religious and ritualistic purpose, as well as to celebrate social events. In the pre-colonial period, a combination of activities including poetry, myths, songs, dance, acting, wrestling and even serving various dishes took place over time, sometimes days or even weeks in one all-encompassing performance. As time progressed, modern theatre, particularly popular theatre or theatre for development evolved from these traditional activities and the term in Africa has therefore, a broader connotation than in other parts of the world.

Popular theatre has a strong cultural grounding in Africa, which makes it an important and potential powerful expressive medium. Most African societies have strong oral traditions, to which theatre is closely related, indeed of which it is part and parcel. Thus it is relatively simple to integrate popular theatre into these social traditions, the proverbial gathering under the Msasa tree. For these reasons among others, popular theatre is an important communication genre in Africa which has the potential to make a very important social contribution. Indeed, in many parts of Africa, popular theatre or theatre for development is the most common form of theatre. This is supported by Nasidi (2003) who observes that theatre which has social changes as its explicit objectives goes by various names including popular theatre, theatre for development, community theatre or theatre *utile* (useful theatre) in Francophone Africa.

African governments have had an ambiguous relationship with theatre. On one hand, theatre played a role in promoting indigenous and national pride, and it was seen as a useful means of propaganda by the new government. On the other hand, it could be used to rally popular sentiments against the repressive colonial government. In many countries, laws were passed imposing strict controls on theatrical development and production. For example, the Tanzanian Films and Stage Plays Act, 1976, made it a crime to take part in the production of a play which had not been authorised by a government controlled Stage Plays Authority. Moving on with this background, the extent of liberalisation, however, varies from country to country. In Zimbabwe for example the space for dissent has progressively narrowed in recent years, while in most other countries a range of restrictions including harsh defamation laws and other content rules, apply to popular theatre as to other forms of communication, (Zenenga, 2010). This was the time when the language used in theatre was supposed to be analysed for the purposes of banning information which was perceived to be against the government. Since this was not done entirely, it leaves room for the current researcher to look into the kind of language used in various dramatic and theatrical performances so as to deduce how much development has been communicated.

In most African countries which include, Kenya, Mali, the Democratic Republic of Congo and Zimbabwe, research has been done to unearth Women's voices or rather the position of women in theatre. Ogutu et al (2003) observes that despite a vibrant popular theatre scene in all the countries covered in various countries like Kenya, Mali, the DRC and Zimbabwe there are a number of impediments and barriers for women in the theatre. Significant among these are negative social attitudes towards women working in theatre, such as that they are "immoral" and "unsuitable for marriage." One problem is that audience may confuse the character being represented on stage with the actual person. Women may also be under pressure to focus on family duties rather than on activities like theatre viewed by the male audience as frivolous. Indeed, the demands of home and family obligations mean that women often leave theatre if they get pregnant or married. It is also possible that some of these attitudes also derive from the fact that women's participation in theatre is seen as being "outside the boundaries of male control" (Chitauru et al, 1994).

Against this background, it can be deduced that research in most African countries concerning drama and theatre touched on other issues neglecting the idea that language is an important factor in disseminating information concerning development through these performances which gives room for the present researcher to venture into the area and prove that language has an important role when it comes to developmental issues in drama and theatre. Closer to what the present researcher is researching about in the study is a publication by the Nigerian author, Ilo (2006) who in the article “Language in Modern African Drama” is proposing criteria for language choice in modern African drama. The basis of his study are on Fanon’s essentialism that rejects Western languages as instruments of subjugation and Achebe’s hybrid approach which entails subversion of foreign languages by infusing them with African verbal characteristics. The authority also bases his argument on the idea that Africans should be conscious of the colonial experience hence it should determine language choice and usage in post – colonial African literary creativity. While the scholar is proposing that his main ideas are based on the present reality. The ideal criteria should consist of practical consideration for audience needs, rather than a romantic fixation with the colonial experience. In light of this view, the researcher has gained so much insight from the above authority’s argument in as far as language issue is concerned. Instead of concentrating on language alone, the present researcher discusses how this language whether modern or archaic is advocating for development in these dramas.

2.3 The Status of Current Researches in Zimbabwe

Studies on drama, theatre and development are not as abundant in Zimbabwe such as in other countries like Nigeria and South Africa. The current researcher’s niche is on the integration of language into these performances to try and find out how much language is influencing development through drama and theatre in Zimbabwe. A thorough and concise work was done by Plastow (1996) in which she gives an overview of the most important developments in Zimbabwean theatre and looks at Zimbabwean theatre from a historical perspective. Unfortunately, her approach is comparative and predominantly descriptive. Moreover, she does not discuss the language used in theatre and its impact on development.

One of the few critical works on Zimbabwean published plays is Zinyemba’s *Zimbabwean*

Drama: A Study of Shona and English Plays (1986). However as the title indicates, the author discusses theatre as literature. Furthermore, the study is too limited from a quantitative point of view, and also too old, to reflect the current state of theatre in the country. Hence the present researcher sees the necessity of a thorough research on language for development through drama and theatre.

Another interesting publication to note is the collection of essays under the title *Politics and Performance. Theatre, Poetry and Song in Southern Africa*, edited by Gunner (1994). Most of the articles included have been published originally in the *Journal of Southern African Studies*. Like Plastow's study, Gunner's collection reflects the links between performing arts and politics. However, the editor tries to focus on regional developments, and therefore only a part of the book covers Zimbabwe. Stephen Chifunyise's contribution, 'Trends in Zimbabwean Theatre Since 1980', sketches the post-independence development and focuses on the dichotomy between the lack of change among white theatre clubs on one, and the emerging socialist and grassroots oriented black theatre on the other hand. Kaarsholm's paper covers the same historical period, but includes the pre-independence conditions in order to make the reader understand the development after 1980. His conclusions are particularly interesting as compared to Chifunyise's. Being a cultural outsider, Kaarsholm demonstrates uneasiness about the ideological orientation of the emerging black theatre.

While being sceptical about theatre as a tool for socialist education as promoted by the Ministry of Education and Culture, the department of theatre at the University of Zimbabwe, and later the Zimbabwe Association of Community Theatre, Kaarsholm's sympathies clearly lie with groups that operate more independently and opt to challenge the new government by highlighting social problems. Chifunyise on the other hand, as a cultural and political functionary in the Ministry of Education, Sport and Culture, and working from within the existing political structures, obviously advocates a theatre committed to the political ideas of the newly independence nation. These are some of the works which were published soon after the independence of Zimbabwe. The critical works tend to be silent on the functionality of language in drama and theatre worse still for development purposes.

As former head of the department of theatre arts at the University of Zimbabwe, Robert McLaren, who also publishes under the name of Robert Kavanagh has written about Zimbabwean theatre in general and the formerly University based group Zambuko/ Izibuko in particular, which he was also a member of. His 1993 article in *Zambezia* reflects on the theatrical activities at the university and highlights the efforts of the post – independence theatre to tackle relevant subjects with a suitable form. The essay reveals the struggle and the political implications of reviving indigenous performing arts such as music, dance and mime. McLaren’s paper does not only outline the connection between politics and the form/ aesthetics of contemporary black theatre in Zimbabwe, but it does so by looking at aspects of theatre which are usually neglected, such as language, staging, stage technology among others. However, the paper is too short to argue in detail, and like so many studies, description again overshadows analysis. It is against this background then that the current researcher has found gaps in these works that is why the study undertaken has to venture into discourse analysis of the type of language used in drama and theatre and find out the extent to which development is communicated.

Rohmer (1999) in his book examines theatre and performances in Zimbabwe. In his work he acknowledges that many contemporary works of theatre in Zimbabwe draw inspiration from a variety of sources, which are indigenous performances, traditions, popular theatre experiments adopted from other African countries, European theatrical conventions, urbanisation and the modern mass media. This cannot be contested and accordingly Zimbabwean theatre is not a homogeneous phenomenon. The above authority’s emphasis is on analysing the functions of theatre as performances. The challenge which can be levelled against this author is that of failing to realise that when theatre transforms into play that is a performance already on its own. Having the audience, the stage which is space and actors themselves there will be no distinction between a performance and theatre so one tends to wonder what exactly the author is demonstrating. The present researcher then is advocating for the integration of language into drama and theatre in Zimbabwe for development purposes.

Some of the works in the area of study are unpublished works by different scholars in the form of dissertations but still their discussion overrides or underestimates the idea that

language is key for developmental purposes especially in drama and theatre. More so, Owen Seda (2004) in his article in the *Zambezia* “Transculturalism in Post – independence Zimbabwean Drama: Projections of Zimbabwean Theatre at the onset of a New Millennium” examines how theatre has prevailed a decade after the attainment of independence in 1980. The author is lamenting the continued use of colonial established organisations like National Theatre Organisation (NTO) and merging it with the activities of Zimbabwe Association of Community Theatre (ZACT). However his idea is to set projections for the theatre which should be done in Zimbabwe. The author is advocating for cross – cultural co-operation of the white theatre and indigenous thinking to come up with a better thing. His arguments can be criticised for wanting to continue promoting white based theatre and yet Zimbabwe has its own way of doing dramas and theatre. Moreover he has not looked at how language used in drama and theatre can influence development which this present study is examining.

2.4 The interface of language, drama/theatre and development

To appreciate the role of language for development through drama and theatre there would be need to first appreciate the interface among language, drama/theatre and development. Language is a system of words used in a speech community by people in naming the world around them, their interaction with nature and with each other in the process of production of goods and services necessary for their survival. Sapir (1921: 24) defines it as “... a purely human and non – instinctive method of communicating ideas, emotions and desire by means of voluntarily produced symbols.” In this regard, this definition by Sapir fed well into this study as the key issue here is language as a means of putting across ideas and emotions through drama and theatre for the desired goal in this case which is development. Krech (1962) explains the major functions of language as a primary vehicle for communication which means that whatever work of art which might be performed, language is of paramount importance as the aspects of development will be embedded in it. The three are closely linked and affect each other. Language is a very important component of all artistic activities of community development and of nation building. In other words it is a vehicle through which issues to do with the communities are transported for the betterment of the nation.

Drama and theatre on the other hand as part of literature are the vessels through which language, development and culture are transported from one generation to the other and from one environment to the next. The study therefore focuses on drama and theatre as agents through which language can be used for development in Zimbabwe. In other words the researcher is in need of proving that development can also be proved or communicated in a people's language through drama and theatre.

According to Chimhundu (2005b: 4) language

is at the heart of a people's culture and it is imperative that the cultural advancement of a people, economic and social development will not register significant gains without the use of indigenous languages.

Thus the present researcher is of the view that drama and theatre should be used in the context of the native people to enhance the developmental facets mentioned above. The same idea is cemented by Bamgbose (1991: 50) when he points out that language is a powerful symbol of society, particularly if its potential is fully recognised and exploited. It can be a key contributing force towards nationhood and national development if properly managed especially through the use of drama and theatre in the case of the present study.

As has been mentioned already drama and theatre as part of literature are key instruments in the dissemination of information to the community intended for the message. This means that art and literature cannot afford to be neutral. Wa Thiongo (1981:6) is uncompromising when he emphatically asserts that:

Literature as a creative process and as an end is conditioned by historical forces and pressures. It cannot elect to stand above or to transcend economics, politics, class, race or what Achebe calls the burning issues of the day because those very burning issues with which it deals take place within an economic, politics, class And race

The above argument therefore means that the power that language used in literature has, can influence development in its various facets. The idea that a work of art, play or any form of theatre can be done in socio historical setup means that the issues of concern will be addressed such that it will be easy to fish out development agendas communicated in that literature hence proving the interface of the above discussed concepts.

2.5 Theatre and Drama as instruments of empowerment

Theatre has been defined by Balme (2008:1) as a discipline which has its origins in the Greek word 'theatron' meaning 'a place for looking.' Thus originally theatre referred to both a place as well as to a particular form of sense perception. It can be deduced therefore that theatre has to do with place or area given for a performance. Banham (2004: xv) contends that the term theatre is more elusive and presents a lot of problems. He equates this term to performances. He notes that the variety of performance forms in African societies is immense, ranging from dance to storytelling, masquerade to communal festival, with a vibrant and generally more recent 'literary' and developmental theatre. In this case one may come to a conclusion that theatre in Africa and Zimbabwe in particular has been there and characterised by different performances in different societies. In the study therefore the researcher analyses different performances as forms of theatre so as to expose developmental issues which are enshrined in them.

In this discussion drama is employed as a synonym for theatre. Theatre has always existed amongst people. African ancestors drummed songs danced and performed drama as they entertained people at house openings, family gatherings, funerals and other kinds of meetings. Ngugi (1981) states that drama in the pre-colonial era was not an isolated event, it was part and parcel of the rhythm of the daily and seasonal life of the community. It was an activity among other activities and entertainment in the sense of the involved enjoyment. These activities empowered people in the sense that those who performed the plays, dancing or praise singers had the skills and passed them on to the next generation who saw and imitated them. In the African sense that is development on its own which tallies well with the intention of the researcher to prove that theatre even back then proved to be an instrument for development. This is so because the art of storytelling, dancing or even performing in front of others still continues to be seen in people of different age groups hence fulfilling the idea that theatre and drama are instruments of empowerment.

Scher and Verral (1995) aver that drama is a marvellous vehicle for general knowledge. It also provides a good outlet for the ability of bright but non – academically minded people. The above mentioned authorities' idea on drama as a marvellous vehicle for knowledge is

quite acceptable in the study. What the researcher is against is the idea that it provides outlet for non – academically minded people. This proves to be the weaknesses of these two scholars or rather their attitude towards the performing arts is negative. Instead the researcher in the present study wants to bring out that drama is for the academically minded people as well. The people really have the skill of portraying not only general knowledge but really quality information that is needed by communities for their empowerment. Drama provides enjoyment and a wide range of other benefits such as self expression and helps the development of imagination. It also increases self awareness, self knowledge and self respect, thus development. Barber (1997) supports the same idea when he postulates that drama includes performance which is a means by which people reflect their own current conditions, define and reinvent themselves and their social world. By way of reinventing themselves it means there is a communication which would have taken place and pushed the recipients to change their way of life positively which approximates the goal of empowerment through development. This clearly shows that the researcher is in line with this argument but goes further to illustrate the use of language in facilitating that change. Furthermore, Wilson (2007:8) avers that:

Drama and theatre can be relevant to a people living in particular historical, economic, social and political circumstances, and in the second instance that Zimbabweans have a rich cultural heritage and a challenging history from relevant drama. Theatre has been born and continue to be nurtured.

The above issue which is being brought out here is the idea that drama and theatre are part and parcel of a people's life. They are recorded events which reflect on a people's histories, economic, social and political situations and that really show a rich cultural heritage for the Zimbabwean people. For example when one looks at the '*pungwe*' meetings which resulted in form of theatres during the liberation struggle, the performances which were done there really confirm the history of where the Zimbabweans come from. It is within this context that one begins to understand the economic and political situations of the Zimbabwean people and it is also against this background that development goals can be implemented thus reflecting the rationale for carrying out the study.

Mason (1972) observes that, theatre doesn't develop in a vacuum because it changes from time to time due to the advancement of technology and modernisation. In other words, we can say that modernism and cultural hybridity are some of the factors which shape the way or

direction in which our theatre is moving towards. In light of the same view, Wa Thiongo (1981) observes that every writer is a writer in politics. The only question is what and whose politics? In other words Wa Thiongo is of the view that literature cannot be separated from the realities of a particular historical epoch. Prejudice, ignorance, fear and mutual suspicion led theatre and performing arts emerging out of decades of colonialism largely segregated and highly confrontational, along lines of race and class. This assertion pinpoints that theatre should reflect on a people's way of life so that if decisions to do with development are to be implemented they should be relevant to the situation on the ground as reflected in these performances.

During the colonial period drama was divorced from reality, for example plays which were produced during that period never mentioned the oppressive colonial rule. This is despite the fact that colonialism fought with the black person's image. For example in *Reflections* (1977) a play which was broadcasted during the time, a black boy who was in the play appears naive and stupid in the midst of the whites who were also characters in the play. The black character's language, way of life and all associated with him is depicted as bad. Yet this is not the situation on the ground. During the colonial period colonialists wanted to perpetuate their interests and that is why they had to censor every work which was against their interests. This then brings us back to Mason (1972)'s idea that theatre does not occur in a vacuum. A work of art should be guided by the socio-historical situations of the society of which it is a product. That will be the only way again to prove that theatre and drama are instruments of empowerment.

Dube (1996) in an article titled 'The changing context of African music performance in Zimbabwe' talks of the context in which African music has been played. He argues that pre-colonial music performance production was embedded within society's activities of daily life that ranged from birth, through life to death. Music was found in specific contexts like rites of passage, for example, birth, marriage and weddings, war, hunting, children's plays and royal praises. This is also supported by Merriam (1982) and Berliner (1978) when they say music was integrated into the process of community living in people's personal lives, in social organisation, in work or economic life, religion, celebration, political life and history. The ideas which are propounded by the above scholars are significant especially with the African

societies in general and Zimbabwe in particular when issues of development are at stake. It is through these songs that people would express their anger, discomfort and perhaps appreciation such that when decisions were made they were done in line with what people would expect.

Music was found in specific contexts. For that reason, the present study analyses the discourse used in these performances and try to confirm or disapprove that these performances are important instruments to communicate development in various communities. In support of the same view, Steadman and Hauptfleisch (1984) attest that music was an effort to establish the legitimacy of class expression. By class expression, Steadman goes on to say that it was linked to a class of people about the kind of the past of a society believed in. In religion people believed in that when they sing at Njelele (rainmaking ceremonies) the songs arose peoples' spirits and everyone asked for rain with a strong belief that it is going to rain. In contemporary performances such as funerals, people show the concepts taken from cultural performances where people use musical instruments like drums, *hosho* and *mbira* to raise their spirit in what they seek for. For example in funerals, they would be seeking for their fellow relatives to be accepted by the ancestors.

2.5.1 Brief History of Theatre for Social Development

Theatre for the purpose of social development came to be practised following political independence in Africa. A major inspiration was Paulo Freire (1921 - 97) a Brazilian cultural and educational theorist and practitioner. Freire (1972, 1993) assumed that the people (especially those who were oppressed and marginalised) contain knowledge through their own life experience, but are persuaded by the oppressor to believe that knowledge is irrelevant and that they themselves are ignorant. Consequently, education then had become a process of banking knowledge that serves the privileged rather than all people. However, Freire also believed that education should help people trust their own perceptions through dialogue which is people-oriented. Stimulating people to become conscious of what they know and to generate knowledge in their own interests is called the 'pedagogy of the oppressed.'

The influence of Paulo Freire also impacted African theatre traditions through the work of his student Augusto Boal who developed theatre of the oppressed, a form of popular theatre of, by and for people engaged in the struggle for their liberation (1982). This oppression which is referred is social, economic and political which will be imposed on the majority of the people by the elite or the ruling class. The rehearsal techniques practised in Boal's theatre of the oppressed in their daily lives have been designed to help people learn ways of resisting oppression in their daily lives. It was also used as a tool for promoting self – expression, consciousness – raising, personal development and collective empowerment. In this case, theatre is seen as a means of expression that fosters critical thinking through the analysis and discussion of social issues. Thus even now drama and theatre is seen as a tool to fight for social, economic and even political development through language.

2.5.2 Theatre/ drama in education

Rohmer (1999) avers that theatre is arguably the most multimedia of all art forms, as it is able to communicate with its audiences through signs that appeal virtually to all senses. The most important and interesting thing about theatre is that of its relationship with the society and the wider culture in which it is created. This is supported by Fischer – Lichte (1992:120) for who theatre must be viewed as a:

... process in which signs that already exist in a culture and fulfil a specific function are not employed in this function, but rather as signs of signs in order to reflect on the corresponding culture in two ways. Theatre is a reflection of a culture and as such presents this culture to its members for them to reflect on it consciously.

When the authority defines theatre as signs of signs she refers to the iconic nature of theatrical signs. It is this iconic nature of theatre that makes it an effective tool in education. The approach of most plays is holistic in that the performances use language, music, dance and mime to communicate with their audiences thus Hughes (1991:137) notes that drama “allows students to build a bridge between their own inner worlds and the external reality of other people, events and ideas”. The variety of strategies (or teaching genres) as those mentioned above are in themselves bridges of access as they can only work when they are experienced, shared and undertaken by the whole class. In other words, the researcher is arguing that since language can also represent concepts iconically and not abstract only (Carballis 2000), then it will be easy for drama to communicate development that way as ideas will be elaborated for the benefit of the audiences.

The origins of drama in education merged with the development of English teaching, and drama also was firmly connected with the presence of arts in education. It was so because English as a foreign language makes life difficult for the indigenous people such that for better understanding of it performance became the best answer. This would really be the answer because when performed, it would be easy for the audience to come up with their terms and understand the message properly. Theatre and drama in school was traditionally connected with the study of literature, with the exploration of language skills in order to achieve the best possible means of communication and understanding of what is communicated. In light of this view the present researcher is interested in the idea that drama in education began with the development of English. The issue here lies in language. For a piece of work to be meaningful to the audience, their language is of paramount importance to consider as it is the one which facilitates communication hence development will take place. Thus the integration of language, drama and theatre needs not to be overemphasised as they are important in transporting messages to do with development.

More so, Fleming (2000) is of the idea that drama/theatre in language classroom provides motivation to learn because it is fun and entertaining. It can provide varied opportunities for different uses of language and because it engages feelings it can provide a rich experience of language for the participants. The author's emphasis is on the importance of drama in language learning. He has given insightful suggestions for using drama after a discussion paying particular attention to Wittgenstein's notion of language games. This is quite important and has helped the researcher to gain some insightful suggestions on the use of drama in teaching language. However, in as much as the author acknowledges the importance of drama in the classroom, the only problem is his overemphasis on language teaching as if language is the only component which needs further demonstration in the classroom. In this regard the researcher in the present study is of the idea that drama and theatre should be integrated with language in order to find out how development is communicated. In other words, the researcher needs to study the language used in these performances and analyse the way they communicate development.

Theatre in education works on a fundamental level because it is interactive. It can be used in all fields around as long as it is the passing on of important information. Kohn (2011) has

written on the role of theatre in medical education. This has been done to bring theatre and performance into medical education, to teach case presentation skills, to give greater verisimilitude to standardised patient encounters, to present the patient experience of illness to students so that they may empathise in ways in which they may not feel comfortable doing in the immediacy of care giving, among others. This teaching can be done to student nurses to try and emphasise the point to them or to show how the drugs being illustrated are administered. It is of significance also even to the ordinary citizen to be taught through drama and the theatre how to take care of a relative who is infected by HIV/ AIDS, Cholera or any other disease. The study of the performative nature of medicine itself, the use of plays will help understand how doctors struggle with ethical dilemmas and how viewing plays can help communities struggle well with decisions about limited healthcare resources. Having pointed out the important components contained in the above author's analysis, it is also important to note that in as much as the educator would want their audience to understand their messages; language plays a paramount role in the process. The language component is the missing factor in the authority's argument which the researcher wants to bring out that whenever communication of that importance is done. Through plays the audience will be able to coin their own terms which they understand and can easily pronounce especially with these medical terms.

Traditionally "theatre" has been taken to refer to performance whereas "drama" has referred to the work designed for stage representation, the body of written plays (Elam 1980). This however, still has a contribution in as far as drama/ theatre in education is concerned because theatre is largely concerned with communication between actors and an audience whereas 'drama' is largely concerned with experience by the participants irrespective of any function of communication to an audience. One thing which has to be noted here is the idea of communicating. When talking of communication in drama or theatre then basically language comes into play. Hornbrook (1989) avers that when talking of theatre as an approach to language teaching, there is 'acting', 'rehearsal' and performance whereas those who focus on drama refer more to 'experience' or living through improvisations. Despite the differences of the two highlighted here the bottom line is that even if there is improvisation, language becomes core as there will be imitation of some sort.

Dodd and Hickson (1971) stipulate that drama is regarded as an educational tool which would help children to explore material more deeply. It aided the subjective analysis of human experience. In support of the same view, the UNESCO – CCIVS Project says theatre is live and human, it uses voice, speech, language, the body and emotion. It brings life and human reality to the audience as well as players. Theatre makes people think and respond. We are all actors playing different roles in our lives and the world is our stage. We become different characters depending on whether we are talking to our mother, lying in the arms of a beloved – one, making a speech to many or playing with a child. The article argues that by assuming all these different roles in one person then that is drama. This has informed the present researcher in a significant way as it is going in line with the argument. When one person assumes different roles in whatever they do then there is need for choosing the appropriate language which will suit that particular occasion and participants. Thus in many African traditions, theatre has been used for purposes beyond entertainment, such as to convey religious, educational, political, social or economic message.

Drama and theatre in education have been applauded for helping primary grades to improve their vocabulary proficiency which is crucial in literacy development. Thus Kembo-Sure (2000) observes that cognitive development and affective development occur more effectively in a language that the learner knows very well. In this case teachers or educators must create a memorable act when introducing unfamiliar words as it helps the pupils to continue remembering them. This is so because theatre reaches the heart and the mind in a way that reading a pamphlet or listening to a speech likely will not. What happens to the characters, and the emotions one feels while participating in theatre strikes people in a unique way and will likely be remembered long after the play ends. When it is said to be remembered later it is through language that these performances become effective in the learning environments as the researcher is advocating for the integration of these for development purposes.

More so, theatre or drama in education implies the transmission of knowledge through language. Knowledge is transmitted through language hence the significance of language in education (Bamgbose 1991:62). Bamgbose's view is quite important in the study as the researcher is in need of assessing language which can facilitate development in various works

of art, that is, through drama and theatre. Language has been defined as a culturally transmitted productive system of arbitrary vocal symbols used for human communication (Hubbard 1978). As a means of communication language can perform a variety of functions for its users one of which is to transmit information, to express emotions, to influence behaviour change or thought as in dramas and theatre. The researcher is engaging in an African perspective of language used for development through the use of works like drama and theatre. This is quite significant in the education system as drama involves listening, speaking, reading and writing thus promoting literacy development especially in primary schools where the interest in these works will be very high.

The value of drama and theatre in education is often attributed to the fact that it allows the creation of contexts for different language uses. In a time when creativity, innovation and much of our economic health is dependent upon our abilities to communicate, and schools are increasingly seen as the laboratories for democratic life, “the quantity and quality of talk in the classroom . . . is an important part of preparing citizens to find and use their voices” (Bloem, Klooster & Preece, 2008). Drama educates through a multiplicity of metalanguages, what the joint declaration of the UNESCO World Arts Conference (2006) calls “the humanizing languages of the arts” (p. 2) and it requires each student to bring his or her own personal contexts and feelings into play. Drama teaches students “many of the skills that they need to be an everyday participant in our diverse and complex literate society” (O’Mara, 2008: 159) by engaging them holistically with the meanings offered in a story, where they explore human behaviours and experiences in social circumstances under fictional pressure. These holistic experiences then become the material with which their metaphorical worlds are woven.

2.5.3 Theatre/ Drama and socio – economic development

The medium of theatre, like other art forms has not received much attention from government and its agencies, perhaps because, it is considered as an ‘unserious business’ and a ‘time waster’, and therefore not capable of engendering development. Against the negative perceptions of theatre, it is difficult to conceive of it as capable of generating any form of development, both for the individual and the society. But the functions and manifestation of

the theatre in our society today, has taken a very radical dimension, such that the entertainment value has received some kind of de-emphasis. Its role now is to serve a more constructive purpose: one that will contribute to social and revolutionary change in the society. Obuh (1992:138) writing about the effectiveness of the theatre as an instrument of change states that:

One of the agents of socio-political change is drama/theatre. Drama is the most economical mode of experience, which conveys an idea that can be accepted as true. Drama's impact is also direct and more immediate than other forms of expression.

The functionality of theatre is no longer in doubt, as many people have come to realize the potency of the theatre in development. It has the power to influence thought and opinion, and can serve as a popular and effective means of political propagation, economic empowerment and culture diffusion. In fact, it is a "medium through which the soul of man reaches out beyond itself to transform" (Sofola, 1984:2). The medium of theatre as a communicative art has a very high correlation with development. It can act as a stimulant or tranquilizer for a people to understand their individual self and to harness their potentials towards a collective social development. As a tranquilizer, theatre can function to bring about peace and calm in conflict situation.

Talking about the power of theatre in conflict situations, Raphael (2009) in his article 'The medium of theatre as an alternative conflict resolution mechanism: A Case for the Niger Delta' discusses the conflicts which happen in Africa due to different cultural divergences. He says these conflicts usually culminate into serious violence or armed struggle such that many lives are lost. His concern is to find the way forward to deal with conflicts. In the article he suggests that the theatrical approach would be the most ideal to address such problems. In light of this view, the present researcher is in support of Raphael's idea that theatrical approach might be appropriate to solve such issues. The researcher will go further and demonstrate that there should be appropriate language needed to solve such issues. In this case the conflict which the scholar is giving as an example is where the communities are not getting anything in terms of benefits for the resources which are rightfully theirs. There is no development be it social or economic which is taking place in their communities to show that they own oil resources. It is against this background that language becomes key in these performances so as to convince those in power to release and share the resources.

When theatre is used for the betterment of people or to help people realise their potential, it should be aimed at transforming the people from being objects to become subjects of development. This is because, as active participants in the development process they are able to contribute to decision making, especially as it affects them. Mlama's description of the nature of theatre for development is quite instructive. Mlama (1991:67) says, this theatre should be:

intended to empower the common man with a critical consciousness crucial to the struggle against forces responsible for his poverty. It is an attempt to enable the masses to break free from the culture of silence imposed on them and re-awaken or strengthen their latent culture of resistance and struggle which needs to be part of the process to bring about their development.

For Mlama, theatre functions as a tool for conscientisation. Through this, people are made aware of their predicaments and are able to identify and analyze them towards finding solutions. Such awareness therefore, becomes a prelude for positive action. As this will be happening, it should be borne in mind that language used in all these performances will be critical to achieve the goal of development and that is where the researcher is taking up the argument from. In development issues it should be borne in mind that it is the language which brings people together, which means it has to be understood by everyone who is intended by the communication. Freire (1972:14) says when performed in a common language, theatre "can bring the community together, building community cohesiveness, raising important issues... creating a forum for discussion of these problems and stimulating group action."

Many scholars have reached a consensus that theatre, whether in literary or performative form has a contribution to make to the development of society. This means that this development may be economic or social as shall be seen in this discussion. The gap which has been left out by some of these great philosophers like Aristotle and Plato is the role of language in these performances. Communication which is done through these performances being it song, dance and drama is done through a language. It is in this research that the researcher wants to analyse language used for development through these works. In support of the same view, Nasidi (2003) contends that through songs, dance, music, mimes and

dramatic enactment, theatre can be deployed to help people internalise core values and beliefs that are relevant to development. Also Ngwainmbi (2004) holds the view that theatre serves a social function by educating community members.

Each work of art reflects and represents to a greater or lesser degree the society that produced it in aesthetic quality. Usually theatre and drama in any community are used to comment or reflect on the prevailing socio-economic situations of their country. For example, in Zimbabwe when we look at the play "*Mafuro Manyoro*" which was broadcast on Zimbabwean television in the 90s, the play was quite relevant during that time when the country's economy was struggling and people were busy squandering government funds at work. Corruption was the order of the day such that even if the wrong doers were apprehended nothing would happen to them. This is also seen in Thomas Mapfumo's song 'Corruption' in which he is again bemoaning the rate of corruption in society. On the other hand when we also look at Freddy Manjalima's (nicknamed 'Kapfupi) song '*Kwamai Nga*', the song reflects on the social situations which prevail in societies now. The idea of men having the so-called 'small houses' is vividly captured in Kapfupi's work. In his work he brings out the trauma which the wife goes through and the effects of promiscuity on the upbringing of the children. Works of art like this go beyond entertaining but to enlighten people on issues that affect their lives. Thus in view of this the researcher would want to advocate for development through a language where the discourse used in these works should communicate empowerment to the people concerned.

Drama and theatre are extraordinarily versatile vehicles for communication and dialogue, freely combining speech, sounds, silences body language, movement, light colour and visual materials to convey human stories that truly engage the audience. These attributes makes it a highly effective tool for involving individuals and communities in development processes. In light of this view, it is quite clear that language is the most important issue to engage the minds of these people concerned. This is so especially when the performances are done in a language which the indigenous or the intended audience understand. This now involves the role of the dramatist to make sure that his work should make sense to society. In support of this idea, Oko (1992:99) clearly defines the duty of a dramatist to his people/ society as not merely a chronicler of events but also a reformer and vision bearer who shines through the

society. When this is achieved undoubtedly then it confirms the idea that theatre is a tool for development.

Even when theatre and drama are considered tools for development there is no way it can be isolated from the communities or societies that create them. It is within the context of those societies that the creation of these works of art is made possible. Ogbonna (2013) in his writing of 'Dramatic literature for development: imperatives of Nwamuo's *Save our Lives* and Duruaku's *A Question of Choice*' also points out that dramatists should spring with the motif of making their art relevant to the people, especially common men by way of addressing social issues. He goes on to mention that the very many ills and malaise of society, the violence and denials, nepotism and anarchy, the class structure and social injustice are the rich – stone of which dramatists coin to develop their art to sustain and solve the problem of man and his immediate space. Nwamuo (1996:41) confirms the idea when he says:

One of the many concerns of drama is to re – create, record and heighten significant incidents and experiences in order to draw attention for remediation..... modern social drama is keeping pace with development in economic, social and political lives if identified communities.

The quotation above therefore means that theatre is more concerned with addressing the problems of man and proffering solutions. It is quite significant to note that the above authority managed to bring out the role of the artist to his community but the present researcher on the other hand is going ahead and analyse the discourse used in these works if they can communicate development hence bringing out the effectiveness of art in development through a language.

Adeniyi (2007:127) asserts that “every creative artist therefore, tries to articulate his or her convictions and aesthetic ideals for entertainment and pedagogical purposes.” This conforms to Achebe (1988)'s notion that there is no art for art's sake. It only happens when an artist is at odds with his social environment. Thus a work of art is born out of the creative writer's concept of a society that he has observed and mapped out creative devices upon which he/she intends to comment on that social issue which traumatises the populace, hence artists should

fashion their work for didactic purposes. Again Adeniyi (2007) concurs when she quoted Obafemi (2003) as saying that:

The internal dynamics, content and significance of art must be Such that it should help the ordinary people to push history Forward through clarity, passion, identification with, and an intervention in, the objective lines and living conditions of The majority of a giving people

In line with the present researcher's view, the above assertion points to the idea that when a work of art has been done it should be identified with a certain community and be able to help them push their history forward. This is quite acceptable though the scholar can be criticised for concentrating on the role of the artist in addressing burning issues but forgetting that in doing so the language of a people is of paramount importance. Even if a work of art may be perfect and address the bread and butter issues of the society but when presented in a language that the people do not understand it is rendered ineffective. In other words, this research is advocating for language for development through the use of drama and theatre.

As it has been emphasised in this discussion that drama and theatre are effective tools in communicating development, Lateef (2009) points out that the indices of development begin with the development of human beings, that will later develop other facets of the society such as the economy, natural, mineral and all other resources available in the country. By development of human beings, the scholar is bringing out the idea that these performances should enlighten people first so that they can act on the situation prevailing to influence social and economic development.

2.5.4 Theatre/ Drama and Political Consciousness

The performing arts in Zimbabwe have always been political in the widest sense, and because of the country's peculiar history particularly for the last 100 years. Songs, for instance, served as artistic weapon for both colonial forces and African nationalist counter forces. Missionaries tried to ban certain dances, which they considered as pagan, devilish or immoral. Thus to continue practising them became a means of cultural and political resistance, (Vambe, 2004). In Zimbabwe's post- independence theatre artistic forms such as song, dance and mime assumed the role of political self – assertion.

2.6 The Relationship between language and development

There is a close relationship between language and development and that meaningful development cannot take place where linguistic barriers exist. Language is an important tool that people can use in grappling with concepts and ideas in their quest to improve their condition. Language is the key instrument of communication but it is also the principal means of establishing and sustaining social relations. Language and development are so interrelated that it is impossible to talk about development without a mention of language. Language serves as one of the most important tools for development of individuals or communities, that is, development in the sense of offering them education in order to enable them to change their condition. This is viable when communication is done through a language in a drama and or theatre so that whatever is happening to them will be reflected in these works. In fact they are educated and are able to make informed decisions about their lives as will be reflected in the performances. Magwa and Mutasa (2007) aver that development must be reflected in all areas of human activities and its manifestation in the economy must be reflected in all areas of human activity and in other facets of life, language included. This shows that there is no development which can take place without considering the language of the people concerned.

Magwa and Mutasa (2007) have written on the role of language in development. Their argument is that language plays a significant role in the process of development. Development cannot be meaningful if it is addressed in a language that the intended recipients or audience do not understand. The basis of their argument is that the present situation in most African countries particularly Southern Africa where communication relies heavily on foreign languages, the process of development takes place very slowly as it will be difficult for the people to communicate effectively in a foreign language. In light of this view, the present researcher agrees with them on the idea that development in Africa and Zimbabwe in particular can never be achieved without serious considerations of the role of African languages in social, educational, economic and political process (Prah, 1993), (Chesa, 2001), (Webb, 2002). This research goes further to advocate for the integration of languages, drama and theatre to achieve this development. When languages are merged together with drama and theatre then development will be recognised in Zimbabwe.

Mountjoy (1973) points out that development is not a simple and straight forward process of economics but it strikes at the very roots of social and institutional patterns. It means fundamental changes in society, in ways of life, in political and institutional patterns and the grasping of new concepts and new sets of ideas. This means that when it incorporates institutional patterns of the society then language is part of the institution. The way people perform their rituals and interact in societies is guided by the language that they use hence the relationship that exists between language and development. From an African viewpoint, development should be complete, total and should affect the basic structures of society. Language on the other hand is essential for the transmission of all political, commercial and professional communication, that is, the development of a whole country in terms of its economy or political culture hinges on communication efficiency based on language (Wolff 1999:38).

Furthermore, development is a process that involves the entire spectrum of the society with each individual making a contribution, the transfer of skills, new knowledge and any other vital information desired to effective production of quality goods and services , can best be delivered to the target group through a person 's first language. Supporting the same view, Kische (2003) notes that one of the most important factors militating against the dissemination of knowledge and skills and therefore of rapid, social and economic well being of the majority of people in developing countries is the imposed medium of communication. This fulfils the close relationship that exists between language and development. Language becomes the hub of development process of whatever kind. All the important decisions, the perception and the wishes of a community can only be considered through the use of the language they understand. Language then according to Chimhundu (2005) is at the heart of a people's culture and it is imperative that cultural advancement of a people, economic and social development will not register significant gains without the use of indigenous languages.

Development implies positive change and the concept of development usually is used to describe the process of economics and social transformation within a country. Goutlet (1971:8) outlines basic components or core values in this wider meaning of development. These are life-sustenance, self-esteem and freedom. When life sustenance is under review basically it is concerned with the provision of basic needs. Against that background, no

country can be considered as fully developed if it cannot provide its entire population with such basic needs as housing, clothing, food and minimal education, (Thirlwall, 1994:20). The second basic component, self-esteem is concerned with the feeling of self respect and independence. The third component, freedom refers to freedom from the three evils of want, ignorance and squalor so that people are more able to determine their own destiny. All this is possible when people are able to explore these avenues with the language they understand. This is the gist of the research to propagate for the good relationship between language and development so that when drama and theatre comes in it will be easy to integrate the ideas. The tendency to develop is inherent in all societies since every nation strives for development in one way or another.

Language is the key instrument of communication but it is also the principal means of establishing and sustaining social relations. Durkheim (1973: 48) asserts that "... without language, essentially a social thing, general or abstract ideas are practically impossible, as are all the higher mental functions. This implies that even when language is used in drama and theatre it is also considered as a higher mental function as it will need one to really think deeper on the message being put across so that development can be talked of. It is language which permits the process of socialisation, and its precise usage is particularly crucial to education. In this case education refers to the way people interpret the message being put across especially in works of drama and theatre and be able to deduce meaning which is relevant to their development. Language structures our reality. This is best summarised by Sapir (1929: 214) when he asserts that:

Human beings do not live in the objective world alone, alone on the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society. It is quite an illusion to imagine that one adjusts to reality essentially without the use of language and that language is merely an incidental means of solving specific problems of communication or reflection. The fact of the matter is that the "real world" is to a large extent unconsciously built upon the language habits of the group We see and hear and otherwise experiences very largely as we do because the language habits of our community predispose certain choices of interpretation.

The idea which is put across by Sapir in the above analysis brings out the idea that language cannot be separated from a peoples' way of life or rather from the way they interpret history. In other words, the way people use language in a work of art especially in drama and theatre

can be best understood when looking at the socio historical events of the moment and that way even the message being put across is understood better and thus deducing development.

Still on the relation between language and development, Prah (1993:45) observes that

Language and development are so interrelated that it is impossible to talk about development without mentioning language. This is because language is often regarded as an integrating force, a means by which participation is facilitated or prevented. It is a vital tool in the promotion of nationalism. As such, it holds the key to the establishment of true democracy and equality (ibid). Since development is a process that involves the entire spectrum of the society with each individual making a contribution, the transfer of skills, new knowledge and any other vital information desired to effect production of quality goods and services can best be delivered to the target group through a person's first language

Thus going hand in hand to support the current researcher's concerns that language for development should be integrated with various forms of art which are drama and theatre so that when they are analysed, a true reflection of people's concerns are brought out through the language they understand and that is development. Chinweizu (1974:33) is of the view that the capacity to or ability for forming or fertilising the germ which ensures the continuity of the history of a people lies in the language and the germ simultaneously ensures the prospects for evolution and progress of the community in question.

Furthermore, Mavesera (2009) has written on language as a tool for empowerment. Her arguments are that the use of African indigenous languages really helps the African people to be able to identify themselves and helps in transforming them in various facets of development (political, economic and social). The researcher in this study has gained a lot of insight from Mavesera's work and has found out that in as much as indigenous languages can enhance human transformation but the idea of elaborating these ideas with drama and theatre is quite of paramount importance to cement this transformation. On the other hand, Mavesera's ideas are focussing more on the education sector and yet development through language can be explored in various disciplines which the present researcher wants to do through the use of drama and theatre in every aspect of the society.

2.7 The Power of Language: How Discourse influences Development

Discourse is a difficult and fuzzy concept as it is used by social theorists (e.g. Foucault, 1972; 1977), critical linguists (e.g. Fowler et al, 1979) and finally, critical discourse analysts (e.g. van Dijk, 1990), all of whom define discourse slightly differently and from their various theoretical and disciplinary standpoints. Discourse is often defined in two different ways. According to the formalist or structuralist paradigm, discourse is “language above the clause” (Stubbs, 1983: 1). This approach to discourse focuses on the form which ‘language above the sentence’ takes, looking at structural properties such as organization and cohesion, but paying little attention to the social ideas that inform the way people use and interpret language. This social aspect of language is emphasized by the second, so-called functionalist paradigm, which states that discourse is ‘language in use’ (Brown and Yule, 1983: 1) and should be studied as such. Brown and Yule (ibid) state that:

.. . the analysis of discourse is, necessarily, the analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs.

The researcher in this case will be taking on board the functionalist paradigm which emphasises the use of language as a functional component where it cannot be divorced from the societal usage of that particular language. This helps the researcher in the study as the gist analyses language in use and how it influences development in as far as its use in drama and theatre is concerned.

According to the functionalist paradigm, the analysis of language cannot be divorced from the analysis of the purpose and functions of language in human life. Discourse is therefore seen as a culturally and socially organized way of speaking. As Richardson (2007: 24) notes, researchers who adopt this definition of discourse ‘assume that language is used to mean something and to do something’ and that this “meaning and doing” is linked to the context of its usage. If we want to interpret a text properly, ‘we need to work out what the speaker or writer is doing through discourse, and how this “doing” is linked to wider inter-personal, institutional, socio-cultural and material contexts.’ ‘Text’ refers to “the observable product of interaction’, whereas discourse is ‘the process of interaction itself: a cultural activity’ (Talbot, 2007: 9). The explanation by the above authority helps the research in the sense that some of the drama scripts which are going to be analysed are written texts and some are performances on stage so it is of importance to point out these as they aid analysis.

In this regard, if contexts of such situated text and talk are informally defined as the set of relevant properties of the communicative situations of verbal interaction, then it seems obvious that a systematic analysis of these situations is crucial for the development of an explicit context and of how contexts control language use. However, it is a widespread misconception, for instance in traditional sociolinguistics, that social situations and their properties (such as class, gender or age of language users) exercise direct and unmediated influence on language use. In such correlational studies the very nature of contextual influence usually remains theoretically unexplored. It is against this background then that the current researcher wants to explore the potential of language in the works of drama and theatre and measure how much they influence development in all areas.

Against such a positive conception of the relation between discourse and society the current study continues to argue in great detail that there is direct link between situational or social structures and discourse structures – which are structures of very different kinds. The argument has been taken up from Dijk (2008) who argues that there is no direct relationship that exists between situation and the discourse used. He says, ‘if such a link were causal, and hence explanatory and not just superficially correlational, all language users in the same social situation would say or write the same things and in the same way’. The argument here is that this scholar is not taking into consideration that there are social and cultural factors which influence one’s choice of words to use. It is in the same vein that the present research is looking at the discourse used in the mentioned forms of art which is drama and theatre vis a vis development. The idea that language cannot be used in isolation is also supported by Bleiker (2000) who discusses how language can be used to mount dissent acts and activities by a people in a society. In the process, he discusses the position of language in politics. He establishes that language can be used in politics. Bleiker (2000:215) says:

Languages are never neutral. They embody particular values and ideas. They are an integral part of transversal power relations and of global politics in general. Languages impose sets of assumptions on us, frame our thoughts so subtle that we are being entrenched through this process...Language then is no longer seen as mere medium of communication. It is also the very site where politics is carried out. Critiquing practises of global politics is thus a process that cannot be separated from critiquing the language through which these practises have become normalised and objectified.

The above quotation by Bleiker proves the functionalist paradigm of language. As long as language is used by a group of people in a society then there is context in which it is used. It is this context now which the current researcher wants to explore and find out how much development has been communicated in works of drama and theatre.

The new theory of context further explored in this chapter emphasizes that the relation between society and discourse is indirect, and mediated by the socially based but subjective definitions of the communicative situation as they are construed and dynamically updated by the participants. These definitions are made explicit in socio-cognitive terms, namely as context models stored in the episodic (“autobiographical”) memory of the participants, just like any other social experience. The mediating interface constituted by these context models – construing and ongoingly monitoring the relevant properties of communicative situations – accounts for a vast number of properties of discourse. Context models explain how and why language use is socially, personally and situationally variable. They offer an explicit framework for the theory of pragmatics by accounting for the ability of language users to adapt their text and talk to the for-them-now-relevant properties of each moment of the communicative situation. In other words, context models define the dynamic appropriateness conditions of text and talk.

Discourse and actions are not immediately observable at all, but interpreted conduct attributed to social actors, for instance in terms of meanings, intentions and goals. New developments in the cognitive and neurosciences have shown that such interpretations of conduct as social action are part of our ability to “read” other minds as a mirror of our own. A detailed analysis of interaction has significantly contributed to the insights into discourse and language use. However, what is observably done or said is only the tip of the iceberg of a communicative event. Language users do not mindlessly participate in such events as if they were blank slates. They come with vast amounts of socio culturally shared knowledge, with personal experiences, with plans, goals, opinions and emotions, all of which may influence what they say and how they say it. They not only interpret what is observably said or shown, but by “reading” the minds of interlocutors they are able to understand subtleties of text and talk far beyond the socially based implications or implicatures. Hence, eliminating the mind

from talk-in-interaction necessarily under-analyzes the data at hand. And there are many other methods to study what is going on in discourse and communication than mere interaction analysis of “observable” talk. This helps when the analysis of texts or works of art come into play. The researcher will be able to use the already existing knowledge of the society concerned in order to understand their circumstances or issues portrayed in different works so as to tell the rate at which language is bringing out development.

In light of the same view, Barker (2008:75) comments on language and culture. In the first place he says language is the privileged medium in which cultural meanings are formed and communicated. In the second place he says, “language is the means and medium through which we form knowledge about ourselves and the social world.” On one hand these statements imply that both language and the process of learning it are connected to culture and to knowledge formulation and acquisition. On the other, the statements imply that learning a foreign language exposes an individual to a foreign culture and to a foreign technical know-how and technical know-what whilst learning an indigenous language implies learning indigenous cultural values and indigenous technical know – how and technical know – what. From an African perspective then language used in works of art should be meaningful to the intended audience and the only way it can be meaningful is to be performed in the language they understand for development to take place. Chinweizu et al (1980) remind that although languages carry cultural values, they are not the crucial generators of the values which they carry and transmit. Language is a very important component of all artistic activities of community development and of nation building. A good example on the power of language for development can be taken from the Asian tigers that are economically prosperous because they are using indigenous languages in the process of production. There are a lot of factors which combine in the process of production. Indigenous languages can aid more people to be involved in the production process and may improve communication efficiency during production.

The power of language can also be witnessed in Thomas et al (2004)’s article when they were examining the discourse of a former Prime Minister , Tun Dr Mahathir Mahamad in order to study the ways he constructed national unity in multi – ethnic Malaysia through this public

discourse over the years as a statesman. In the discussion, Thomas et al (2004) argue that the role of discourse is to shape the beliefs of people who establish certain ideologies as common sense which in turn influences behaviour. Thomas et al (2004) say:

Language can be powerful, particularly if a speaker tries to exercise control over other speakers. From the moment they start asserting their ideologies to their constituents' politicians in particular are keenly aware that they must use powerful or persuasive language. More powerful linguistic devices such as the metaphor, euphemism parallelism and the use of the pronoun are needed to increase the potency and persuasiveness of language.

The above authorities are of the view that language is influenced by one's ideology. This means that even if development can be reflected in a performance be it drama or theatre, it is measured against an individual's way of thinking. This is valid in as far as the language of some people like politicians are concerned but for this study discourse will be looked at from a socio-cultural point of view. In other words, it is analysed within the context of time and environment.

Ideologies influence power and language. Ideologies can be a set of beliefs, perceptions, assumptions, and values that provide members of a group with an understanding and explanation of their world. Ideologies involve communication of ideas and therefore, language plays a central role in constructing and maintaining discrimination and oppression. The theory of context models accounts for the representations and processes involved in this "making relevant" of the cognitive and social properties of social situations. In this sense, the theory is not incompatible with the interactional approaches in much of the social sciences today. It integrates them by making explicit what is usually being taken for granted or formulated in vague descriptions. At the same time it extends current context-free approaches to text and talk by articulating a multidisciplinary framework that provides the much needed missing link between discourse, cognition and society.

More so, Nietzsche in Crawford (1988) asserts that all things are subject to interpretation which ever interpretation prevails at a given time is a function of the power of language and not truth. Words make worlds. The language of development defines worlds in the making, animating and justifying intervention in currently existing worlds with fulsome promises of the possible. Such a social theory of "local" situations and "global" social structures as

modelled by language users during the production and understanding of text and talk also needs to account for the important cultural variations in the construction and uses of context models. What may be defined as relevant situational property in one society or subculture need not be so in another. Hence we need to examine the study of communicative events in the tradition of the ethnography of speaking and contemporary approaches in linguistic anthropology that have a long tradition of accounting for the specific cultural conditions of discourse. This will be of relevance to the research as the study needs to account for discourse used in the works so as to deduce their meaning and how they contribute to development. In the final analysis, the discussion will focus on discourse as a specific “textual” form of language use in the social context and the role of dominance or power in language variation and style.

2.6 Language of African Theatre

Language is the most important component in theatre since it helps to disseminate the information contained in pieces of work. There should be language which is specifically a language for theatre. Kavanagh (1997) contends that each art form has its own language. In other words, it communicates its meaning and experiences in particular ways. Usually when the subject of theatre is under discussion, people think of a dialogue whereby two people will be taking turns to speak but theatre has a language which is peculiar to it which speaks in its own way. For example in the past, the performers of traditional narratives in early societies would do more than just talking. For example, when they would want to show how a baboon would move to go and steal, the change of the voice, the way it would walk is acted out. They also used songs, dances, drumming and the responses from the audience would make everything live and go well. Ngugi (1994:164) cites Obi Wali (1963) asserting that:

...the whole uncritical acceptance of English and French as the inevitable medium of educated African writing is misdirected, has no chance of advancing African literature and culture and that until African writers accepted that true African literature must be written in African languages, they merely be pursuing a dead end.

Concerning language in African drama, Ruhumbika (1992:80) contends that:

A thriving literature is a literature that forms a part of people's A thriving literature is a literature that forms a part of people's living culture. It is literature written for the people reflecting their endeavours and aspirations and reaching for a significant

number of them in a way that can influence their society and be influenced by it in turn.

It follows that when language used in a work of art informs the intended audience then development can be enhanced and this view goes in line with the present researcher's line of thought hence language can be a tool to enhance development. Because drama and theatre are considered part of literature, many scholars have reached a consensus that any literature worth its salt should be able to be used by the community that produces it first. It is more relevant in the environment that has created it hence Adams and Mayes (1998), Ngugi (1994) and Ruhumbika (1992) agree that mother tongue literature is a potent factor in African social transformation. African literature can only be written or performed in the language of African peasantry and working classes if it has to contribute to meaningful development. Writing in African languages will bring a renaissance in African cultures if the literal work carries the content of the people's anti-imperialistic struggles to liberate their productive forces from foreign control. (Ngugi 1994: 29)

Adams and Mayes (1998), Chinweizu (1988) and Ngugi (1994) concur that African literature can only be written in the languages of African people if it has to contribute to meaningful development. Anyidoho (1992:45 -63) agrees with Chinweizu et al (1980: 24) that writers concerned with the social, political and economic transformation of African communities must have dialogue with their people instead of being tempted to speak for them to outsiders. African languages hold the key to socio-cultural development of African nations. Lodhi (1993) best maintains that maintenance of metropolitan languages has led to what he terms "linguistic imperialism". Lodhi (1993: 81 - 82) says that:

Africans continue to write in metro – languages, and literatures in African languages suffer disadvantages vis -a- vis African writings in the European tongues – almost all great African writers are therefore not read by a vast majority of Africans not even by speakers of the writers' own languages or ethnic group.

This follows that even if any literature or work of art which is meant to emancipate the local people from different conditions is written in a language that the intended audience do not understand, there is no development which can be witnessed. This fulfills the idea that languages are quite powerful in the dissemination of information to the public hence the researcher is of the idea that if these languages are integrated with drama and theatre then development will be meaningful. Indigenous languages are the voices of socio – cultural identity, the heart and content of an African child's first language. This means that any

performance in terms of drama or theatre which is performed by people can best be understood in a people's indigenous language as it is argued in the study that drama/ theatre is part and parcel of their day to day living.

Furthermore, Fanon (1952) notes that the issue of language is important because speaking a coloniser's language means existing absolutely for the coloniser. This is best summarised when Fanon (1952: 17 – 18) says:

To speak means to be in a position to use certain syntax, to grasp the morphology of this or that language, but also to assume a culture to support the weight of a civilisation...Every colonised people...in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality...finds itself face to face with the language of the civilizing nation that is, with the culture of the mother country. The colonised is elevated above the jungle status in proportion to his adoption of the mother country's cultural standards.

This argument implies that particular languages embody distinctive way of experiencing the world of defining what we are. Thus we only speak in particular languages, but more fundamentally become the person we become because of the particular language community in which we grew up.

On a different note, drama differs from other forms of literature because it is not just something to be heard or read, but is performed before an audience. There must therefore, be something 'dramatic' about the language of drama. It must suggest the action which surrounds it. It is in these actions that communication for development is brought out through these performances. Dramatic language is modelled on real life conversations among people, and yet when one watches a play, one also has to consider the differences between real talk and dramatic talk. Dramatic language is ultimately always constructed or 'made up' and it often serves several purposes. On the level of the story – world of a play, language can of course assume all the pragmatic functions that can be found in real life conversations, too, for example to ensure mutual understanding and to convey information to persuade or influence someone to relate one's experiences.

2.7 Language and economic development

Language is a system of words used in a speech community by people in naming the world around them, their interaction with nature and with each other in the process of production of goods and services necessary for their survival. This clearly implies that language is central to economic development. In this regard, Machlup (1967) defined economic development as changes in the use of resources that result in potentially continuing growth of national income per head in a society with increasing or stable population. As long as a community has people who are able to produce and continue to contribute to the growth of national income there is no where they can do it without a language. Ansre (1971:18) argues that national development comprises of four elements namely economic development, politico – judicial development, intellectual and educational development. In all these he claims that the role of language is crucial. This goes in line with the present researcher’s concerns that in as much as language can enhance these developmental goals but the need to incorporate drama and theatre in the process will fast track the understanding as everything will be visualised (Makanda, 2011).

Development must be reflected in all areas of human activities and its manifestation in the economy must be reflected in all areas of human activity and its manifestation in the economy must be reflected in the other facets of life, language included. Economic development in itself cannot be understood to constitute societal advancement if it is not translated into quality of life overall culture of a society of which that overall culture includes language as the most important issue. Economic progress in society must manifest itself or rather is supposed to manifest itself in the upliftment of the human condition. It should be as Hague et al (1977: 15) argued an “enhancement of personality, an ability to face the world with purpose, poise and pride” it has often been pointed out that development is a loaded construct that connotes economic indices in the first instance, followed by conformity with modernisation and its scientific knowledge and technological progress (Harlech – Jones 2001). Development according to Kische (2003: 219) is a multidimensional process involving changes in social structures, acceleration of economic growth improvement of quality of life and reduction of inequalities.

The issue of language mattered most in theatre during the colonial period. Kidd (1984) asserts that language is particularly a sensitive issue in any discussion of African theatre. In

Zimbabwe, the settler policy was to restrict publication in English and to divide people by insisting that ethnic groups could only publish strictly censored materials and only in their mother tongue. This means that the power that language has can transform any situation as long as the information has been disseminated effectively. Language holds the key to the establishment of true democracy and equality. Language may shape socio – economic and political power relations. Language is an extremely important way of interacting with the people around us. We use language to let others know how we feel, what we need, and to ask questions. We can modify our language to each situation. For instance, we talk to our small children with different words and tone than we conduct a business meeting. To communicate effectively, we send a message with words, gestures, or actions, which somebody else receives. Communication is therefore a two-way street, with the recipient of the message playing as important a role as the sender. Through language we can connect with other people and make sense of our experiences and problems. Therefore, both speaking and listening are important for communication to take place. Asante (2005), Miranda (2004), Muindi (2002) and Ngugi (1994) concur that language encompasses not only communication but also heritage, culture and feelings. Language as culture fosters a strong sense of belonging and confidence that build self-esteem. This as a result means that language is the key to communication in as far as different facets of development are concerned in drama and theatre.

The World Bank took a broader perspective of the term development when in its 1999 World Development Report, it stated that development should be perceived as a multi dimensional process involving major changes in social structures, popular attitudes and national institutions as well as the acceleration of economic growth, the reduction of inequality and eradication of poverty. Economic growth cannot be sensibly treated as an end itself thus development according to Sen (1999: 27) has to be more concerned with enhancing the lives we lead and the freedoms we enjoy. Magwa and Mutasa (2007) assert that there is a link between economic success and the use of indigenous languages in the production of wealth.

2.7.1 Language for development in the work place

The language of development defines worlds in the making, animating and justifying intervention in currently existing worlds with fulsome promises of the possible. Sachs

(1992:1) contends that, “development is much more than just a reality, a myth which comforts societies and a fantasy which unleashes passions.” This means that development is a realistic exercise and in this case it needs language to accompany it for it to be meaningful. Language does matter for development. Development’s buzzwords are not only passwords to funding and influence, and they are more than the mere specialist jargon that is characteristic of any profession.

Madhubuti (1984:123) asserts that, “.... for without language, one cannot express the indigenous self, and therefore has nothing to express other than the selves of others in their language.” It has to be noted that much of our thinking is facilitated by language. Language is not only used for the purposes of communication. Language has an important role in the development of vocational skills as an instrument of education and training (Webb, *ibid*: 219). Work commitments, norms and values necessary from the workplace are only possible to be established in an environment where the workers are able and capable of expressing themselves fluently. It should be noted that much of our thinking is facilitated by language. It follows that language is not only used for purposes of communication but also facilitates thinking (Ogutu, 2006:46). This demonstrates the need to have our own languages used in different work places to facilitate better communication and quick understanding of concepts. This is quite relevant in the study as most of the indigenous people especially in the industry are not quite conversant with foreign languages. Webb (2002) argues that the use of indigenous languages help in fostering worker commitments. The researcher then brings in the aspect of performing to really visualise the kind of communication needed at a work place through dramatisation for the purposes of enhancing development hence the production levels increases.

More so, Webb (2002:14) underlines the idea that that ...it quickly becomes clear that language can be a gatekeeper, discriminator which facilitates participation and sharing or acts as a barrier to accessing opportunities. Webb (2002:218) maintains that language can facilitate or hinder economic activity. To support the same view, Coulmas (1992:124 - 125) contends that:

Language training for industry and commerce can be a considerable burden for a company, but those who hesitate to make the necessary financial outlays have to ask themselves which is more costly, language training or losses and foregone gains brought about by lack of language proficiency.

The research can be enriched by Coulmas's assertion in the sense that the other way to enhance affective communication is to illustrate things through drama/ theatre. This can be very effective in the workplace as it will help in the process of socialisation and in the establishment of norms and values expected at an institution for the development of work commitment and effectiveness. Webb (2002:218) asserts that language instils a sense of institutional loyalty and security which are essential ingredients of good governance and good business. Looking at this point of view, language can be regarded as the bedrock of socio – cultural and economic development. Language has an important role in the development of vocational skills as an instrument of education and training.

2.8 Conclusion

The chapter has reviewed works consulted for the study. The main ideas which are brought out in the chapter are on the link that exist in the three key components of the research which are language, development, drama and theatre. The link is quite important to make it very clear as it guides the research to bring out the main concerns. In summary it is through language that drama and theatre communicate development to the intended audience. Besides the interface of language and development the chapter also discusses drama and theatre as components used in various developmental facets of course with the use of language as the key to development. Language itself and the power that it holds in the communication process through drama and theatre was the major concern of the chapter. The chapter adopted the socio historical approach where the language used in various works to be analysed within the context of time and space. The next chapter focusses on the theoretical framework.

Chapter 3

Theoretical Framework

3.0 Introduction

The previous chapter focused on reviewing literature related to the present study. This chapter presents two theoretical frameworks and one conceptual framework which are used to analyse data and pave way forward on how language should be used for development through drama and theatre in Zimbabwe. The two theories to be discussed are the African Renaissance theory of development and Hyme's SPEAKING Model and finally the concept of Theatre for Development. A detailed analysis of these theories is going to be elaborated in the chapter and the justification for choosing them vis-a-vis the study in question.

3.1 Theoretical framework

The study is underpinned by three theories which assist in explaining the nexus between language, theatre/drama and development. Firstly, the chapter explains the African Renaissance theory of development which was propounded by Kwame Nkrumah the former president of the Ghana. The theory started as a Pan Africanist movement which advocated the unity of the people of Africa. It then continued to be developed to the African Renaissance approach. In addition, the SPEAKING theory by Hymes is also going to be discussed. This model was put forward in 1962 by Dell Hymes as the concept of Ethnography of communication. The ethnography of communication is explored as it allows the researcher to understand the relationships of the people in the speaking act and the setting. In this instance the SPEAKING model will have to be understood as it is used in the analysis. The chapter further analyses and discusses Theatre for Development as another approach which the researcher utilises in the study.

3.1.1 African Renaissance theory

African renaissance theory started as a political ideology called Pan-Africanism. Pan-Africanism was born out of a realisation that African people were a downtrodden group and

that they are not only culturally related but also share similar problems and aspirations. The theory was propounded by Kwame Nkrumah.

3.1.1.1 The historical background of the theory

Nkrumah served as the first President of Ghana and later the first Prime Minister of Ghana. An influential 20th century advocate of Pan-Africanism, he was a founding member of the Organization of African Unity and was the winner of the Lenin Peace Prize in 1963. Kwame Nkrumah emerged from a typically humble Ghanaian socio-economic background. By the close of the last millennium, however, he had become Africa's Man of the Millennium. He was born on September 21 1909 and trained at Achimota School in Accra as a teacher graduating in 1930. During his years at Achimota School and also the few years he taught in primary schools in Ghana Nkrumah came under the influence of Pan-Africanist scholars like E. Kwegyir Aggrey, whose firm belief in the African renaissance and the advancement of the Africans through purposeful education inspired him to decide to study in the United States of America (US). Under the influence of implacable nationalists like Kobina Sekyi, Samuel R. Woode (a veteran nationalist and Secretary of the National Congress of British West Africa) and anti-imperialists such as Nnamdi Azikiwe (Editor-in-Chief of the African morning Post) and I. T Wallace Johnson all of whom were actively campaigning against colonialism and imperialism in Africa. (Nkrumah 1957)

Nkrumah left the shores of Ghana for studies abroad with deep memories of militant anti-colonial and anti-imperialist intellectual and political activities His experience in the US, as a student of Lincoln University and University of Pennsylvania, and the United Kingdom (where he did political work among African students and Diasporan anti-imperialists and Pan Africanists) convinced him of the need to fight to end colonialism and imperialism at all cost (Nkrumah 1957). By the time he returned to the UK at the end of his studies in the US his views on the colonial question and the need for African unity had been firmed up. He used his short stay in the UK, during which he assisted in organizing fellow Africans studying there and Diaspora Africans into anti-colonial and anti-imperialists fronts which culminated in his facilitation of the Fifth Pan African Congress in Manchester. According to Nkrumah (1957) in his autobiography, this doubtlessly prepared him for the anti-colonial struggle, and for the struggle for African unity which he plunged into upon returning to Ghana. For him

freedom from colonial rule and African unity were necessary preconditions for the African revolution which was the transformation of the social and economic structures of the continent and improvements in the material conditions of African peoples. In his 'Towards Colonial Freedom' written in (1945) Nkrumah had emphatically stated that transformation of the economies and societies of West African States from backwardness into progress and prosperity for the people could be attained not from the mere attainment of independence but on the creation of a commonwealth of West African states.

In the words of Nkrumah himself, he says, "years ago, I felt that Africa needs to buttress her unimpeachable claim to political independence with parallel efforts to expose to the world the bases of her rich culture and civilisation through the medium of a scholarly Encyclopaedia" (Asante 2012). Africa had a noble past which astounded even the ancient Roman world with its great surprises. Yet, it was only much later, after a millennium and a half of African history that Africans are now busily engaged in reconstructing for the entire world to know, that racial exploitation and imperialist domination deliberately fostered a new and monstrous mythology of race which nourished the popular but unfounded image of Africa as the "Dark Continent." In other words, a Continent whose inhabitants were without any past history, any contribution to world civilization, or any hope of future development—except by the grace of foreign tutelage! Before the colonial era in Africa, Europeans had had many encounters with Africans on the cross-roads of history. Europeans had married into African royal families, received Africans into their courts as ambassadors and social equals, and their writers had depicted African characters as great heroes in their literature. In common with the rest of mankind Africans made extensive use of cereals, they learned the art of raising cattle, adapted metal tools and weapons to their own use, and, to quote Davidson (1984: 94)

undertook mining and smelting and forging on a continental scale, borrowed crops from other lands, introduced soil conservation, discovered the medicinal value of a host of herbs and plants, and worked out their own explanations of mankind and the universe. All this had happened before the first ships set forth from Europe.

This proves that Africa had a way of life way before the Europeans came to Africa so the call to return back to the roots is a noble idea which the African nations felt very important in order to restore their identity (Asante, 2012).

3.1.1.2 Pan - Africanism

According to the department of Social Affairs (2013) in an AU Echo Special Edition, Pan Africanism is an ideology and movement that encourages the solidarity of Africans' worldview. It is based on the belief that unity is vital to economic, social and political progress and aims to unify and uplift people of African descent. The ideology asserts that the fates of all African peoples and countries are intertwined. This means that African challenges are more or less similar hence they should be addressed the same way through unity of the Africans . At its core, Pan Africanism is a belief that the African people both on the continent and in the Diaspora, share not only merely a common history but a common destiny.

AU Echo (2013) in the special edition of the AU Summit, notes that Pan Africanism is an ideology which stresses the need for a “collective self reliance.”. It exists as a governmental and grassroots objectives as outlined by Pan African leaders such as Kwame Nkrumah and Muammar Gaddafi as well as grassroots advocates such as Marcus Garvey and Malcom X, academic advocates such as W.E. Du Bois and others in the Diaspora. As a philosophy, Pan Africanism represent the aggregation of the historical, cultural, spiritual, artistic, scientific and philosophical legacies of Africans from past times, to the present. As an ethical system, Pan Africanism traces its origins from ancient times, and promotes values that are the product of the African civilisation and the struggles against slavery, racism, colonialism and neo-colonialism. In essence Pan Africanism is also seen as an endeavour to return to ‘traditional’ African concepts about culture, society and values. Examples of this include Leopold Sedar Sengor’s Negritude movement and Mobuthu Sese Seko’s view of Authententicite (AU Echo 2013).

The return to ‘traditional’ African concepts about culture, society and values is also emphasised by Chacha (2003) when he discusses Nyerere’s move to promote the indigenous languages of Kenya. Chacha (2003) posits that the bold cultural choice that Mwalimu made by adopting an indigenous language was not only a rejection of Western – centrality but also as an instrument of social integration and unity of the people both nationally and continentally. He understood that the question of development is inextricably linked to whether or not a majority of the people are included in decision making by virtue of being

conversant with the language of governance. Neither did he believe in continued dependence on foreign languages to articulate African concerns as this tended to retard Pan Africanism.

3.1.1.3 Understanding the theory of African Renaissance

Having highlighted the concept of Pan Africanism, it is important to note that even if the patriarchs of the ideology may be gone but the fire they ignited is still burning, (Chacha 2003). The issue of Pan Africanism has generated more rhetoric and literature and dominated political discourse more than any other issue. As globalisation witnesses growing nationalism in other continents of the world and Africa risks marginalisation, African thinkers intellectuals and literacy icons such as Ali Mazrui, Chinua Achebe, Ngugi wa Thiongo, Okot p' Bitek and Wole Soyinka have made passionate pleas for a cultural re – awakening which they see as a first step towards social, political and economic growth. Diop (1974) notes that the African Renaissance ideology stems from the premise that any human civilisation ought to be self-independent, self-determined and be proud of its own identity. In this regard it is insincere to say that African countries lack this will but to be fair, the attitude possessed by most African statesman and congressman falls short of propelling the dream of a greater Africa. The idea of African Renaissance demands that African leaders and their followers all need to work hard to place Africa at par with its fellow continents both economically and politically.

The term African Renaissance is being widely spread among African scholars. Scholars, intellectuals, and the public have not found a common ground on whether this is a phenomenon or an ideal; however, the idea of the rebirth of some sort of Africanism (for example cognitive process, culture, political ideals, economic structure and others) seems to be the common denominator of a present or immanent African Renaissance according to Miller (1993), Marable (1995), and Wa Thiong'o (1996). By way of definition, African Renaissance has been defined by the African Renaissance Institute as:

A shift in the consciousness of the individual to re – establish our diverse traditional African values, so as to embrace the individual's responsibility to the community and the fact that he/ she in community with others together are in charge of their own destiny.

This implies that when renaissance is under discussion, there is need for the people to re – think their past in order to select some aspects of that past to use them as a platform to formulate plans for the future. For example, in terms of health, politics and many more, the past experiences of a people should be their point of reference for action. In support of the same view, Jose (2009) suggests that the term African Renaissance can be looked at in two parts, African and Renaissance within the main concept of African renaissance. The term African has been used to define the beliefs and philosophies that are indigenous to Africa. Terms such as traditional African values and return to aspects of Africa’s indigenous civilisation imply that there are such things as traditional values and indigenous civilisations that are unique to Africa.

The use of the term “renaissance” however needs to be clarified. According to Louw (2000), renaissance refers to the revival of art and literature under the influence of classical models in the 14th to 10th centuries, the period during which this took place or the “culture and style of art, architecture...” The word also implies “any similar revival” (Thompson 1995:1163). When the idea of African renaissance was introduced, Nkrumah’s vision was political, cultural and philosophical and Afro- centric. This is the meaning of Nkrumah’s proposal for a new African personality, one loosed from an attachment to European and American cultural entanglements. According to Asante (2012) the character of Nkrumah’s African vision poses that he is among the first to call for an Afro centric reality for Africans. Africans believe they are entering a new era that is being referred to as the African Renaissance. This era, if properly defined, could impact the value system of all Africans who are searching for their lost cultural heritage. The search for a lost cultural heritage may be reflected in Christian churches and schools that emulate Western-based curriculums and Western forms of expression, for example language, music, forms of praise and worship, administration.

The initial push for a contemporary African version of ‘renaissance’ was articulated initially by Cheikh Anta Diop in mid 20th century and in our times, by former South African President Thabo Mbeki. The latter was to be joined by former Nigerian and Senegalese Presidents Obasanjo and Wade respectively. Asante (2012) observes that in the history of African Renaissance, like Nkrumah, Chiekh Anta Diop was born in the colonial era, educated in the schools established by the colonial teachers, yet he was capable of reading the documents of Western culture with two sets of notes, one for the examinations and another

for his personal sanity. When Diop comes across books which say that Europe invented science he wrote in the margins that this was a lie. When the books are written that Africans were inferior and had no philosophers, Diop wrote in the margins, that this was false. When there was said that Europe originated civilisation he wrote Europeans had falsified history (Asante 2012). This implies that Diop does not buy to the idea that Africa had no history as was put across by other European scholars. Thus he posits that there is no history and there have been no men or women any greater than the geniuses produced by Africans. There are no places any more sacred than that have been hallowed by the deeds and presence of African ancestors. Marcus Garvey had it right, 'the West has out propagandised us', (Diop 1974). The African Renaissance cannot be understood through a fragmentation of its various social components, that is, religion, culture, economy, identity, education, and many more. Africa is a continent of interrelationships in which all aspects of life are interrelated. To separate education from culture, economy, identity and religion is to do injustice to the continent and its people. It follows that religion is an integral part of life in the African's modus operandi.

Jose (2009) has it that African Renaissance is recognition of the spirit of Pan Africanism. The continuity between Pan Africanism and the African Renaissance is evident also in the arena of formal education, a phenomenon inherited from colonialism that divides Africans when posed with questions surrounding its value in the anti colonial and anti globalisation fight. On the other hand, Diop (1974) suggests that the call for African Renaissance is not essentially a new phenomenon, historically the desire to shrug off colonialism has been characterised as Pan – Africanism, Negritudism, Liberation, Freedom fight among others. A prominent philosophy reflective of anti – colonial sentiment and closely linked to the African Renaissance is Pan Africanism which is an attempt to mobilise Africans to unite against the tyranny of colonialism by redefining an African identity and freedom independent of colonial influence.

Looking at the concept of African Renaissance as a contemporary model from Pan Africanism, it entails that African people and nations achieve cultural, scientific, economic renewal. As the concept was first articulated by Diop in a series of essays beginning in 1946, which are collected in his book, *Towards the African Renaissance: Essays in Culture and Development 1946 -1960*, the book gets to the heart of issues that dominate his thought as an

intellectual and a scholar on Africa. According to the Echo edition (2013), African renaissance even if it is related to other aspects of African culture, language remains key to achieving the grand objective for the continent. Relating language to African Renaissance explicitly, Diop eloquently notes that, “the development of our indigenous languages is the prerequisite for a real African Renaissance”. In light of the above view, this study will benefit from this theory as it is also looking at language used in drama and theatre assessing how development is enhanced by such. This can only be understood if the language used can be understood by the intended audience and thus development can also be meaningful that way.

Furthermore, on the issue of language, Chacha (2003) posits that to accomplish the Pan African goals and objectives, and realise a renewal and a re – awakening for the African people, scholars of Africa must embrace a new theoretical approach. The new approach rests on recognition of the role of language, an indigenous African language which will not only facilitate social integration but also spur technological and economic prosperity. It has to be noted that the theory poses that continued reliance on imperfectly mastered foreign languages retards ingenuity and performance in scientific and technical pursuits. This hampers economic growth, political stability and social cohesion. In support of the above notion, Mazrui and Tidy (1984:3000) have articulately argued that:

English and French are invaluable in various ways for modern African development. They help integrate African in world culture, they are politically neutral in the content of African multi – ethnic societies. But they do not necessarily help to overcome the crisis of national integration which is one of the most fundamental political problems facing African countries.

This therefore means there is need to be identified with an indigenous language as they enhance people’s cultural identity and guarantee a remarkable development of the African personality in terms of self – reliance, self – confidence, resourcefulness and innovativeness among others. Stressing on the need to promote the use of African languages, Roscoe (1997:4) articulates that:

African aspiration, ideally should be expected in African language. How can national hopes with their special nuances rising from traditional societies and their value inherited from a non – European ethic resonate in people’s hearts via a language which is firstly alien, the product of a foreign way of life and world view and secondly spoken by a small minority.

In light of the above assertions, it is clear that the need to go back to the African beliefs and practises does not entail culture and other things but language is critically important as it is the one which helps in communicating developmental issues to people in their respective places.

As has already been indicated Nkrumah is the one who spearheaded the idea of Pan Africanism which later turned into African renaissance. His vision is centred on the celebration of “centeredness” and agency and an uncompromising commitment to lexical refinements that eliminates pejoratives about Africans. He views the intention of the movement or ideology as of reshaping language so that all negativity gathered for five years against Africa and Africans is destroyed. This as a result proves the idea that language plays a very fundamental role in the lives of Africans hence they celebrate centeredness by dreaming of greatness for the nation. Terminology introduced into the language of Africa like primitive peoples, traditional religion, ethno – music, African slave trade, pygmy, Hottentots huts and jungle must be purged through a national effort at this dignity affirming position, (Diop 1974).

When the concept of African Renaissance to development is under discussion, the type of development which will be at the centre is the one which benefits people of African descent thus Neef (1991: 38) argues that:

Development geared to the satisfaction of fundamental human needs cannot, by definition, be structured from the top downwards. It cannot be imposed either by law or decree. It can only emanate directly from the actions, expectations and creative and critical awareness of the protagonists themselves. Instead of being the traditional objects of development, people must take a leading role in development.

The African Renaissance approach to development underscores the importance of social movements whose mandate is to engage people to face issues of justice, inequality and sustainability from a collective or communal approach. It is about reclaiming African identity and issues. The African Renaissance theory, unlike its predecessors advocates for local solutions, pluralism, community-based solutions and reliance on local resources. Therefore, the critical issue here is “transformation” (Korten, 1990: 4) for the future depends on achieving the transformation of institutions, technology, values and behaviour consistent with ecological and social realities in Zimbabwe. This follows that language used in drama and

theatre has to have power to transform the status quo and bring about a positive change in people's lives. Theatre during the colonial period/ liberation struggle manifested in songs, chants and plays illustrate the point. These came in the form of '*pungwes*' performed to give the freedom fighters hope and power to continue with the struggle. The *pungwe* continued after independence to be performed on national events like the Heroes Day to make people of Zimbabwe and the young generation participate in their history and continue to support the ruling ZANU PF.

Having traced the history of the theory of African Renaissance, Diop (1974) sees it fit that African Renaissance as it shares some similarities with Afrocentricity which calls for the agency of the African people. According to Asante (2012) the key to a continental state means common knowledge and common ways of viewing the future of the African world. In view of this, it does not imply total agreement on every issue but a basic consideration of the most important ideals. For example in education, broadly speaking, it is necessary that a common reservoir of African knowledge be tapped. The children of Africa must know Imhotep Amenhotep, the son of Hapu, Duauf Akhenaten, Hannabal, Hatshepsut, Hanno, the Sailor, Amada, Bamba and Nehanda among others. These people should be known by children of African descent because they are the heroes in the history of the African people. They make the African child complete and subjects to their history. It is against this view that the African Renaissance theory will be used in this study by reviewing the principles put forward by Gray (2001) the idea of returning to the traditional roots. The principles include Njia as theme, Harmosis as mode and Sankofan approach among others.

African Renaissance model of development is more of an Afrocentric approach since it advocates for the African way of doing things. It is a theory which puts the Africans at the centre. The theory is described as a mode of thought in which the centrality of African interests, values and perspectives predominate. According to Asante (2012), African Renaissance (Afrocentricity?) is a theory of social change. It is the transformation of society from viewing Africa as a dark continent, and barbaric. It is mainly concerned with changing the scheme of things. It is committed to moving Europe from the centre and Africa to the centre. It is calling for the Africans to leave all the modern or European way of doing things and goes back to the roots thus Cheikh Anta Diop the greatest African intellectual of the

modern era, would ask in “Presence Africaine” a year after Nkrumah returned to the Gold Coast, “when shall we be able to speak of an African Renaissance?”. It is against this background that the researcher will employ this concept of analysing works of art to see to it that an African ideology should be employed for the African people to understand whatever is presented to them for the betterment of their lives and the nation at large.

3.1.1.4 Gray’s Principles of Afrocentricity

Gray (2001) in Waugh (2006) laid down principles which were discernible from Afrocentricity. Firstly the Meta-Constants based on humanising and harmonising explains how the Europeans dehumanised Africans. Gray (2001) in Waugh (2006) states that it is the role of the writer to humanise and harmonise the African people. African Renaissance aims at humanising Africa. Karenga (2010) posits that Africa was dehumanised by Conrad (1899) who viewed it as a continent of darkness. European historians and ethnologists such as Trevor- Roper (1963) viewed Africa as a continent with no history when he stated that perhaps in future there will be African history but at the present there is none, there is only the history of Europeans in Africa and the rest is darkness. On one hand Hegel viewed African as barbaric. Instead of viewing it as inferior the African Renaissance instructs Africans to view it as a continent which is rich with ideas and intellectuals who can transform it.

Gray (2001) identifies the second principle as that which sees an African audience as the priority audience should form the object of the writer who should write for a particular people such as the Africans and the sensibilities should be African. The writer should target the African reader in order to communicate with them. Achebe (1988) supports this view when he states that culture controls human thoughts and behaviour. Wa Thiongo (1981) also states that language is a carrier of culture and language is the collective memory bank of people’s experience. This follows that language is key in the works. This is quite sensible in as far as the research is concerned as the whole idea is to advocate for language which can be used for development agendas in Zimbabwe. This can only be possible if the works are articulated in a language which the intended audience understand. Ngugi (1986) argues that colonisation was not simply a process of physical subjugation. Language was a means of spiritual subjugation.

The colonialists taught the African children that English was good and that African languages were bad. By using local languages drama and theatre will be promoting African Renaissance ideas.

The other principle which the researcher is going to employ is Njia as theme. Njia according to Ryan (2009) means the way. His writing should not be pessimistic. Any writer who celebrates nihilism and existentialism is non-African (Ama Mazama, 2008). African Renaissance situates hope at the centre. The writer also should not push people into accepting defeat. It is hope that drives society into success. The songs and chants which were performed during the pungwe performances are good examples.

In the principle Maatic Argumentation, Gray (2001) in Waugh (2006) states that in African Renaissance the primary role of an art is to be committed to the attainment of justice. Drama and theatre in Zimbabwe and Africa at large should convey people's need to control their wealth and free it from external parasites. This is of importance to the current study as the works of art to be reviewed should strive for social justice in a bid to emancipate people from different difficulties thus development are discussed in that context.

Another principle of Afrocentricity which was used in the study according to Gray (2001) is Harmonious as mode. According to Asante (2007) African renaissance should be harmonious synthesis of tradition and contemporary culture. There should be synthesis between traditional and modern culture. Contemporary culture is meaningless without traditional roots. African Renaissance states that one can harmonise and synthesise the two traditional and contemporary for better understanding of the current situation. Mazrui (2004) observes that change must be through fidelity to ancestors. Their way of life was in tune with their own environment but today the environment is different. To be faithful to ancestors' means to adjust to the environment as the Europeans did to theirs, not simply to cling to old ways for no reason. In light of the above view, the researcher is saying, for one to better understand the current trend of performance in the modern day, it is wise to employ this principle so that meaning and sense will be easily arrived at. There is need to understand the occurrences in the contemporary society after reflecting on the traditional component. This is vital when

analysing the works of art and the inspirations of different play wrights as well. In the Sankofan approach, Gray (2001) in Waugh (2009) states that African writers in whatever they do they must begin with African history. In the same respect, the researcher is going to employ the principle in the analysis of different works of art which shall be done in the study. There is need to explain the tenets in the context of drama not literature in general.

In view of the above discussion, it can be noted that the African Renaissance theory is not a new phenomenon in the present day. As has been highlighted the theory started as a political movement advocated by different African leaders to free themselves from European colonisers. The movement later on was looked into by African intellectuals like Asante and Diop for it to be given a new name African Renaissance which is a theory of social change. It is a theory of social change in the sense that it advocates for the rebirth of the African continent and go back to their traditional roots for the betterment of their countries in terms of social, political and economic endeavours. This study adopts six principles of the theory to ground the research. Having said this, the next concept to be examined is Hymes' SPEAKING model.

3.1.2 Hyme's SPEAKING Model

Hymes is considered to be the founder of the area known as Ethnography of communication. This is the theory which the researcher intends to use in the study. In 1962 Hymes proposed ethnography of speaking as a way to study how people communicated. Later the name changed to include other symbolic means of expression and called ethnography of communication. One of his goals was to create a theory that helped researchers study language use in specific contexts (at that time, some researchers in the field of linguistics were trying to study language by itself, removed from the times and places people talked. In the case of the present study, theatre and drama as means of communicating to different communities in Zimbabwe are going to be applied to analyse how different performers convey their messages to people through their works be it drama/ theatre, music, dance among other performances.

According to Carbough (1989) Ethnography of communication is an approach, a perspective and method and is the study of culturally distinctive means and meanings of communication.

The concept of ethnography of communication relates ethnography, the description and structural functional analysis of society and culture with the language. Hymes (1974: 9) states that “the starting point is the ethnographic analysis of the communication conduct of community”. This means that the ways people conduct with each other in various communities have to be analysed through drama and theatre as they are tools which mirror people’s day to day living in their communities. Communication conduct is what people do when they communicate with each other.

Since Zimbabwe has people from various cultural backgrounds it follows that even theatre or drama produced for these people is also determined by their environments especially in terms of language and culture. The same idea is also accommodated in Hymes’ model when he proposed basic units that indicate which area of the culture one is most interested in examining. He sets forth the following six units, speech community, speech situation, speech event, communicative act, communicative style and ways of speaking. These will help the researcher to deal with drama and theatre from different cultural backgrounds as it will help to analyse meaning in context since theatre produced for the Tonga or even Ndebele speaking people will have different impact to the recipients depending on the group it is addressing. In support of the same view, Matel (2009) described in his study that the most important framework of analysis that could assist the ethnographer in detecting the functional mechanisms of such items as elaboration of identity or change of identity.

In support of the same view above that language used in theatre or drama can be analysed in respect of their culture, Ray and Biscus (2011) advocate that ethnography of communication is an approach to understand society and culture and its reconstruction of an ethnic group in particular and nation in general. To be able to do this, language designed and structured by pattern of culture, acts as a communicative tool. Their language comes and transmits social cultural traits across generations. This way of life was there since time immemorial and communication for various reasons was observed through these. In this case, the research is advocating for the idea that language used in these forms should be able to communicate development to the respective people.

In the 21st century ethnography of communication is considered a qualitative method in the field of communication as well as cultural anthropology. The theory has also been deciphered as the model of analysing the use of language and communicative process. (Ray and Biswas 2011). In the communicative process it is quite logical that the process involves the sender of the message and the recipients. Their understanding again is determined by the kind of speech being put across and type or class of people being addressed thus the relationship between speech and social class is also discussed and ethnographic research provided. The main argument is that research in the ethnography of communication presupposes the acknowledgement of the inextricable link between language and the extra linguistic cultural context.

More so, the theory seeks to understand human behaviour with its own social settings. This means that when the message is being put across through works of drama or theatre the researcher also has the mandate to understand the social background of the writer, singer or anybody behind so as to have a clear understanding of the message being put across hence the development agenda behind. Searle (1969) says that the ethnography of communication model creates the basic unit of analysis and is considered “communicative event” and meanings are conveyed through speech acts. In as much as it is like this but people grasp messages differently because of different circumstances hence Itavilond (1996) postulated that individuals tend to vary in the way they use language, social variables such as class and status of the speaker will also influence their use of language. Furthermore, in coming up with a model to analyse communication process in different communities, Hymes came up with a model, which is abbreviated SPEAKING so as to understand people communicating in different communities.

3.1.2.1 The SPEAKING Model

The meaning of the model is embedded in the the letters as explained below:

S - stands for Setting or scene. In this case setting refers to time and place while scene describes the environment of the situation. For a better understanding of the model, the research will use a traditional marriage ceremony (*kukumbira*) asking for a hand in marriage for example, if what Hymes meant by the model. In the first instance then the setting is

Mutasa rural home in Mutare. Where the Manyawu family is waiting for their in-laws (vakwambo) in the evening to negotiate the marriage of their daughters to the Nyamundanda family.

P - Participants involved, this include the people present and the roles they play or the relationships they have with other participants in other words it refers to the people who are involved in the speech including the speaker and the audience. Following the example given above the participants in this gathering are aunties from both families fathers from the girl's side and representative (*sadombo*) to mediate between the two families.

E - Ends there are goals or purpose of the speech along with any outcomes of the speech. In relation to the example given, the purpose of the speech in this conversation is to negotiate the marriage of Manyawu's daughter to the Nyamundanda family. This conversation should result in the agreement between the two families.

A - Acts this includes both form and content that is any action can be considered communicative if it conveys meaning to participants, in simple terms Act Sequence is the order of events that took place during the speech. Taking from the example here the marriage ceremony has got its own characteristics which are peculiar to it as an event. For example the order of each event is followed. People cannot start by saying '*Rusambo rwedu i\$1000*' (Our bride price is \$1000) without knowing who is being asked the hand in marriage before '*zvibinge*' are paid. Also the action of '*kurova gusvu*' (clapping hands) while people are getting into the house or before talking has some significance in that context and that as well constitutes an act sequence.

K - Key this refers to the tone of the speech, how the speech sounds is or was delivered. Looking at the marriage ceremony the tone which people use in their discussion is that of '*kuzvinipisa*' as they would want to carry out everything peacefully in a harmonised culturally that is correct and expected of.

I - Instrumentality this is the channel through which communication flows can be examined. In other words it is the form and style of the speech being given. In light of this view, when the marriage ceremony is under discussion, the channel being used for communication is the mediator between the two families "*sadombo*" and the way of speaking in this instance is very formal and respectful. It may include use of totems like '*Pamusoroi Mhukahuru, tanga tati timbosvitsawo maoko*' (Your Highness we wish to extend our greetings)

N - Norm these are the rules guiding talk and its interpretation can reveal meaning. In simple terms it defines what is socially acceptable at the event. Marriage ceremony as a Shona custom has norms that have to be followed in doing it. For example in this case the Nyamundanda family cannot take the daughter of Manyawu without finishing all the proceedings expected or rather the Nyamundanda has to follow everything they are told to do before they take with them their wife. This is acceptable in as far as this function is concerned.

G Genres this refers to a type of speech being given. It maybe cultural or traditional speech genres such as proverbs, apologies, prayers, small talk, problem talk among others. In the case of a marriage ceremony it is a cultural genre which has its rules and norms to follow. Even the type of language used is peculiar to that event. “*Tauyawo kuzotsvaka sadza*” literally it means we are looking for *sadza* but cultural in this context it means we want to build a relationship with you by looking for someone who would come and be mother of children (in-laws).

Be it as it may, that is the SPEAKING model as propounded by Hymes in the Ethnography of communication. This is quite significant in the study as it shall be used to analyse various incidents of music, plays and scripts which shall be analysed in the study. It helps in the discourse analysis part where the researcher would be in need of understanding the reasons behind use of certain or different diction in various works which shall be analysed. It is also of paramount importance to note that in this model a researcher does not need to use all the units and tools every time he sets out to look at a speech community. It depends upon the types of questions that the researcher is interested in asking as to what units and tools chosen. In the study, focus will be put on all the components of the model depending on the idea to be emphasised. The next section will be addressing the final concept which is theatre for development.

3.1.3 Theatre for Development (TfD)

Theatre for development is a relatively recent phenomenon. Its pre-history began in Western Europe during the 1960s as popular theatre, people’s theatre or even activist theatre. All the terms refer to the application of performing arts as a weapon used strongly and explicitly to oppose political and social oppression. Lumonya (2005) classifies Theatre for Development

as that genre of theatre which talks about the people's lives and experiences and aims at making them aware of their social, political and economic situations. This implies that theatre should be done for a purpose. It should not be performed for the sake of it but should accomplish these various facts of development. This make sense to the study as development will be looked at from the above mentioned areas, social, political and economic and see how various plays or theatre have achieved the idea. TFD may not always get the remedies to every people's situation but it can still shake the structures that perpetuate their servitude? Since theatre is neutral as a technique, Eskamp (1989) postulates that it can serve purposes of oppression as well as of liberation.

Theatre for Development lends itself as a philosophical and practical solution to the dilemma of the African theatre. As a concept, it has been equally successful in many regions and situation in the world, especially in the developing societies. In other words this is the type of theatre done to find solutions to human problems in different societies (Samson 2000). For example in the research the concept of development shall be looked at with a critical eye to find out the problem which was trying to be solved by a certain performance and that will entail TFD. Gbilekaa in Samson (2000:43) characterised this theatre as:

a process in which theatre is taken to the working class and the peasants with the aim of conscientising them through a dialogue exchange instead of faking to them finishing plays as is conventional theatre. The aim is to mobilise them for political and economic objectives

This comes back to the above notion that these TFDs are a way of enlightening people and make them know the solutions to their problems in an interesting manner. Thus in the final analysis theatre for development serves to develop both the person and the environment. In support of the same view Freire (1972:6) says:

It is necessary to trust in the oppressed and in their ability to reason. Whoever lacks this trust will fail to bring about (or to abandon) dialogue, reflection and communication... superficial conversations to the cause of liberation carry this danger.

It follows that TFD usually is done by the peasants or the oppressed in order to make their grievances known to the ruling class or to the powers that be. It is quite significant in this study that this concept be employed as it will give the researcher a chance to trace the history and type of development which was being communicated during that time.

Furthermore, Akasharo et al (2010) assert that TfD aims to offer an alternative approach and medium by which theatre can be of direct service to the marginalised urban and rural peasant masses. It stresses community and interpersonal participation in self realisation and uses existing and familiar performance forms in the various communities such as songs dances, music, storytelling, puppetry and mime to either validate those cultural forms or serve as an adequate instrument to bring about social change in those communities.

Kidd (2002:204) defines TfD as:

a problem solving performance oriented process in a specific society. Thus could be socio-economic, environmental and religions problems. It is a means to expression, which is traditionally being used to educate the young, unify the community and articulate community felt concerns and aspirations of the people

The above definition highlights the power of theatre for development as a tool for human development. On the same note Lortion (2002: 229) views TfD as:

Raxis for challenging noxious policies, and the culture of silence, as well as challenges the existing structures in an environment, which hinder self development. It takes into consideration the development of the community. It therefore seeks to unveil the society so that its occupants see its nakedness

These definitions take the same stand point with the argument that TfD aims to challenge reactionary forces against development and seeks dialogue with the masses rather than providing ready-made packages.

3.2 Applicability of the Theories

The three theories discussed above namely Ethnography of communication known as the Hymes SPEAKING model, African Renaissance model and theatre for development are used in the study. The three components are going to be employed alongside each other. The SPEAKING model is going to be used in analysing discourse of the works. In other words, when the researcher is analysing a script, song or drama, the language used should be analysed in relation to the model so that the appropriateness and analysis will be meaningful. In doing so, African Renaissance comes into play to determine whether or not the language suits the target audience. Also the themes and storylines for example, are recognising that Africans should be put at the centre of these performances so that meaning and development

would be drawn from the works. Theatre for development is done to solve problems that people encountered in society. In doing so the researcher is guided by Achebe (1988)'s denouncement of art for art's sake as these performances should be done for a purpose thus a theatre speaking to the common man in his language and idiom and dealing with problems of direct relevance to his situation (Kidd in Chatikobo, 1991:1). In other words, Tfd is used first in analysing the works followed by the SPEAKING model to analyse how languages are used in accordance to the situation. Finally, analysing these works by employing the traditional way of doing things is done to find out if the works are addressing problems of the target audience.

3.3 Conclusion

The chapter has discussed the theories that inform the study. It has been observed that Hymes's SPEAKING model, African Renaissance and Tfd are theories that are used in the study. The chapter has identified that these three theories work hand in glove as they complement each other. The SPEAKING model is used to analyse how people speak, their relationship among other components. African Renaissance has been found appropriate as it situates African people in their history and culture. Finally, TFD also has been seen fit in bringing out the purpose of these performances. The next chapter explains the methodology that is used in the study.

Chapter 4

Research Methodology

4.0 Introduction

This chapter focuses on the methods that are used in the collection of data. Specifically, the chapter discusses the research design, participants and instruments to be used to gather data as well as the methods to be used to present, analyse and discuss data gathered from the field and from desk research.

4.1 Research Methodology

This study is qualitative and Jupp (2006) defines qualitative research as research that investigates aspects of social life which are not amendable to quantitative measurements. This approach was chosen because as stated by Gillham (cited by Dirwai and Gwimbi 2003: 87) it is a method that enables the researcher to carry out investigations where other methods such as experiments are neither practical nor ethically justifiable. Punch (2003:4) defines qualitative research as a empirical research where the data are not in the form of numbers while quantitative research is “empirical research where data are in the form of numbers.” Punch (2003) emphasizes that qualitative research investigates social phenomena which is not quantifiable. This study therefore does not rely on quantitative presentation of research findings. The researcher interprets the meaning of the data to be collected and presented in an argumentative form.

Instead this study is going to critically use qualitative method in analysing language used in different works of theatre which includes songs, plays and analysing the content of these works or performances as well as views from various informants who took part in the study. Raj (2005: 18) defines qualitative research as a “method in which while studying a social problem stress is laid on quality rather than on quantity aspect.....” What is emphasised in qualitative research is use of words and not quantity. It follows that in the study an analysis of discourse used in various forms of arts as articulated before are analysed to determine its impact on development.

Qualitative data analysis is essentially about detection, and the tasks of defining, categorizing, theorizing, explaining and mapping are fundamental to the analyst's role, (Ritche and Spenser, 2002: 309). In support of the view, Jupp (2006:249) emphasizes that:

....qualitative research is often based upon interpretation constructivism and inductivism. It is concerned to expose the subjective meanings through which people interpret the world, the different ways in which reality is constructed (through language, images and cultural artefacts) in particular contexts.

It is clear from the above definition that qualitative research is concerned with meanings and interpretation of social phenomena. The present study therefore analyses theatrical performances as well as responses from informants on the idea of using language as a developmental tool in Zimbabwe.

Denzin (2002) identifies four issues which are central to qualitative research. These issues include (1) Conceptual (identifying the form and nature of what exists). 2) Diagnostic (examining the reasons for or causes of what exists). 3 Evaluative (appraising the effectiveness of what exists (and the reasons to why it exists). 4 Strategic (identifying new policies plans or actions). Amongst Denzin's (2002) issues there is evaluative aspect which put emphasis at the existing appraising the effectiveness of what exists and the reasons to why it exists. This follows that in analysing the works of art in Zimbabwe paying particular attention to the language used in these works, the effectiveness of language in communicating developmental agenda in Zimbabwe is also going to be established. In the final analysis, qualitative research as propounded by Denzin, establishes strategies which the artists can use to come up with language for developmental purpose in Zimbabwe in their field of work. However, Burns and Grooves (1997) argue that qualitative research is a systematic interactive and subjective approach used to describe life experiences and give them meaning. As a research design qualitative research accommodates flexibility.

4.2 Research Design

A research design encompasses the methodology and procedures employed to conduct scientific research. The design of a study defines the study type be it descriptive, exploratory, and experimental among other types. The design is meant to present a detailed and accurate picture of the nature of what is being researched on, (Rakotsoane and Rakotsoane 2007). In this case the researcher has chosen to use descriptive design as it helps to present a detailed

and accurate picture of an African perspective of language for development in the context of drama and theatre studies. Best in Cohen and Manion (1994:67) describes it as:

...conditions or relationships that exist, practises that prevail, beliefs, points of view or attitudes that are held, processes that are developing. At times descriptive research is concerned with how what is or what exists is related to some preceding event that has influenced or after a present condition or event.

This means that the research on the integration of language as a developmental tool through drama and theatre can be best done with this design as it will help the researcher to find out how language can be enhanced for development when analysed against drama and theatre.

Descriptive research design is adopted in this study because it involves the use of varied instruments in gathering data which are questionnaires and interviews. The researcher also did content analysis to various works as another tool to accumulate data on the area of study. The use of a variety of instruments results in data triangulation that in itself validates the findings of the study by either confirming or rectifying data sought through different instruments. This is supported by Collins et al (2003: 91) and Terr Blanche and Durrheim (1999:128) when they claim that triangulation enables the researcher to approach a research problem from several different angles that increases chances of “homing in” on correct or useful findings. This design also has qualitative and humanistic elements throughout that suit well with the investigation into the study of human subjects. The method allows the involvement of the subjects rather than relegating them to scientific objects whose reaction could be predetermined and therefore uniform. The method also allows being emphatic and reflective, learning how the subjects think but without thinking like them, (Borg and Gall 1992).

4.3 Sampling Strategies

Punch (1998) defines sampling as the selection of materials such that the selected group is representative of the population the researcher is interested in. This follows that it is not possible to include the whole population in a research plan. The researcher sampled some members of the population and used the information gained to infer patterns of human response for the whole population. On one hand, Rakotsoane and Rakotsoane (2007) refer to sampling as the act, process, or technique of selecting a suitable sample (a finite part of a

statistical population whose properties are studied to know about the whole or a representative part of a population for the purpose of determining parameters or characteristics of the whole population. Having said this, the researcher employed purposive and convenient sampling techniques to select research participants. This sampling plan is the most appropriate method to be used in this study because the researcher is focusing in the field of theatre arts the only people who are involved in the area are to be consulted. In other words, the sample was on purpose. Bless and Smith (2000: 92) define purposive sampling as a method which is based on the judgement of a researcher regarding the characteristics of a representative sample. This means that the researcher chose a sample with the characteristics or features which are related to that particular study. The strategy is to select units that are judged to be the most common in the population under investigation. It is against this understanding that the researcher uses purposive/ judgmental sampling to carry out the study.

Maxwell (2002:53) says “the sort of sampling done in qualitative research is usually purposeful sampling rather than random sampling.” Chiromo (2006:18) defines it as purposive or judgemental sampling as that which involves researcher’s handpicking the cases to be included in the sample. The subjects are selected on the basis of the researcher’s judgement of their typicality. “Purposive or judgemental sampling is related to the key informant technique and/ or the expert opinion survey,” (Muranda, 2004:55). The key informant technique involves conducting exploratory research by seeking out and talking to respondents with known expertise in the research area.

In using purposive sampling or key informant technique, the researcher should be in a position to select the appropriate population so that the technique will be relevant. For example in this research, the researcher sampled the play writers themselves that come with the themes of plays and the purpose of that play hence language used should be in line with the issues of the time. Besides play writers, musicians and poets themselves are also the target population as they are the ones who come with their pieces of work to perform to the public. The language used in these works should be analysed to reflect on their impact on development. The above mentioned people are key informants in this research as they are the producers of the works to be analysed. What motivates authors in coming up with their works need to be examined.

The convenient sampling technique is used for the selection of students, lecturers, actors and the general public to participate in the study. The idea is that students and lecturers at Midlands State University from the departments of African Languages and Culture, English and Communication and Film and Theatre Arts Studies who were the target groups were utilised by the researcher. This target group is convenient for the study as they are the departments which deal with issues to do with language, discourse analysis and some aspects of performance art. The same was done when the researcher wanted collect these questionnaires back. Pertaining to the selection of lecturers, the researcher did not ask every member of the above mentioned departments but targeted on those who were into language and drama.

From other Universities like Great Zimbabwe University and University of Zimbabwe, the researcher distributed questionnaires to the target departments. The researcher used some fellow members of staff to distribute some questionnaires and collect them back from students. Then from fellow lecturers, the researcher conducted some interviews as the lecturers were experts in the area and managed to probe for more information during the interview sessions. More so, convenient sampling was applied by the researcher in choosing the general public. Bryman (2001:97) observes that a convenience sample is one that is simply available to the researcher by virtue of its accessibility.

There are some intellectuals, critics and scholars based in Zimbabwe who are experts in performance arts whom were targeted by the researcher. These are also veterans in language used in various works of art hence their views were interrogated in this study. To get access to these practitioners, the researcher employed the internet to communicate with them through e-mail. Drama scripts which were screened by Zimbabwe Broadcasting Cooperation were an important source of information. These documents are found at ZBC and these dramas were sampled for analysis. With regards to these drama scripts, permission was sought from the powers that be to obtain the scripts for analysis.

4.4 Research Participants

Because of the diversity of the performing arts industry and also language used in these contexts, the study drew participants from all corners around Zimbabwe. These artists were drawn from different Provinces of Zimbabwe. The idea is to examine critically artists' choice of expressions with a view to evaluate how language has been used for development purposes in their works.

Research participants were also drawn from artists such as musicians, poets, playwrights , actors among others. This is important because musicians from different backgrounds and historical periods communicate different messages for different development purposes. Variation was critical when sampling because variation assisted in achieving validity. For example, the Urban Grooves' language choice was critically analysed because the artists communicate to the public in different rhetorical ways. The same also applied to poetry and plays and traditional dances.

Gender compositions were also considered to find out general attitudes from different singers in their use of language and their concern for development. Besides the above mentioned participants, scholars, lectures, development agents, and the general public again constituted other participants to be considered. These are important in this research as they also gave the general feel of the public's understanding of the language used in various works. The idea is to attempt to find out how the public views development. In compiling all this information, the researcher made use of research tools which includes interviews and questionnaires.

4.5 Research Instruments

This section deals with data collection instruments to be used in the study.

4.5.1 Questionnaires

According to Leedy (1997: 99) a questionnaire is a commonplace instrument for observing data beyond the physical reach of the observer. This study resorted to the use of questionnaires to solicit data from university students, playwrights, actors, and lecturers. This is of importance to the researcher since questionnaires gave the participants time to reflect on

these questionnaires closely and answer them without rushing. Collins et al (2003: 183) view the questionnaire as a printed document that contains instructions, questions and statements that are compiled to obtain answers from respondents. The instrument is critically relevant in the study as it allows the researcher to get information from as many participants as possible were geographically dispersed. However, questionnaires had some limitations which have necessitated the use of interviews as another data collection technique.

4.5.2 Interviews

To complement the use of the questionnaire in gathering data, the researcher resorted to the use of interviews. These have been defined by Collins et al (2003: 176) as a data collection method which uses personal contact and interaction between an interviewer and the respondent. The researcher used interviews as the method allowed for more and direct time with the participants. There are two types of interviews, the structured type and the unstructured type. Unstructured type of interviews has the advantage because they allow the study to probe for more information and clarity where necessary. Unstructured interviews were administered to musicians whom the researcher had access to, intellectuals, critics and poets. The selected group to which interviews were used was very key to the study. David and Button (2004) contend that the unstructured interview is more frequent, more conversational and that unstructured interviews allow the researcher to adjust questions according to how the interviewee is responding. The researcher interacted with different people from different backgrounds and socio-economic and political backgrounds. Interviews also had an advantage to the researcher as they allow taking notes proximity of people being interviewed. In support of these instruments the study also made use of content analysis as another technique of soliciting for data on the subject.

4.5.3 Content Analysis

In addition to the above discussed methodologies, the study also used content analysis as the other way of gathering data. This was because descriptive study needed much of the researcher's effort to analyse the performances so as to come up with valid results of the analysis. This analysis was carried out on the plays which were already performed and also on music which was produced by different artists. According to Stempel (1981) content

analysis is the causal observation of the content of a programme and drawing certain ideas that are brought out. In this case the researcher has to take a closer analysis on the language used in various works so as to be able to find out if it can be integrated with these performances for developmental purposes. Hosti (1969) describes content analysis as any technique for making inferences by objectively and systematically identifying speculated characteristics of messages. It is the analysis of the entire range of human communication from gesture, words, statements and behaviours among other variables. Berelson (1952) defines content analysis as a research technique for objective, systematic and quantitative description of manifest of content of communication. Content analysis can also allow one to evaluate attitudes, values, beliefs, behaviours and norms of a given group of people.

In order to have a thorough understanding of content analysis and to perform it competently, there is need to elaborate the meaning of objective, systematic, quantitative and manifest of content. Berelson (1952) says objectivity is achieved by having categories of analysis defined precisely so that different persons can apply them to the same content and get the same results. This means that the same content and issue during the same period of time ought to be analysed. Content analysis is also a systematic meaning that a set of procedure is applied in the same way to all content being analysed. Categories are set so that all content is analysed and the analyses are designed to secure data relevant to the research question or hypothesis. Quantitative here means recording of numerical values or frequencies with which various defined type of content / performance occur.

Content must be coded as it appears rather than as what the analyst feels intended. It is important to note that taking content as it is appears may distort reality so it is necessary to interpret the content. To achieve this goal qualitative content analysis is utilised in the present study. There are various forms of content analysis. These include generic, semiotic, textual thematic and critical discourse analysis. In this study, the researcher uses critical discourse analysis and textual analysis to analyse the content of various works of art which are drama and theatre.

Critical discourse analysis attempts to understand sub-surface meanings of given texts

through analysis of linguistic and performance skills portrayed in the play. Textual analysis is concerned with the study of verbal and non- verbal texts. Texts in this case are defined as messages of communication. The study reconciles the analysis of verbal and non verbal texts that are words, statements and human behaviours to show how these performances communicate development in various disciplines in which they are found. The study analyses character's statements (discourse) among others to see how language has been used as a tool for communicating development in various facets.

The researcher deliberately chose content analysis for this study because it gives first hand information. The method is less time consuming and not expensive. The method also allows for necessary information to be gathered and for validation of data. Although it can be difficult to locate relevant information to the research questions, content analysis still remains an effective data collection and analysis method. The use of other methods of analysis can make interpretations and results reliable. The above discussed methods are going to be used by the researcher in the study. In addition, the study makes use secondary texts. Secondary sources are used and these include works on drama, theatre, language and development.

4.6 Conclusion

The chapter has discussed the methodology which the researcher adopted in the study. The researcher acknowledged that qualitative research is important and relevant to be used in the study as it possesses several advantages important for data gathering and analysis techniques. The design which the researcher has chosen has been explained in the chapter. The next chapter therefore presents and analyses data gathered from the field.

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Chapter 5

Data Presentation and Analysis

5.0 Introduction

This chapter presents and analyses the data collected from interviews and questionnaires. The findings of the questionnaires from students, academics and interviews with playwrights, musicians and poets is presented and analysed in this chapter. Music from some selected musicians and poems are also part of the presentation as they are part of theatrical performances.

The results of questionnaires which were administered to both students and lecturers of Great Zimbabwe University (GZU), University of Zimbabwe (UZ) and Midlands State University (MSU) and their African Languages and Culture departments and Performance Arts are presented in this chapter. Out of the distributed questionnaires, the researcher managed to get fifty responses from students and thirty responses from lecturers and so presented in the chapter are results of eighty questionnaires in all and eight interviews. Eight interviews were conducted to playwrights, poets, musicians and academics from Harare, Bulawayo, Gweru and Masvingo. This chapter examines the extent to which data collected correlates with the objectives which were set for the study. This study is of the view that language is a powerful tool for development being it political, social and economic through the vehicle of drama and theatre. The main purpose of the study is to find out people's views on the above issue and carryout a discourse analysis of the selected works to find out if the language used in different works communicates any form of development in Zimbabwe.

This study is of the view that language is a powerful tool to communicate development. The main purpose of the study was to find out people's views on the above issue and carryout a discourse analysis of the selected works to find out if the language used in different works communicates any form of development in Zimbabwe.

5.1 Presentation of findings from questionnaires

The questionnaires were in two sets, one set for the students and the other one for academics.

Some of the questions in the questionnaires were similar and others were peculiar to a certain group. Findings of the study are presented below:

5.1.1 Findings from the students' questionnaires

Table 5.1.1 Distribution by gender

The table below shows the distribution of questionnaires which were given to the students in terms of gender. It is giving the numbers of male student participants and female student participants who took part in the study.

Sex	No. of Respondents	Percentage
MALE	32	64%
FEMALE	19	36%
TOTAL	50	100

In view of the above presentation, 64% of the respondents were male and 36% female. This generally shows that male students at that level are a bit organised and cooperative than female students. It shows that male students took interest in the study as compared to their female counter parts.

Table 5.1.2 Distribution by Institution

Institution	No. of Respondents	Percentage
GZU	15	30%
MSU	25	50%
UZ	10	20%
TOTAL	50	100

Distributing questionnaires according to institutions was important for the study as the researcher wanted to find out views of students from different institutions on the aspect of language for development. The other aspect on distribution by institution is that these students come from different provinces and different social backgrounds so their views would mean a true reflection of what is happening in Zimbabwean societies and that adds insight to

the study. Also of importance to note is that the way these students are taught reflect and give another perception to the study. In the above table, the results show that 50% of the respondents are from Midlands State University, 30% from Great Zimbabwe University and 20% from University of Zimbabwe. The reason for this scenario is that the researcher had student assistants who followed the questionnaires up on her behalf. From the other two institutions, questionnaires were administered by other colleagues so the return rate of questionnaires was different.

Table 5.1.3 Distribution by Department

Department	No. Of Respondents	Percentage
ALC	15	30
ALL	10	20
FTA	15	30
EC	10	20
TOTAL	50	100

The table above shows the distribution of findings by the department. Students from the above presented departments were given questionnaires because the researcher wanted to find out the depth of knowledge from their relevant departments on issues which are interrogated in the study, that is, language, development, drama and theatre since they are tackled in-depth and differently by different departments. In light of that, 30% of the students are from African Languages and Culture (ALC), 20% from African Languages and Literature (ALL), 30% from Film and Theatre Arts (FTA) and another 20% from English and Communication (EC). The reason behind the distribution of these numbers is that students from ALC have modules or courses which cover both language and drama and the same with Film and Theatre Arts that is why they have more students than others. English and Communication and ALL do more of language than drama thus their numbers are just.

The bio-data, name of institution consulted and the departments of the students is presented. The reason for taking bio data is that male students and female students present different views in terms of their language use. The researcher realised that more males completed the

questionnaires than female because males just got interested in the study than the females or it could be the research assistant who had bias towards the male but however the information on bio data did not have any effect on the research findings. More so distribution by institution shows that the response rate was greater at MSU than the other institutions because the researcher had some student assistants who could follow up more than the lecturer colleagues from the sister institutions. Finally the information on the department of the students was collected to find out views from different disciplines. The results show that students from ALC and FTA contributed more than those from EC and ALL. This is because students from EC (20%) do not dig much into the areas that were interrogated in the study. ALL (20%) students focus more on literature, that is, written texts, thus the low return of questionnaires as well.

5.1.4 The Definition of Drama and Theatre

Question 4. What is your understanding of drama and theatre?

In response to the above question, 80% of the respondents have an idea that drama and theatre are forms of performance arts. The respondents have articulated that the two can be used interchangeably depending on the context. The following were some of the views given as the understanding of theatre and drama by students.

1	Theatre is a collaborative form of fine arts that use live performance to present the experience of people in real or imagined event before a live audience in a specific place. 30%
2	Theatre is the expression of human condition in its myriad forms throughout history. 50%
3	Theatre involves performance which makes use of songs, dance, speech and poem as sources of communication with the audience.30%
4	Theatre or drama can raise, explore and reflect themes such as racism, culture and many more. 30%
5	Theatre is drama which are action performed, imitating everyday life done by actors with roles audience and it is done on a stage. 40%

6	Theatre is the personification of a drama on stage, it requires space individuals who play characters and people who see that act (audience). 50%
7	Theatre is largely for communicating development goals and entertainment. 30%
8	Theatre is a production that creates a relative reflection of a realistic lifestyle though sometimes comic but also provides (didactiveness) within the performance. 60%

In light of the above contributions from the identified informants, theatre and drama can be both understood as forms of performance art which can be used to communicate some important messages to the society. Augusto (1998) defines theatre as human language par excellence. This means that theatre has been described as a form of communication. When something is said to be communicated that means it is a two way process and language has an important role to play in such a scenario. One respondent from Africa Languages and Culture says, “In societies which people live, there are a lot of things which happens and to address those aspects usually people use theatre through Theatre for development where certain information has to be communicated to the society”. In doing so language plays a pivotal role thus one informant mentions that, ‘theatre is the expression of human condition in its myriad forms throughout history’. Thus cements Augusto (1998)’s idea that theatre is equivalent to language because it carries a lot mostly for communication purposes. This, therefore, means that theatre plays the same role as language. Following the above arguments, when language is theatre then whatever goal that theatre needs to address its development and language has a pivotal role in achieving that goal.

The information which is given on the students’ respondents above is more inclined to their departments. This is in line with the way they are taught the concepts of drama and theatre. 30% of the respondents are from Film and Theatre Arts who understand theatre as performances which make use of songs, dance, speech and poems as sources of communication with the audience. On the other hand, 20% are students from English and Communication who view drama and theatre as vehicles of communication. This also has a bearing on their courses that they are doing where drama and theatre as literature are used to communicate important issues of life to the society. Finally, 30% of the student population is

from African Languages and Culture who understand drama and theatre as expression of human conditions in its myriad forms throughout history. The cultural background of people in a society is equated to the way their literature is informed thus the understanding of theatre and drama from students was a pertinent question.

The student understanding of drama and theatre shows that the way they articulate their understanding of the concepts is influenced by the contents of their modules in their various departments. This benefited the research in terms of various definitions and understanding which drama and theatre can be said to be. It shows that drama and theatre are not a single or one way concept but can be viewed from different angles depending on how one would want to apply the information. Largely from the informants on this question, it can be noted that drama and theatre are understood as a form of performance for communication or used to communicate issues that concerns people.

5.1.5 The importance of language in drama and theatre

Question 5. What is the importance of language in drama and theatre?

Students were asked to provide their views on the importance of language in drama and theatre. Below are the views which were given by students on the importance of language in drama and theatre and their statistical representation.

1	It enhances drama through communication, it is the medium of communication and expression of feelings, and it modifies and intensifies drama by making it more interesting. 75%
2	Language identifies with the audience. 60%
3	It is essential in that it becomes the vehicle that bridges the gap of understanding the messages between the actor and the audience. 40%
4	Language carries culture and in actual fact speaks not only to the mind but also deep down the hearts of the audience. 45%
5	Language carries the form and style of any given theatrical performances; hence it is of paramount importance to theatre because it is the medium that connects the performers and their audience. 30%

6	It highlights the tone of a play whether its comical, tragedy among others. it indicates the intensity of the message to be delivered in the play and it unfolds the themes in the play. 40%
7	It is an effective mode of communication. It reflects a period of that particular piece of art, language in drama can aid in reflecting period of particular events. 80%
8	Language is a unifying force, therefore it unites people. 40%

Concerning the above question, 100% of the respondents are of the view that language has a very significant role in drama and theatre. The most important and common idea which came out of the results shows that language is the vehicle for communication. This means that for the message to be conveyed effectively, it has to be in the language that the audience can be able to interpret and understand. The importance of language in drama and theatre in Zimbabwe has been articulated by students from different Universities, departments and from different walks of life thus showing a true representation of the understanding that people have on the concept of drama. The general consensus which can be deduced from the presentation is that language has an important role of communicating. It is an effective tool which helps people to know the type of drama which will be staged and the period that is targeted. As a result, the respondents unanimously agree 100% that language is an important vehicle in drama and theatre in Zimbabwe.

5.1.6 The relationship between language and development

Question 6: Is there any relationship between language and development? Yes / No?

Table 5.1.6

Category	No. of Respondents	Percentage
YES	44	88%
NO	6	12%
TOTAL	50	100

Following the information given on the table above, one can note that 88% of the total respondents agree that there is a relationship between language and development. The question needed the respondents to give or explain the kind of relationship that exists between the two. Below is the table which shows the actual responses of the students on the relationship between language and development.

Table 5.1.6.1

Broad View	Actual Responses
<p>There is a relationship between language and development</p>	<ul style="list-style-type: none"> <li data-bbox="882 640 1310 1003">• Language is for communication and there is no development without communication thus indigenous knowledge can be transmitted through language. 50% <li data-bbox="882 1025 1310 1554">• Language has proven itself as an economic generation. It is used in educational sectors, as a social development, an eye opener when applied in health campaign for one to realize development, it is communicated through language. 60% <li data-bbox="882 1576 1310 1998">• Language is a carrier of culture and development is change be it political or social. For development to occur one has to use the language familiar to the people so that change will take place. 20%

	<ul style="list-style-type: none"> • Language used in a particular discourse is affected by the developments with in that particular discourse. 40% • It is through language that any society in a given period can trace its cultural and traditional developments. 35% • Development in any particular phenomena is premised upon language. 60% • Through language, people are able to communicate effectively and mobilize each other in development purposes. 50% • For social, economic and political development to exist there have to be communication first, people of a particular society would then have to coordinate and organize themselves using a particular language that is understood by that society. So that they all share the same cause to achieve the desired development. 75% • Development of new words in a society comes through
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	<p>the use of language. 25%</p> <ul style="list-style-type: none"> • People realise their most creative potential when they use their language. 80%
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What needs to be noted from the above table is that language is the vehicle for communication and it is language that is used to communicate development agenda in different ways.

Of the 88% of the student respondents who agreed that there is a relationship between language and development, 50% understand that for development to be tangible to the people it has to be communicated through a language. They cannot put much more on the knowledge they have which shows the distinction between students and lecturers knowledge. 20% of the same respondents who are mainly students from African Languages and Culture view, language as a carrier of culture hence, development which is communicated by language is viewed from a cultural perspective. However, on the same question which has been discussed, 12% of the respondents did not see any relationship between language and development. Although the question needed a follow up to their answers these did not give any reasons and it did not have an impact on the research.

The relationship between language and development has been seen by 88% of the respondents as positive. This means that the two cannot be separated and they support each other. From the actual responses given by the respondents 80% views the relationship as that which people realise their most creative potential when they use their language. This means that the language of the people which is their indigenous language gives people the leeway to be creative because they think in their own language. On the other hand 25% of the same population view the relationship as give and take where development of new words in a society comes through the use of language. While 88% of the student population see the relationship, 12% however, see the opposite but even in that case it did not impact on the research.

5.1.7 Language as an important factor for development

Question 7: Do you agree or disagree that language is an important factor for development? Give reasons

Table 5.1.7

Category	No. of Respondents	Percentage
Agree	46	92%
Disagree	4	8%
TOTAL	50	100

As shown in the table above, 92% of the respondents agree that language is an important factor for development and 4% disagree. Of the 92% of the respondents who agree that language is an important factor for development, the how part of it is seen in the next table where the actual responses given by respondents are presented. Below is table of actual responses of the 92% who justify how languages are an important factor in development.

Table 5.1.7.1

Broad View	Actual Response
Language is an important factor for development	<ul style="list-style-type: none"> • It paves way or removes barriers for the understanding and implementation of development. 18% • It reflects history which is mirror of people's development 12% • Because of its communicative role, it imports essential information for progress.20% • It is a carrier of cultural values and norms of different social groups.12% • Development is represented

	<p>through words, for example new terms in the language are a testimony of development.10%</p> <ul style="list-style-type: none"> • Language is a unifying tool, it can be source of bond which binds people together.12% • Language intensifies development be it economic, social and political. 8%
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Basing on the given arguments on the importance of language for development, one can note that most of the respondents' reason for answer is that language is used for communication. Of the 8% who have said language is not an important factor for development, their reasons are not clear. The researcher assumed that since they are students they could not express themselves. More so, 8% of the respondents within the same category argue that for developmental agendas to be implemented language is not very important, they can be done without it. Although some respondents argued that there is no relation between language and development the researcher maintains that a relationship exists in which language is used to communicate developmental agendas. Even when spelling out the development ideas, they cannot be said without a language hence those arguments and reasons are rendered useless in as far as this research is concerned. Furthermore, one of the respondents within this category mentions that language is not a clear cut factor of development, rather it helps factors of development to be employed and to be functional in programmes of development. A question on the importance of language in development was raised in order to find out if students see the importance of language as a factor for development. Out of the students who responded to the question, 92% of them agree that language is an important factor for development and 8% of them disagreed. It is against this that a follow up question to find out how that language is an important factor. The findings show that the importance of language was attributed to its communicative role (20%). This means that if it is used for communication then the African perspective role of language for development through drama and theatre is reflected as it

paves way or removes the barrier for the understanding and implementation of development goals.

5.1.8 Language used in drama and theatre in Zimbabwe and development

Question 8: What do you say about the language used in drama and theatre in Zimbabwe in relation to development?

The above question was asked to find out students' views on the languages used in performances in Zimbabwe, be it, music or drama.

Table 5.1.8

Category (views on language)	No. of Respondents	Percentage
No comment	8	16%
Its dynamic	12	24%
It uses foreign language	4	8%
It discloses the burning issues of the day	2	4%
It is used as an identity marker	8	16%
It influences development	14	28%
Not developmental	2	4%
TOTAL	50	100

The responses above show how students view language used in drama and theatre in Zimbabwe vis- a-vis development. The understanding of the researcher in this sample and question is that, university students are generally youths of different age groups, from different walks of life and hence the results given are generalised on the understanding that what they give is the general feeling of most of the youths in Zimbabwe. Regarding the

results presented in the table above, 28% of the respondents confirmed that language used in drama and theatre in Zimbabwe influences development. The respondents did not go deep to give the examples of how that development is seen through language.

More so, 24% of the student responses to this question talks about the dynamism of language used in drama and theatre in Zimbabwe. On this issue, the idea is that language used in drama and theatre in Zimbabwe depends on the target audience. A work of art can be performed either in English, Ndebele or Shona. The mentioning of dynamism was on the basis that theatre and drama are now an income generating project. When people compose their works, they take into consideration that people are living in a global village such that the language which is understood by the majority should be used so that the performances may be accessible and meaningful to everyone. Furthermore, 16% of the results show that language in drama and theatre in Zimbabwe can be said to be identity markers. For example, when plays like Amakorokoza and Tiriparwendo are performed, it shows that Amakorokoza is mainly inclined to the Ndebele and Tiriparwendo is inclined to the Shona. The cultures which are portrayed in these plays also reflect on that group of people's culture thus language has an important role in communicating developmental issues to different people in Zimbabwe.

In view of the findings on language used in drama and theatre in Zimbabwe, in relation to development, it is noted that the informants had different views. The comments vary from no development being communicated (4%) to the idea that the language used influences development (28%). Based on majority view, meaning? Language impacts positively on development.

5.1.9 Development communicated by artists through language

Question 9: Is there any development that is communicated by different artists through their language during performance? YES or NO.

Below is a table which shows the results of the question on whether the artists in general

communicate any form of development with the language they use in their performances.

Table 5.1.9

Category	No. of Respondents	Percentage
Yes	40	80
No	10	20
Total	50	100

From the above results, 80% of the respondents agree that different artists communicate messages to do with development in their works. On the same note 20% of them do not agree that artists communicate development in their performances. Below is a table to show the facets of development which 80% of the respondents say.

Table 5.1.9.1

Category (Facets of development)	No. of Respondents	Percentage
Social (gender, traditional culture)	28	70%
Political	6	15%
Neutral	4	10%
Educational	2	5%
Total	40	100%

Basing on the results presented above one can notice that the majority of the respondents, 70% to be exact, believe that artists in their performances preach much about social development. From these results, the social development which was brought out is in form of cultural transformation, gender equality and traditional issues. The drama texts which came out of this category include 'Ndinodawo Mwana' and a screened play 'Fidelis 8'. Songs on gender issues include Matavire's 'Handizvo zvandavinga pano' and Macheso's 'Murume'. As forms of theatre these reflect on the development component of the people's lives. Healthy matters as part of social life also was mentioned in this category through Matavire's song 'Majekiseni' (six killer diseases). In the song, the artist uses, indigenous language (Shona) to spread the word about six killer diseases and that women should go and immunise their children. 15% of the respondents held the view that artists use language through their

performance to communicate political messages. Examples of plays which bring the idea is the song by Zhakata, 'Mugove' and the political satiric plays Moyo's '*Kuridza ngoma nedemo*' (1985) and Tsodzo's '*Shanduko*' (1983). This means that in as much as the artists would want to communicate some of these issues in Zimbabwe, there are many circumstances beyond their control which will hinder them from successfully reiterating their messages. In light of this view they end up relying on hidden language which makes one of the respondents to say, "Leonard Zhakata uses his language to portray his political concern indirectly. The most important word is 'indirect'. This reflects that in as much as there are some issues to be aired out there are a lot of limitations which hinder the artists to bring out their messages.

Still on the findings of the facets of development, 10% of the respondents acknowledge that artists communicate developmental issues through their language but they did not tell the type of development. Finally, 5% of the group mentions that there is development which is being communicated by these artists and they called it educational. From this response, the researcher deduced that besides entertaining these artists educate, they teach and they transform people's lives. This shows that there is a lot in language. Artists try by all means to air out their feelings and what they see from the surrounding community such that when they act out, sing or perform their works, meaningful messages are derived from them. For examples issues that are raised in the play '*Sabhuku Vharazipi*' (2013) by Mubaiwa where the playwright touches on several issues that concerns people in communities. This being the case most of these issues which concerns the types of development communicated by different artists shall be discussed in the next chapter where the language (discourse) itself are analysed to find out the message carried out in such words and at the same time denote the type of development which the artist will be trying to bring out.

The question on the type of development communicated by artists through language wanted to establish if the students are aware of the facets of developments which are there. 80% of the respondents acknowledge that artists communicate messages of development in their performance. In this regard different facets of development were identified. The facets identified by 70% include social, political and educational development. The findings show that in their performances artists dwell much on common issues of social development. This

is followed by 15% who said development which is emphasised is political and 5% said educational. The other 10% could not identify any form of development but have acknowledged that it is there. In relation to the set objectives, it can be noted that language can be used for development purposes as manifested in these findings. The difference is on the type of message being communicated. Findings from the questionnaire show that political development can be communicated through languages but usually the language is concealed for fear of being interrogated.

5.1.10 Language in urban grooves' music and development

Question 11: What is your comment on the type of language used in music played by urban grooves with regard to development?

The question was addressed to students because generally the age of many university students and that of the urban groove and Zimdancehall artists tally. Above all, they are within the age group of those people who enjoy listening to that type of music. The sole purpose of posing the question was to find out if they just enjoy the music or they can pick out some important information being communicated through the songs. Against that idea, below are the results of the views from the respondents;

1	It promotes development to a certain age group, that is, the youth as it influences them in a certain way with regard to their generation's language. 24%
2	The language used by urban grooves, does not bring development because it is against our Zimbabwean culture for example, Maskiri uses erotic language. 10%
3	There is no development in urban grooves, they are destroying rather than building. Their music promotes the modern (western) ways of life at the expense of African culture. 24%
4	Has become developmental in that it urges the youth to work hard and improve their lifestyles especially ghetto youths. 30%
5	It causes cultural erosion as their language and music celebrate Western culture. Some of the musicians use English when composing their songs and this resulted in underdevelopment as some people cannot understand English. 40%

6	The urban grooves are expressing the fact that Zimbabweans especially youths are a product of hybridity. 60%
7	They are more focused on lyrical content which contains a lot of rhymes which diverts their attention from development of their audience. 36%

The table below summarises the results given above on whether music by urban grooves communicates development or not.

Table 5.1.10.1

Category	No. of Respondents	Percentage
Promotes development	24	48%
Does not promote development	12	24%
Promote development to certain age group	12	24%
No comments	2	4%
Total	50	100

The table above is a summary of results which were solicited from the respondents. As shown in the table, 48% of the respondents who were interviewed through the questionnaires are of the view that music which is played by the urban grooves promotes development. From the reasons given by different respondents, development in this type of music is seen by the fact that youths themselves are competing to produce such music hence the more they do it, the more they are creating employment for themselves. Some 12% even go on to give examples of music that enhances development when sung by these grooves. For example, part of the song by Ngonidzashe called 'Zimbabwe' goes as follows He sings:

*Zimbabwe musikana wangu akanakisa
Hona chimiro chake, ane matama akanaka
Akaumbwa zvinoyevedza, akasekerera unoona
Tukomba pamatama nemazino akachena kunge mukaka*

(Zimbabwe my beautiful girl
Look at her structure, she has nice cheeks

She is well built, if she smiles you will see dimples on her cheeks
And her teeth are white like milk when she smiles)

This song has a very strong message in terms of its discourse. In the song, the artist personifies Zimbabwe to be a girl or a lady. He describes his love's beauty looking at structure in which case in the song he refers to its beautiful places, Victoria Falls, Kariba and Nyanga among other tourist resort areas. In this case what can be deduced here is that as a country, Zimbabwe has so many things to offer and in turn this advertisement brings in foreign currency to the country through so many visits by tourists. Political development is also seen through these songs by urban grooves when they sing praises of the Zanu PF leader Robert Mugabe. Thus even if one does not know the kind of a leader President Mugabe is, through songs like Baba Mugabe images of an astute and celebrated leader are created. For example:

*Mutungamiri wedu weZimbabwe ndivoka President Mugabe
Vadzoseru upfumi kuvatema, vaunza budiroro kune vechidiki
Chorus
Rovai maoko
Rovai maoko*

(Our Zimbabwean leader is President Mugabe
He has given back wealth to the black people
He has brought empowerment and indigenisation to the youths
Chorus
Clap hands
Clap hands)

The President himself can get a very big political mileage from the youths through these songs even though 24% of the respondents echo that there is nothing developmental in these songs. Achebe (1988) discourages the idea of art for art's sake as deodorized dog- shit thus an artist cannot come up with a piece of work for the sake of having it.

On the same question, 12% of the respondents hold the view that that urban grooves music communicates to a certain age group through the language they use. This might be true to lesser or greater extent given that they use slang and tsotsitaal. Thus Stubbs (1983: 54) argues that, "slang is language of a highly colloquial type, considered as below the level of standard education speech ... which tends to have a short life and a merry one, passing out of vogue almost as soon as it comes in...". This assertion is quite valid when one looks at music played

by this group. This validates the idea that it speaks to a certain group at the expense of others. This is somehow generational. If a certain generation of people knows the existence of some things in life, words and meaning which were given to those things may come and go and when they are no longer there these words will be in extinction such that when used by another group, the meaning will be different from the previous one. For example the song *Muroyi ndiwe* by Juntal;

*Ndiwe ndiwe muroyi ndiwe,
Ndiwe waputsa musha wangu
Iwe Whatsapp iwe.
Maiva nemufaro mumba mangu tichidya pamwe
Nekutamba chikudo asi ikozvino yangova tirori, tirori. Ndiwe.....*

(Its you, it is you my enemy witch
It is you who has destroyed my family
whatsapp. We used to live happily in my
home eating together as a family and playing together but
now it is always a ring, a ring. It is you...)

In the song above, change in this music is seen in the context in which language is used. When this song is sung to the old generation, they do not grasp the idea of *Whatsapp* such that the moment they hear about *a muroyi* (witch) the next thing would be wanting to know the person. Instead in the song the artist is personifying the social network of *whatsapp* to be something which is not good for the family. To the artist it destroys unity in the home and that is not Zimbabwean culture. The song is sending a very powerful message that if people enjoy *whatsapp* they will end up compromising happiness in their homes. In line with the researcher's argument, some respondents in the questionnaires gave an example of this song that the artist is quite developmental. What the researcher is trying to bring out is the idea that even if people can comment differently about these songs, they are sung for a purpose. There is no art for art's sake. They carry a message.

Findings show that 60% of the people see urban grooves of Zimbabwe as product of hybridity. This means that these young singers mostly copy artists from outside Zimbabwe. They are hybrid in the sense that the ways they dress, dance and present themselves substantiate the hybridity nature in them. 36% argue that they are more into lyrical content than coming up with meaningful messages. Despite the fact that they are a product of

hybridity, the research shows that their language communicates development 48%. This then is exemplified in some lyrical pieces which are given as examples in the discussion above, *Rovai maoko, Zimbabwe* and *Muroyi ndiwe*.

In this subsection students' views collected through questionnaires have been presented. These students were a sample from three different universities, GZU, MSU and UZ and their respective departments which include African Languages and Culture, African Languages and Literature, English and Communication and Film and theatre arts. The sample for these students was purposive because the researcher intended to obtain views on language, development, drama and theatre. The findings show that the students have got a clear understanding of the definition of drama and theatre, the importance of language in drama and the relationship between language and development. However, their knowledge of these concepts is largely determined and inclined to their areas of specialisation. For example, students from ALC view drama and theatre as performances which reflect on a people's way of life, their culture in a language they understand. Their view is different from the EC students who view drama and theatre as communicative tool in every respect. This, therefore cements the role of language in drama and theatre. Thus, the African perspective of the role of language for development through drama and theatre is manifested in the presentation.

5.2 Findings from Academics / Lecturers' Questionnaires

The questionnaire which was filled in by lecturers needed information on gender. This information although it was given the results had no bearing on the research as the researcher had assumed before. Below is the table of the results on that question.

Table 5.2.1

Sex	No of Respondents	Percentage
Male	19	63.3%
Female	11	36.7%
Total	30	100

Table 5.2.2 Distribution by areas of research and modules taught.

Category	No. of Respondents	Percentage
Literature	11	36.6
Filming	6	20
Drama for development	4	13.3
Speech Styles and their social context	4	13.3
Language for development	5	16.6
Total	30	100

Information on area of research and modules taught was sought from academics/ lecturers for the purpose of understanding their arguments in line with the research they are involved in. Generally, although they specialize in different areas of research but the sampling technique was purposive since it targeted intellectuals in the departments which deal with language, development, drama and theatre.

The questionnaire for academics had questions on their bio data and areas of research. From the findings of the research 63,3% of males participated in the study whilst 36,7% were females. This information had no bearing on the research. Information on distribution by area of research and modules taught helped the researcher to infer to answers which were given by these intellectuals as this impacted on the knowledge of the concepts. 36.6% of the academics who took part in the research are literary critics and drama and theatre critics. The genres have been clearly articulated and the researcher benefited a lot from the understanding. The general distribution of the percentages on this question was fair as all the areas which the researcher focused on found attention.

5.2.3 Definitions of Drama and theatre: Respondents' Perspectives

Question 3: What is your understanding of drama and theatre?

The above question was befitting to lecturers. Intellectuals' understanding of drama and theatre was sought in this study in order to find out what their knowledge of drama and theatre is like. The same question was asked to students as well but the way these two groups air out their views on the same question is quite important for the study. Below are the views by some intellectuals on their understanding of drama and theatre.

1	Drama involves written plays while theatre is performance on stage.15%
2	Theatre is an important vehicle of transmitting information in any given society.10%
3	Drama and theatre are closely related, theatre involves much on performance while drama can be written or performed, at times terms are used interchangeably. 15%
4	They are performances done to entertain, inform, and persuade the public to accept a particular way of viewing the world. 10%
5	These are entertaining and educative by encouraging or condemning the good and bad things people do.(they are created from life experiences and situations) 10%
6	Drama and theatre are art forms which can be visual or written and they involve human action. 10%
7	These are performance genres of literature. Performed live in front of an audience or recorded live and watched on TV. 20%
8	They are both plays whose aim is to educate the society. Theatre is physical and is performed on a stage and requires an audience to watch while drama may be a written text, prose or verse that does not necessarily have to be performed before an audience. 15%

The general view which came out of the argument is that drama and theatre are genres of literature. From a lay man's point of view, drama and theatre cannot be understood as literature but as performances. By virtue of their infusion as intellectuals they are able to differentiate that drama can be written, recorded and watched on TV and also theatre is a live performance which needs an audience to watch it on stage. This really proves that the way intellectuals view these concepts is different from the way students understand them thus the justification of the question to both groups.

Theatre and drama can be likened to language which is used to persuade and communicate to the public. 10% of the respondents point out that theatre is for entertainment through songs, dances, poetry and drama itself. This is supported by Cremona et al, (2004) who describe theatre as an event in which two partners engage in a playful relationship. However, this reveals that theatre is taken lightly as something simply for entertainment. While some scholars view it as something for entertainment, one of the informants raised an important issue that in the process of entertaining, theatre informs and persuades the public to accept a certain particular way of viewing the world that means it is meant for educating. It is indeed education which is brought out by theatre that is communicated through language that the researcher has confirmed through informants.

Furthermore, theatre and drama have been differentiated by the informants who contend that drama can be written plays or performed plays and theatre is a performance done in front of an audience reflecting on people's day to day living. With regard to this, one said, "theatre is production that create relative reflection of a realistic lifestyle though sometimes comic but also provides (didactiveness) within the performance". This is in line with Traore (1959) who observes that African playwrights should be preoccupied with writing plays that depict African people confronted with reality. This means that even if the playwright put their dramas into action for fun the idea is that they will be reflecting on the bread and butter issues of the society and thus communicating development in the process. In support of the same view, Traore (1972:105) notes that:

The first immediate preoccupation of a modern Negro African theatre is to identify itself with the struggle for the emancipation of Black Africa. It must present to the people themes which corresponds to their own preoccupation... to express social reality in an objective way.

What Traore is bringing out here is the idea that drama or theatre should not be performed for the sake of performing but the playwright should see relevance in the people to which that art is being communicated. The assumption of the research now is that whatever message is being communicated to the people language should be key in delivering those aspects for the betterment of the nation.

Drama and theatre have been defined in depth by the academics. Unlike the students who

have seen it as performance art, academics have further elaborated that it involves play, can be screened on TV and staged. This shows that these participants are researchers in the area unlike students who are recipients of the information. 10% of the respondents also bring out that drama/theatre is created from life experiences and situations. It follows that if drama and theatre are created from life situations then the language which is used by that group of people is important as it is used to make that drama educative.

5.2.4 Language for development in theatre and drama of the pre-colonial era

Question 4: How was language used for development in theatre and drama in the pre - colonial times?

The question on language which was used for development in theatre and drama of the pre-colonial times was posed to lecturers on the understanding that these people have profound knowledge of how this language communicates development during the period in question. The researcher took it that the academics' knowledge from various researches would enlighten the researcher and help to connect the African perspective of language for development through drama and theatre.

Table 5.2.4

<u>BROAD VIEW</u>	<u>ACTUAL RESPONSE</u>
<p>1) Language played an important role in theatre or drama of the pre- colonial period.</p>	<p>1) Language was used as a communication drives that informed people of the societal expectations. 20%</p> <p>2) Mavhingu, Jakwara, bembera were effective then for the Shona. I suppose the other groups like Ndebele, Tonga had their own ways so people used their own language. 10%</p>

	<p>3) Dramatising was mainly done in poetry, folktales, songs and dances and in dramatizing the war during the inxwala ceremony among the Ndebele people. 10%</p> <p>4) African languages become the major familiar to communication among the users. 10%</p> <p>5) Language was used to articulate human acts of struggle against self and forces of nature. 10%</p> <p>6) Used to articulate human feelings through solo performance, group performance, improve communication skills and development of speech acts and action. 10%</p> <p>7) Drama and theatre were not as developed as they are today. However dramatic performances were there before pen and ink language choice and practice in those performances was conditioned by the setting in time and place, the ceremony at which the performances were staged, the nature of the audience, the topic that will be addressed and the purpose for addressing it. 30%</p>
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On how language was used for development in drama and theatre of the pre-colonial period, the findings on the language used in theatre and drama of the pre-colonial period shows that the intellectuals who participated in the research are researchers in the area. The findings

show that language in the theatre and drama of the pre-colonial period was original. People would do their ceremonies and gatherings in the language they would all understand and it was in that language that development is enhanced. For example in *bembera* ceremonies or performance when one is warned to refrain from witchcraft and adhere to the message then development is observed through a language.

5.2.5 The nexus between language and development

Question 5: Is there any relationship between language and development? Yes/ No

Table 5.2.5

Category	No. Of Respondents	Percentage
Yes	30	100
No	0	0
TOTAL	30	100

The table above shows the results of the question on the relationship that exists between language and development. As noted in the above table, 100% of the respondents agree that for development to be enhanced and noticed, language should have played a critical role in the communication of that development. Below are some of the explanations given by intellectuals on the relationship between language and development.

1	The relationship should be understood on the basis that development is relative. If a language describes other languages or races as underdeveloped then it shows the prejudicial nature of this language. 30%
2	Language is to create identities and to understand self in relationship to the world and forces of change. 60%
3	Language encourages development because in it is embedded human vision, hopes and aspirations focused towards development or positive change. 65%
4	Development needs to be communicated to the society and such communication requires the use of language itself becomes an important marker of development.

	45%
5	People realise their most creative potential when they use their language. 60%

This is evident in the idea that ‘humans use language everywhere and if humans use language everywhere in the way they do things, then development is not exceptional. This is so because those coming together to discuss need first to understand each other for them to plan properly. For them to understand each other it takes language to be at the centre, not only language but the one which is understood by all parties in the process.

Besides the most common answer that language and development have a relationship some respondents argue that development in most or all the cases is relative. What might be termed development by a certain group might not be development to the other. This again takes the discussion to the idea of the hegemony of language. When a certain language is deemed low in terms of status then its effect on development might not be very significant as compared to the other with a high status. For example, in Zimbabwe the drama or play *Amakorokoza* which was screened on Zimbabwe Television sometime in 2010 was done in Ndebele and because the language is understood by a certain group and more so considered low in status than Shona and English, the developmental issues communicated through the play were not significant to the the majority. What most of the people deduced from the play was that the playwright is saying no to gold panning and yet there was more to that. The message rather was the government should not stop alluvial mining as most people could afford small scale mining than mining on a bigger scale. The machinery which was introduced to be used by those small scale miners was also proved to be effective. In other words, the point which is being emphasized here is that a people’s most creative potential is seen through the use of their own indigenous language.

On a different note, the relationship between language and development can also be seen through the human visions and aspirations which are tailored towards a positive change which. In other words, what the researcher wants to bring out here is that it is language that encourages development. For example, in the song *Maruza imi* (You have lost) by Dickson Chingaira (popularly known as Cde Chinx) which was sung during the liberation struggle,

encouraging the comrades that they will win the war. In the song he says:

*Gore ra1890 mumwedzi waGunyana vavengi vakasvika
vachibva kumaodzanyemba, vachibva Germany, vachibva Canada
vakauya vakabereka mabhaibheri kumusana vakadzvara
gidi munyika ino yeZimbabwe. Ndizvo here here baba
Chorus
Maruza imi
Maruza imi*

(In 1890 in the month of September enemies came from West, from Germany, from Canada they came with the bible behind their backs whilst carrying guns in this country Zimbabwe. Is that so father
Chorus
You have lost
You have lost)

In the song above, the most important message is that ‘*magandanga*’ (Rhodesian fighters) had hoped that they will defeat the white soldiers. The song is full of hope and faith that even if the whites had come disguising their agenda with the bible the bottom line is that they will be defeated and go back to their country. This is political development which is communicated here through this song thus manifesting the respondents’ feelings and ideas that language and development play a significant role in development. This proves that language is a very important component of all artistic activities of community development and of nation building.

The research findings show that 100% of the academics who participated in the research agree that there is a strong relationship between language and development. This nexus is seen through the explanation given on the nature of the relationship. 65% of the respondents concur that language encourages development because human visions, hopes and aspirations are envisaged in language. Thus, language and development cannot be divorced. The relationship proves to be a symbiotic one where one feeds from the other and vice versa. Thus for language to be meaningful, it has to be understood by the people who use it and on the other hand for development to be observed, that language which is understood by people should be able to communicate that development.

5.2.6 Language as an imperative tool for development

Question 7: Do you agree or disagree that language is an important factor for development? Give reasons

Table 5.2.6

Category	No. Of Respondents	Percentage
Agree	30	100
Disagree	0	0
TOTAL	30	100

The question on whether language is an important factor for development was asked to intellectuals on the basis that the researcher wanted to know the views of renowned scholars on the aspects under investigation. As shown on the table above 100% of the respondents do agree that language plays a fundamental role in development. This is supported by the reasons given below:

1	It opens avenues for dialogue which is crucial in realizing goals. 20%
2	Language especially indigenous language assures of total communal participation and therefore results in the realisation of development that is holistic. 20%
3	Through the language humans set goals, visions and aspirations that if practically implemented, will result into positive change or development 30%
4	The right language has to be used for communication if development has to take place, that is, to inform, to negotiate and to implement. 10%
5	Language is not only important but a core development factor, because all development (by whose standards? African standards) centre on a language (whose language? African languages, which are indigenous to African people). 10%
6	The use of your own indigenous language enriches and develops better than a

foreign language. ...theatre can only be used in development projects if it uses the local language of the target groups so without the appropriate language there is no development. 10%

From the reasons given above, one can clearly recognise that the use of indigenous African languages in drama and theatre enhances development. The responses from the respondents clearly show that language is a powerful tool in enhancing development agendas. One incisive response reads, “Language opens avenues for dialogue which is crucial in realising goals.” This means that when dialogue is there at least people will get somewhere and agree on certain issues such that development will not be a problematic concept to achieve.

Furthermore, language is an important factor in development. In any developmental work that has been ushered in any country, communication has always been crucial. Therefore, it is important to select the language that is commonly understood by the native people. In line with this argument is another respondent’s observation that language reflects history which is a mirror of a people’s development. This is very true when people look at the Zimbabwean national anthem. The words enshrined in the anthem reflect on Zimbabwean history and communicates development as demonstrated below;

*Simudzai mureza wedu weZimbabwe
Yakazvarwa nemoto wechimurenga;
Neropa zhinji ramagamba
Tiidzivirire kumhandu dzose;
Ngaikomborerwe nyika yeZimbabwe.*

*Tarisai Zimbabwe nyika yakashongedzwa
Namakomo, nehova, zvinoyevedza
Mvura ngainaye, minda ipe mbesa
Vashandi vatuswe, ruzhinji rugutswe;
Ngaikomborerwe nyika yeZimbabwe.*

*Mwari ropafadzai nyika yeZimbabwe
Nyika yamadzitateguru edu tose;
Kubva Zambezi kusvika Limpopo,
Nevatungamiri vave nenduramo;
Ngaikomborerwe nyika yeZimbabwe*

Oh lift high the banner, the flag of Zimbabwe

The symbol of freedom proclaiming victory;
We praise our heroes' sacrifice,
And vow to keep our land from foes;
And may the Almighty protect and bless our land.

Oh lovely Zimbabwe, so wondrously adorned
With mountains, and rivers cascading, flowing free;
May rain abound, and fertile fields;
May we be fed, our labour blessed;
And may the Almighty protect and bless our land.

Oh God, we beseech Thee to bless our native land;
The land of our fathers bestowed upon us all;
From Zambezi to Limpopo
May leaders be exemplary;
And may the Almighty protect and bless our land

The stanzas of the national anthem above reflect on both history and development and all those are embedded in a language. The history of the nation is aptly captured in the line, '*Yakazvarwa nemoto weChimurenga, neropa zhinji remagamba*' which means that Zimbabwe was born out of struggle; a struggle which claimed lives. That alone communicates history of the country to the readers and listeners. Secondly, Zimbabwe is said to be a beautiful country in terms of its flora and fauna and that communicates or markets the country to the tourists which at the end attracts investors and subsequently more money into the country. Workers should be given more money when the rains would have fallen and the rest of the citizens satisfied when their granaries are full. This shows that language in itself as long as it is used by the native people it has power to communicate developmental aspects which matter most to the people.

Ngugi (1981) says that to assume a language is to assume a culture. One of the respondents in this category notes concurs with Ngugi (1981) that even if the situation is like this, if a black man for example assumes white tendencies of speaking especially on accent and all he is subconsciously relegating himself to a level below the white men. What this situation means is that there is no meaningful development which can take place to this individual which concerns his homeland because he is not really part and parcel of the other. This takes the discussion to the idea that development is relative.

Like the previous subject or concept, 100% of the respondents agree that language is an important factor for development. The academics also mentioned the power of language in the poem ‘Nehanda Nyakasikana’ in the novel *Feso* (1957) and how the poem has been influential to the liberation struggle of Zimbabwe. In light of this view, the importance of language in development is said to be very core when looking at African standards, the language of the people will be at the centre hence fulfilling the notion that language is an important factor in development.

5.2.7 Language used in drama and theatre in Zimbabwe

Question 8: Which language do you think should be used in drama and theatre in Zimbabwe?
Give reasons

The question was asked to find out lecturers’ views on the languages used or to be used in performances in Zimbabwe. Zimbabwe has 16 languages which are officially recognised, (Zimbabwe Constitution section 6) and it is against this that when drama and theatre in Zimbabwe is done, the speakers of these languages should be recognised. Below is a table of the correspondences from informants.

Table 5.2.7

LANGUAGE	No of Respondents	Percentage %
Ndebele	6	20
Shona	10	33,3
English	4	13,3
Chewa	2	6,7
Venda	2	6,7
Sotho	0	0
Ndau	2	6,7
Shangani	2	6,7
Sign	0	0

Tonga	2	6,7
Tswana	0	0
Kalanga	0	0
Nambya	0	0
Koisan	0	0
Xhosa	0	0
TOTAL	30	100

The table above shows the information given by respondents on the languages they think should be used in drama and theatre in Zimbabwe. The intellectuals who answered this question show that there are many languages in Zimbabwe and the languages should be used depending on the situation.

The table above shows that amongst the 16 official languages in Zimbabwe most of them are not being used or even known by people as shown in the above table. The most common and familiar languages known by people and also used in dramas and theatre are English, Shona and Ndebele. The rest of the languages are spoken by a smaller percentage of the population. However, the constitution of Zimbabwe (2013) states that (section 6(3a) (2013) the state and all institutions are agencies of government at every level must ensure that all officially recognised languages are treated equitably. (3b) goes on to say, the state should take into account the language preferences of people affected by government measures or communications. Finally, section 6.4 says the state must promote and advance the use of all languages used in Zimbabwe including sign language and must create conditions for the development of those languages.

The above view is supported by one of the respondents to the question who says,

Honestly speaking, Zimbabwean theatre is bilingual t races, these two ethnic groups (Ndebele and Shona) are thus put at the forefront of the development question in Zimbabwean theatre. This effectively sidelines minority ethnic groups. I believe that when we don't accept the multi cultural nature of Zimbabwe, Zimbabwe as a whole will not reach full potential that is, Ndebele and Shona languages are mostly promoted. Besides English speaking

This key informant argued that Zimbabwe has so many official languages but very few of

them are used effectively. In this regard what this means is that for development to be felt, seen and achieved, everyone’s language should be used to full potential so that when development gets to them, they can interpret it within their respective contexts.

68,6% of the respondents to the question above are knowledgeable that despite 16 official languages in Zimbabwe English, Shona and Ndebele are mainly used in drama and theatre. 5% of them feel that Rooftop Promotions is doing a good job in using English and some few lines of indigenous languages in their plays which are done at Theatre in the Park in Harare. These respondents feel that English is appropriate to use as it is a language which can reach a wider audience. Unfortunately, the majority are excluded. In light of this one cannot simply say English is better without considering other factors.

5.2.8 The integration of language, drama and theatre in developmental issues in Zimbabwe

Question 9: Is it possible in your opinion to integrate language, drama and theatre in developmental issues? YES or NO

The question on the integration of language, drama, theatre and development was directed to intellectuals/ academics/ lecturers for the purposes of accuracy because the researcher thought that their responses would help in mapping a way forward in this research. Below is the table that shows responses and the reasons for the response.

Table 5.2.8

Category	No. of Respondents	Percentage
Yes	30	100
No	0	0
Total	30	100

As reflected in the table above 100% of the respondents who answered this question agree that it is possible to integrate language, drama and theatre and development. What this question intended to do in the research is to find out if people acknowledge that language,

drama and theatre and development can be integrated for the purposes of bettering the nation. The responses which came out in this research show that it is possible to integrate the components. Suggestions on how to integrate the components are presented below:

1	Simply write, or perform the plays using indigenous languages in order to reach the souls of the people and development will map its way.5%
2	People use language in all life experiences and situations, drama and theatre are commentaries on life experiences and situations including those which deal with developmental issues and this is done through languages understood by the people concerned.10%
3	All local languages (16) should be used depending on where the performance is taking place. Plays should be accessible nationally. 25%
4	Themes should focus on issues at stake, remember drama or theatre as literature is meant to teach and delight.20%
5	Developmental projects should be facilitated through the language that the targeted beneficiaries understand best.15%
6	Drama and theatre can be linked in the work of advocacy and lobbying during development programmes setting and implementing. 10%
7	An exploration of developmental issues or themes such as health, education among others can be used as platforms for the integration of drama, language and development. 5%
8	Theatre and drama is a form of communication and this communication has to be fuelled by a language which is understood by the majority. 10%

It is apparent that language plays an important role in transmitting ideas of development to the people. The most important aspect which came out is that language used in a work of art, drama, song or whatever should be comprehended by people who are targeted by that work. The type of development which is at stake should determine the language to use. This supports Hymes' SPEAKING model which claims that the language used by actors or individuals usually depends on the context or situation. In other words, what this means is that indigenous languages should continue to be used because it is in them that the culture of a people is carried. Hence, development which considers a people's way of life is easily

understood or grasped by the people. That type of development will easily be taken on board by the people because it will be accepted by people in the community.

On a slightly different note, one of the respondents argues that drama, theatre and language do not cause development as such but rather they play the role of advocacy and lobbying in that sector or literary endeavours. This is correct but still the issue goes back to language. If the language used in that advocacy is not properly tailored to lobby and advocate for whatever is intended to be lobbied for, it will not move anyone. Thus language plays a very important role in communicating developmental issues through drama. The research question was on the integration of language, drama and theatre in developmental issues. 100% of the respondents agree that it is possible to integrate the concepts mentioned above. The reason given behind the possibility of the integration is that indigenous languages should be allowed to flourish and people allowed performing, thinking and doing all things possible in the language they understand best.

5.2.9 Language for development in music by urban grooves from the perspectives of Academics

Question 12: What is your comment on the type of language used in music played by urban grooves with regard to development?

This question was asked to academics because of their intellectual standing. From these lecturers, the researcher wanted to obtain information on whether music played by urban grooves has a bearing in terms of development in Zimbabwe. Below are the views given by intellectuals on the question:

1	They have their urban youth language, it depends on who their target audience is. 15%
2	It is Eurocentric in both content and language, imitating Americans. 15%
3	Not development oriented in any way mostly they focus on love, sex and out doing each other through boasts. 10%
4	Although the language in music appeals to the young generation, the language poses a lot of problems to the older generations who need to be informed about

	the prevailing situation through music. 30%
5	Reflects immaturity of the artists which borders on art for art's sake. 10%
6	It is good but does not accommodate much of the population because of the use of slang and English. 20%

Table 5.2.9 Views given by academics\lecturers on the language used by urban grooves in their performances

The table below summarises the views given by lecturers on the language used by urban grooves in their performances.

Category	No. Of Respondents	Percentage
Promotes development	13	43,3%
Do not promote development	16	53,3%
Promote development to certain age group	1	0,3%
No comment	0	0
TOTAL	30	100

What seems to come out of the table is that lecturers do not even see sense in what these urban grooves sing about. 53,3% of the respondents hold the view that there is no development which is being communicated through the songs which are performed by the urban grooves. Much of their concern lies on the idea that what these people sing about is what they learn from Western musicians. Only 43,3% of the lecturers acknowledge that to some extent one finds some developmental issues. 30% of the respondents bemoan that the type of language used appeals more to the young generation such that adults may fail to locate themselves within the songs. These results are influenced more by the difference in age group of the urban grooves and the academics who participated in the research. 43,3% confirmed that even though their language appeals more to the youths, they communicate development.

The subsection above was a presentation of findings from academics' questionnaires. The academics who participated in the research were from GZU, MSU and UZ. The academics' departments were not asked as with students because as academics their research areas might be diverse that is why their areas of research and modules they teach were asked. The finding of the research from academics is a bit different from those of students because academics display a different level of intellectuality. Their understanding of the concepts of drama, theatre, language and development shows a high degree of research. From the academics' perspective, drama can be grouped into written, screened and staged. All these enlightened the researcher as some of these plays will be used in the study. The other question which was important to the academics was the language used in drama and theatre of the pre-colonial era. It was found out that language of theatre in the pre-colonial era was original, it was the language which was used by people in their natural state as drama was part and parcel of their day to day activities.

5.3 Presentation of findings from Interviews.

This subsection presents and analyses findings from interviews. Presented in this study are eight interviews and out of eight, two are both playwrights and actors, two playwrights, three academics and one is a musician.

Interviewee one (A veteran playwright, actor, musician and currently director of Amakhosi theatre Arts Centre in Bulawayo)

Interviewee 1 is an all rounder in the field of arts. He is a playwright, he is an actor, a musician and has got a talent in directing and producing plays. Amakhosi Theatre Arts Centre in Bulawayo is under his name and he has produced a number of plays which were done and screened on ZTV, some of the plays include Amakorokoza and Sinjalo amongst others.

On what he considers when composing his plays, the artist said he is much into theatre for development. In this regard he mentioned that the process that he undergoes in doing such type of work is very long. Interviewee one explains that in Theatre for development (Tfd) they work in partnership with a social agent. This social agent is a company, an organization or any other group of people who come in with their ideas to address the community

especially, the NGOs. In the first instance for Tfd to take place there has to be a problem identified in a certain community such that whoever the agent who is going to come in to rescue the community will be fighting to bring about change in that community. He gave an example of HIV/AIDS or family planning. The interviewee said that maybe people in a certain community are prone to high infection of HIV/AIDS especially, mining communities where women and men will be rushing for those who are gold miners in search for money. He explained that in such communities, HIV/AIDS might be prevalent because people will just be looking for financial satisfaction hence indulging in unprotected acts of promiscuity.

Based on the above example, the interviewee explained that in such a scenario, a social agent maybe New Start Centre or any AIDS organisation which would want to curb the spread of the disease in the area and come together with them as a theatre organisation so that they act out what will be happening to the community for change to be observed. The artist and playwright mentioned that this process of merging a social agent and theatre organisation like them is quite a long process as they hold a lot of workshops to make the social agent understand the way they are going to do the job. It is like the budget which they will be using is for that social agent so for them to do the work satisfactorily, the agent has to understand and see progress and light in what will be done by the artists.

Furthermore, during the interview the researcher asked the playwright on the issue of language that they use in communicating to the communities for development. He explained that language is a very important component in Tfd. Interviewee one mentioned that already their drama in this case is for development purposes hence the language that they use also should impact on the given situation for change to occur. In respect of the language that they use in these plays, the interviewee said the language that they use in these plays comes from the community or society in which the drama is supposed to be acted. Kidd (1991:1) observes that Tfd is “a theatre speaking to the common man in his language and idiom and dealing with problems of direct relevance to his situation.” How does that happen? In the process of identifying the society with a problem which the social agent wants to address the theatre organisation sends a team to that community so that they socialise and mingle with the people, be part of them and in the process learn and adopt their language, the way they do their things, their culture such that when they bring about a play in that community the

language will have come from them, their cultural life will also be reflected and that theatre be accepted and make sense to the people. In support of the above ideas, the artist said:

Drama is an expression of a people from their culture and if a piece of work is done away from their culture they won't participate. They will ask which part of us is this?

The above expression cements the discussed views that in Tfd as proclaimed by interviewee one, language plays a pivotal role for change to occur as it should be language which is known by the target audience hence the playwright said, "language used in Tfd is the language of the people to whom change is targeted."

Basically, the interview with interviewee one was an interesting one and an eye opener as the artist reiterated that, "*if there is nothing to put across to people in terms of development, it is just theatre for enjoyment*". To him theatre for development should involve an agent who would want to help the community on certain aspects and by doing so development is observed, be it political, social, economic and cultural. The bottom line is that, theatre should not be done for the sake of doing it. The interviewee is in support of Achebe (1988) who is against the idea of art for art's sake. An artist should reflect on the burning issues of the day and be able to articulate people's struggles in a manner that entertains them. During the interview the researcher asked interviewee one on how he would ensure that change has been effected in a particular community that was targeted. He said it is easy to measure that and made reference to the play they did in Sanyati with Cargill as their social agent. The idea was to promote and let people know that when one ploughs cotton in a field he/ she has to use some chemicals and pesticides properly so as to get a better yield. In this area, there was another part which they did not do the play. They did an experiment of some sort where the other group was a control group. The interviewee's argument now was that if the terms which were used in the play were spoken from the control group, it meant that the word had been effectively heard. Basing on the above line of thinking, the artist and playwright may have overlooked the idea that some people get interested in just using the words but may fail to get a good yield. The proper measure to ensure that change has been preached properly to the people is to see people getting a good yield probably in the next season after having implemented what they would have taken from the message.

On the challenges that they face in trying to put across the message to the target people, the interviewee talked of community champions whom he referred to as the people in the community who determine whether change should prevail or not. These people are said to be hard or hot headed where when the group of actors are mingling with them in the community they are difficult to unlock their minds so that they accept change. The interviewee said, 'even if you carry advocacy material like t-shirts, they just take and make them night garments without taking note of the messages printed on them'. He also mentioned the expensive budget that is involved in doing such a project. He said sometimes some social partners drop when they discover that there is a lot of money involved to carry out the work because the artists who are supposed to do the ground work would want to be paid.

The other challenge which the interviewee highlighted is that of failing to be accepted by the community in which they want to carry out their performance in. He indicated that they go with the play to a target society and the actors have to visit and stay with the people so as to learn their way of life such that when the play comes to them, it won't be a new thing. On this idea of acceptance the interviewee talked of a village chief or headman who was difficult in allowing them to do their activities in the area. He said the village authority said:

Hey Mhlanga, you said you have twelve actors to bring in and stay here for sometime, where will they be staying? It is a good idea that you want to do something to us but you should go and do it in your communities.

The artist highlighted these as some of the challenges they face where they are denied entrance to the communities they would want to perform. He mentioned that they will get the permission usually later after further negotiations and thorough conviction. By and large he said that the process is time consuming but really worthy the salt.

In the context of Tfd, the interviewee also mentioned that even the play *Amakorokoza* which was once screened on Zimbabwe national television was as a result of Tfd in which a Canadian company was trying to market its product (machinery for small scale miners). In the play, the playwright is saying the government should not ban alluvial miners as they are also machines which are suitable with the size of their mines. He also said in the play the miners are also educated on the way mercury is supposed to be used so as to improve their

income. Interviewee 5 considers this to have impacted well to the nation of Zimbabwe in the sense that mining as an industry is at the centre of Zimbabwe's income generation activities which is quite a change to reckon with.

Interviewee two (A long serving high school teacher, college and university lecturer, playwright and scholar was a language consultant in Zimbabwe 2011- 2012 constitution making. Currently, is the Vice Chancellor of one the private universities in Zimbabwe.)

Interviewee two is more inclined to the area of language and development, indigenous languages to be specific. His main thrust is to engage in activities that help to develop and promote indigenous languages in Zimbabwe. On the themes in his plays, he mentioned that when composing his plays sometimes his ideas are influenced by issues as they are conditioned by history, as they happen. For example, *Jemedza* was written at a time when HIV was at its peak and school children especially girls would easily be carried away by sugar daddies and end up contracting the disease. During the interview, the interviewee's concern was to know if language can really be an important tool in communicating developmental issues in as far as drama and theatre is concerned.

In respect of that question, the interviewee says that, as a fiction writer who had produced quite a number of plays he uses Shona language which he believes to be a very important tool in communicating development to the indigenous people who use it as their mother tongue. He indicated that he uses Shona for several reasons which include promoting the language itself, which is to use it in his works and save it from extinction. He says, "*we must promote indigenous languages and use them if we like them to survive.*" He also mentions that he uses Shona in writing his plays because it is his mother language and he feels that he expresses himself flexibly in it. As for the third reason he says he writes in Shona because the majority of Zimbabweans speak Shona thus reaching a wider audience. Justifying his writing in Shona, he indicated that, "first and foremost, I am a Zimbabwean, a Shona speaker and my immediate audience are the Shona people, by writing in Shona, I will be writing for more Zimbabwean people."

During the interview when he was explaining the choice of preferring Shona at the expense of other languages, he indicated that he has discovered throughout the years as a student, as a high school teacher, and a college and university lecturer that there is lack of resources in indigenous languages for use in the education system. For him this kind of a scenario means that the communication which is being put across by these books will not be effective to the Zimbabwean people when it comes to issues that concern their development. Their mother language should be used as the language will be received and understood better than when put in a foreign language. Interviewee 2 explained his duty as such:

As a fiction writer, I will encourage more Zimbabweans to write and promote indigenous languages. Lets help them to write in indigenous languages in order to promote indigenous languages and cultures. The more books we have in English, the more English will be absorbed by our people. The more books we produce in our language, the more we inculcate indigenous values in our readers.

In light of the above view, Interviewee two reveals that by writing in a people's indigenous language, one would have taken note of their sensibilities thus Ngugi (1987: 29) posits that African literature can only be written or performed in the language of African peasantry and working classes if it has to contribute to meaningful development. While that is the case with Ngugi and interviewee 2 could also refer to Achebe's views which are on the contrary)

On what influenced him to compose different works that he has composed he mentioned that during the time he went to school he was exposed to the type of education where English was compulsory where one would be punished for using his/her mother language. He says this dominance of a foreign language in Zimbabwe does not go down well with him such that he said he was writing fiction in Shona and was producing textbooks in Shona for use in schools for he did not want other people to go through the hegemonic route that he has travelled. This experience also impacted on developmental issues which are communicated through drama and theatre. His main concern is that as a playwright he has a duty to entertain and educate and he said, “ you cannot educate a person in a language that he does not understand *unenge uchiita semudyari uya akataurwa mubhaibheri akadyara mbeu yake paruware kuti shiri dzidye*”(you will be behaving like a sower in the bible who sow his seed on a rocky ground for birds to eat). His position brings out a very important factor where the audience of a particular piece of art are very important to be considered when composing his works.

He indicated that he faces challenges such as the dominance of English when putting across his message in Shona. . He mentions that English is a very vital language in Zimbabwe. He said English is a drawback in the sense that many people prefer using it at the expense of Shona or any other mother language. He said it is used as a unifier in this global village where people may not understand each other when one is a Tonga and Shona, Kalanga and Ndaou or otherwise. In this respect he says even if we write our plays in Shona it will only reach the Shona speakers and yet may be the majority of the citizens of Zimbabwe would want to benefit from the lessons derived from that piece of work. He made reference to the issues to do with HIV/AIDS that for some people to understand some concepts envisaged in these teachings, they are culturally bound hence everyone is supposed to get the teaching in a language that he or she understands. In this case, English will become a saviour of many as it will communicate to everyone. To this effect he says:

English should remain, however it should remain a foreign language. It should not occupy all the available linguistic space. I am not for the total elimination of English in any case. We are all in a global village, we should like to communicate with the outside world, how are we going to do it if we eliminate English? We still need English, it has its own place. What is wrong is for it to dominate other languages.

Interviewee two appears to be a globalist scholar who understands the need of having English in a country in order to accommodate the global village. In light of the researcher's line of argument, language in this case is taken from the point of view of an African perspective where even if modernity has taken over the indigenous people's way of life there should be harmonious synthesis of tradition and contemporary culture because these people came from somewhere.

On how the language he uses in his works change people's lives, he argued that it is upon one's understanding now to deduce if the message which the play is trying to put across has reached them. In this case the researcher was made to believe and understand that it was upon an individual viewer, reader's capacity to deduce sense in a play because he touched on different aspects which concerns the community.

Interviewee three (A veteran high school teacher, college and university lecturer and a playwright. He is Professor of African Languages and Culture).

Interviewee three's area of study is oral literature. He is a fiction writer who has written and published six Shona plays. When asked about the ideas that he considers in writing or composing his plays, vis- a -vis development, he said that as human beings people need to be treated equally for the betterment of one another so in terms of issues he writes, he mentioned equal rights. He indicated that men and women should be able to treat one another equally. He made reference to one of his plays *Imwe chanzi ichabvepi* where he says the main thrust of the play is to show that one should treat someone the way he/she would want to be treated. The playwright reiterated that it is through that, that one will develop this sense that responsibility and development in the social circles will automatically prevail. He says, "if men behave the way they would want to be treated, the world will be a better place."

He also mentioned that besides equal rights he also touches on the issue of corruption. He said that usually when people are in a position of authority, they abuse that privilege to the point of engaging in corrupt behaviour. He also made reference to his play *Kwaingovawo kuedza mhanza* where a government minister abuses his position and engages in corrupt behaviour. Having a nice time in a very irresponsible way is another issue interviewee 3 considers being his main issues. This shows that if people would spend their nice time responsibly then there will be development witnessed in different areas of life but the fact that people or adults want to enjoy at the expense of looking back at their children's education, at their homes or finances itself. It shows lack of responsibility hence development may be problematic to achieve. The playwright also made reference to the issue of women being taken advantage of by the church leaders. He said in his latest play, he deals with the question whether or not 'it is possible for African woman especially to act in Holly wood or Nolly wood movies.' His concern is on the fact that the conduct usually in the type of movies vis a vis African cultural tradition and the expectations of a woman leaves a lot to be desired. In a play or drama or movies one does not perform alongside her husband or wife so the way these actresses will be portrayed in the movies taking into consideration that their relatives, church members, wife or husband are seeing is quite a debatable issue.

Furthermore, the next issues the interview was concerned with was the type of language that the playwright uses in communicating issues of development. The playwright indicated that "the language that I use is inhibited language, strong language others call it obscene." The

main reason being that in as much as he would want to put across his message to the people, his duty as a playwright is to entertain. He mentioned that language is quite pertinent in dramatic works as it carries the whole idea to be communicated to the people. Interviewee three brings out the idea that what entertains people in his plays is verbal action so in as much as he would have some important issues to sell to the viewers or audience, his language should be entertaining and humorous so that people can follow and pick out the message being put across.

Interviewee three said that in his works he is influenced by his interest in drama. But besides that he said each and every play that he writes has its own history. This shows that the playwright uses the socio-historical approach in composing his works. His works are guided by time and history. He mentioned that each play has its own background. Reference was made to the play *Imwe chanzi ichabvepi* where he said during that time cases of teachers who were impregnating school girls was rampant. He said during those days many teachers got into trouble with the Ministry of Education when they were found on the wrong side of the law in terms of teacher- pupil relationship. This shows that the idea that the playwright brings out in his plays are influenced by the time and events which would have happened during that time. Also another example was given from *Kwaingovawo kuedza mhanza* where he said during that time there was a government minister who was involved in corruption to the extent of being dismissed from carrying out his duties. To this effect interviewee 3 said these are the issues of development which he tries to bring out in his plays. He indicated that “it is up to you to call it social, economic, political or cultural development but the idea is I would have communicated to the people and it is up to them to transform their ways of life or not.”

The playwright said he only speaks two languages which are Shona and English and in writing his works he prefers Shona language because, “it is the language that I can express myself in best better than any other language.” He reiterated that Shona is the language that makes him express himself adequately in the way that he wants and feels comfortable. The humour that he wants to bring out in his plays is only possible when he expresses himself in Shona. Besides his competence in Shona, he also argues that the Shona language is spoken by the majority of people in Zimbabwe hence, in using it his works and messages reach a wider audience. The interviewee holds the view that for development to be realised by the

intended audiences the messages has to be transmitted in a language that people are conversant with.

The interviewee identified two important aspects which concern actors and the other one which concerns the recipients of the message which are his target audience. Firstly, on the aspect of the actors he said that as a playwright will have his storyline well crafted in a way he would want it to reach the audience. Since the play is meant for the stage he has to engage the actors who would deliver that message for him. The problem now will come on the way the message will be delivered. Because of excitement on the stage some actors may fail to adequately articulate the concepts in a manner that will impact on the audience. He referred to his play *Imwe chanzi ichabvepi* which was once performed at Gweru Teachers College which the playwright's concern was to rebuke unwanted pregnancies in young ladies. The girl who acted that part did it well on stage and convinced people but at the end of the day she is the one who fell pregnant which is contrary to the message she was preaching on stage. This he emphasized that somehow it is a drawback when he wants to count on developmental issues because people will not take heed of the message especially when people who are expected to be driving the message are the ones who are fail to learn from plays.

Interviewee three's concern was on the people whom he would want to correct. For example if he writes something which is done wrongly by MPs and wants to put across that message in a play, the target people who are supposed to reform and do the right thing will not have time for those dramas hence the message will be falling on wrong ears. The playwright noted that satellite dishes preach a lot on the big social issues that Zimbabwean artists including playwrights express through art. People have no time for the Zimbabwean television. They do not want to watch plays and programmes that concern them in favour of those foreign programmes which means even if they put so much effort in rebuking the bad but those messages do not reach the people concerned.

Interviewee 3 agrees that language plays a very important role. His Shona language is the most appropriate to use especially when he considers that his audience and actors understand Shona. Development in this case may not be something to argue about but it is clear that

one's indigenous language is the passport to win their attention as they will be understanding everything in a language that they are competent in. AEDA (1996:9) cited in Batibo (2005:36) posits that:

It is through language that we conceptualise ideas, organise our thoughts and systematize our memory...there is a close relationship between language, thought and intelligence.

Interviewee four (A veteran television director and producer who has been working for ZBC for 31years.)

Interviewee four is a lady with a vast experience in the production and directing television plays. She has worked for ZBC for 31 years. She has directed many plays such that she has vast experience. She indicated that as a director, she receives plays from writers. She said a writer brings a script to her which will have a storyline already but reiterating that she never gets a perfect script. By this, what she meant is that when a play or drama's storyline is to do with domestic violence they do not bring out the circumstances surrounding the issue. Usually playwrights just want to bring out that there is domestic violence in communities without digging down to the causes and effects. What the interviewee considers to be imperfect is failure by writers to give the causes and solutions of the problems they would be portraying in the plays. Against this idea, she said if these are clearly shown in the play then development can be witnessed as the audiences will be able to follow or to shun the causes of domestic violence for instance. In other words, what the producer and director was trying to bring out is that, it is not the matter of a storyline which deals with poverty, violence, witchcraft but the idea is for acting these and be able to change a people's behaviour. She said when this is done then development can be observed.

On the issue of the type of language used to communicate development, the interviewee concurs with interviewee three that language is very crucial in disseminating information in a work art through the medium of drama. During this interview, the interviewee had this to say on language:

If a play is done in Shona (Karanga, Zezuru) we choose a person who is good in that language even if people have a tendency of wanting to mix English and Shona but tine zvedu zvatinoita pachivanhu zvisingaitike nechirungu. Kutsamwa chaiko, kuAmerica

kune matsamwiro avanoita pachirungu but kana uri muKaranga une katsamwiro kwaunoita kusingazoitiki muchirungu.

(If a play is done in Shona (Karanga, Zezuru) we choose a person who is good in that particular dialect even if people have a tendency of wanting to mix English and Shona but we have our own way of doing things which cannot be done in English. For example, to be angry, in America they have their way of expressing anger but if you are African of Karanga dialect you have your way of expressing anger which is different from the European way).

From the above comment, one can deduce that language is very important when used on stage that is why the interviewee mentioned that it is important to choose a person who is into that language and culture so that when he or she does something on stage, he or she will capture the minds of the audiences hence communicating important matters of transformation.

Concerning what influenced her to come up with the works she has produced, the interviewee reminded the researcher that she is just a director and producer who works with playwrights. She did not hesitate to comment on this as she said she had also asked different playwrights on what pushes them also to come up with different pieces of work. Among artists she had asked are Aaron Chiwundura Moyo, Toby from the famous drama Gringo among others. About their influence she said some say they write out of passion to do so while some do it when they are angry and some indicated to her that they go to the e mountain for some days so that they can be given a message to write about. She equated this scenario to Christian fasting. Finally she said some talk of ‘*mazuva angu ekunyora*’ (my days of writing) like the menstrual time period so in this regard issues to do with people’s transformation comes in different ways as the play will be perfected by the producer.

Furthermore, when the interviewee was asked about the language which she prefers she mentioned that the type of language to be used lies with the writer as she or he is the one who brings in a script for it to be looked at. She said deals with manuscripts in Shona which is supposed to have a specific dialect so that she will not have problems in trying to direct the play. She mentions that if a playwright brings in a Ndebele script she engages someone who is competent in the language. When asked further on the type of discourse used in plays, the interviewee mentioned that language comes in different forms. She mentioned of body

language where she says it's a language on its own which communicates to people. She also talked of 'kukakama' (stammering) as portraying bitterness and when it is used in plays it is a particular language used to communicate a specific aspect in a play.

Regarding language use, interviewee four as a director and producer said a certain character has to fit or to go with a specific diction. In this regard she posits that character is build in a person because a person may not be acting what she is used to in her daily life but whatever she is supposed to do in the play his or her choice of words has to be in line with the character given. The interviewee made reference to a church girl who is supposed to act as a prostitute. In this regard she argues that her original character is different from the one she is supposed to portray in a play hence she is supposed to mingle or interact with prostitutes, stay in beer halls or any other places which is patronized by these prostitutes, so that she can be able to portray exactly what is expected of her as a prostitute. Interviewee 5 who also mentioned the idea that language used by characters in plays should be in line with the audience's expectations and by doing so even issues of development will easily be conceptualised because the target population.

During this interview, interviewee four expressed that when directing a play, there should be a lot of consultations especially from the groups of people who are being portrayed in the play. This is done in terms of language, dress, behaviour and so forth depending on the focus of the play because the director argues that drama should reflect on what is happening in the society which is in line with Jones (1976)'s argument that literarute (drama included) derives from everyday life experiences but it is not the same thing as everyday life. In other words it mirrors the society in which we live in. In this regard interviewee 4 mentioned that if it portrays our day to day lives in an interesting manner, then whatever is done in the play should not be questioned. She stressed that:

What is portrayed in the play or drama should be the same as what is happening in the society. For example, kana tichiita zven'anga dzinopa mishonga, n'anga idzi dzinofanira kubvunzwa chaizvo nekuti kuzoita zvadzisingaiti mumutambo dzinenge dzichiona such that they ask kuti ah tinombopa mishonga tichidai here? Same applies to prostitutes, even varume vanoramba vakadzi chaivo. They have a way of doing it such that if people do not consultproperly, they misrepresent reality in these plays.

(What is portrayed in the play/drama should be the same as what will be happening in the society. For example if we are dealing with traditional healers and how they give medicine, they should be interrogated because portraying what they do not do is not fair since they will be watching and they will tell it is wrong. Same applies to prostitutes or womanisers. They have a way of doing it such that if people do not consult properly. They misrepresent reality in these plays).

During the interview with interviewee four, the researcher asked on the challenges she might be facing in trying to put the message to the intended people. On this question, the director mentioned the idea of contrast between her and their scripts and sometimes what they want to reflect will not be possible to do such that they end up having heated debates on issues to be involved in a certain work of art. She indicated that:

“umwe anouya oti uyu munhu uyu mushutei ari pasi pemvura.
(shoot this person whilst he is under the sea)

To this idea arguments like this are quite common where something which is not feasible in Zimbabwe some playwrights claim that it should happen because she is the writer of the play and wants it to be portrayed that way. To solve these she says sometimes they end up reaching a compromise with the writer for as long as the idea or theme or storyline is clear then everything else could be played around with to do the possible.

The interviewee also mentioned some characters who may fail to appear for auditions whilst they know they are the perfect people for those characters. She said this is quite a challenge since they will be working with a budget and cannot force someone so they end up putting another character and this comprises the message that was supposed to get to the people and thus affecting the impact of development.

Interviewee five is a playwright who is based in Gweru and writes plays which deals with social issues. The playwright started writing his plays whilst he was very young and still the talent is in him and is now writing on issues that concern people in their day to day life experiences.

He indicated that the first thing he would consider in doing his work is grooming a talent. He emphasized that in doing their auditions he will be identifying potential life time artists who are able to take up acting as a career and that way he will be dealing with the problem of

unemployment because once a person has become an actor he or she will be earning a living. The artist further noted that even though he writes his plays his goals are to create employment and entertain society. He communicates important messages through plays. This shows resonance to Achebe's assertion that art for art's sake is a deodorized piece of dogshit, meaning to say that any work of art. These are the issues which the playwright has raised. In line with the researcher's focus, the interviewee is in line with the study's arguments as the playwrights reflect matters that concerns people at heart.

Since he produces his plays for the Midlands Province, he uses Shona, Ndebele and English as the main languages. He acknowledges that they use more of Shona because most people in Zimbabwe use Shona. He also mentioned that his plays are not for the literate only but even those people who did not go to school. In meeting the targeted audience with his plays he makes sure that he uses the majority people's language which is Shona although he says he mixes with some bit of Ndebele and English but his targeted language is Shona.

Furthermore, noted that his talent started when he was still a school boy some ten years back but does not remember what motivated him then. He argues that today people pretend as if "*hakuna chivanhu*" (there is no African philosophy and thought). He emphasized that people pretend as if they do not know that culture is there. He says the play or drama *Fidelis* is full of cultural issues where '*uroyi*' (witchcraft) and '*kutongwa kwemhosva pachivanhu*' (village traditional court) is exercised. He emphasized that people think that when one commits a crime in town it has to end with the police in his play *Fidelis* he shows the traditional channels which people used to follow back then hence reviving the traditional way of doing things in the modern society and also conforming to harmonious synthesis of contemporary experiences and those from the past. The interviewee also mentioned the idea that the young generation are not aware of the cultural practices which were done in the past. He made reference to '*kupindira* practice' as portrayed by Nyika's *Ndinodawo mwana*.

The interviewee brings out an important point that a work of art should reflect on a history of a people. Regarding the targeted audience and storyline, the life portrayed in that drama connects the past and the present of the people of Zimbabwe, thus emphasizing on the

cultural and social development. He even goes on to mention that in Shona culture we believe that “*usaitira umwe munhu utsinye nekuti hauzivi remangwana rako*” (do not do bad to others as you would not know what the future holds for you) which he says is the lesson which is strongly brought out in *Kurauone* (one of the plays he has produced). The interviewee indicated that besides the above mentioned lessons, the play also emphasized or brings out the lesson that “*ukashingirira muupenyu unochibata*” (if you work hard in life, you will achieve your goal). This implies that social transformation is a by product of struggle.

One of the challenges faced by artist is that drama is written, directed and acted which means a lot of people are involved in the process. He brings out the idea that as a writer he may want a certain point to be put across in a certain way while the director or actor might not do it the exact way. In respect of that he says:

Dzimwe nguva (sometimes) what you feel should be brought out in a certain way may not come out exactly as you would want because a lot of people are involved for example dressing chaiyo (itself) communicates issues to the audience. You ask an actor to put on a long skirt in a certain scene and she comes to the stage in an opposite gear and izvozvo (that) people may miss the point

The interviewee raised a very important aspect of dress code as another way of communicating with the audience. In this case dressing becomes a language which the artist has to take note of in doing their performances. The researcher in the beginning of the study had mentioned that dressing also plays a very significant role in communicating issues of development in these works of art hence the playwright brings out the issue which shall be further discussed in the next chapter.

The interviewee’s views on language for development through drama and theatre in Zimbabwe show that he is very much on the positive side of the issue. He totally agrees that language plays a very important role in communicating issues of development and the issue now depends with the audience to pick out which type of development is being communicated. The artist brings out a very pertinent issue of dress as a form of language which strongly communicates and the aspects are going to be discussed in the chapter to follow.

Against the set objectives, interviewee 1 has brought out some important issues to the study where he mentions the idea that a work of art should reflect on a people's history. This shows that the aspect of the language used in theatre of pre colonial era comes in because by reflecting on a people's history their language will be revived in its original state and emphasising the African perspective of language for development. Besides the use of verbal language, the interviewee brought out that dress code is also a form of language which should communicate development to the people. In light of the above, the interviewee notes that it is possible to integrate language, theatre, drama and development.

Interviewee six: (An academic and professor in the field of theatre. He is currently at Tshwane University of Technology)

On what he considers to be the role of drama and theatre in terms of development, he noted that drama and theatre have always served as a low cost, bottom – up and people centred medium in development communication. This means that it is the easiest way of putting across developmental messages to people. When it is said to be people- centred it means they are also participating in the activity hence development will be easily recognised as they will be part and parcel of imparting the knowledge. He also pointed out that drama and theatre have also provided immense opportunities in terms of people centred and culture led economic growth. It follows that when the indigenous people are involved in drama and theatre, they recognise their cultural values and do things as they please hence development in such a community can be easily recognised. The greatest advantage that drama and theatre have in terms of development is the fact that it is often reposed in the people's very own lived experience. Thus drama and theatre function at two levels in terms of development, it can serve as a vehicle for development communication and it can also serve as a propagator of culture led development through such things as cultural tourism.

This respondent indicated that “Every spoken language is a social construction which contributes to discourse and parting ways of knowing the world. It is therefore not possible to separate language choice from the message, form and content of development.” This means that when an artist composes his/ her work, there is bound to be something very important in terms of message to be conveyed in the piece of work. The interviewee is in line with the

researcher's thinking that every discourse that is used in a work of art has a meaningful contribution that it offers. Thus the interviewee says language is part and parcel of the effectiveness or lack thereof of theatre as a mimetic art. Language choice is a constitutive element of issues of development in all their manifestation and the effectiveness of that communication.

The interviewee expressed the view that people in the pre-colonial times used language in order to know and define their world as part of their developmental processes. This means that their development was envisaged in the language they used in their day to day lives thus through a particular language choice or choice of languages. To him, drama and theatre have always served as a way of knowing and coming to terms with the world as well as a reflection of the internal and external forces operating on that world. In light of the above view, indigenous people would have chosen a language that was best suited to address whatever they wished to know in their world as part of and parcel of the whole notion of discourse. Language, therefore, plays a pivotal role in the communication of development processes of a community thus the integration of language, drama and theatre in developmental issues. The interviewee strongly pointed out that it is not possible to separate development from language, discourse and ways of knowing the world.

Language choice in drama and theatre in Zimbabwe is an aspect that was discussed. The interviewee pointed out that there is no language which is superior to the other naturally and the choice of language to be used in a work of art should be determined by the circumstances that prevail. He said:

I am not too sure that cultural activists must necessarily 'legitimise' on matters of language choice. Choice of language is contingent upon particular circumstances of performance. It is the result of concrete historical processes which often dictate whether the language that evolves or is used in particular circumstances is a Creole, a pidgin, a slang, a dialect or a dominant language.

The interviewee further brings out an important aspect on the issue of language to be used in drama and theatre. He maintained that due to globalisation and mixing of cultures in this age, it is no longer viable to say this language should be used here. The situation which prevails

determines the choice of language to be used. The interviewee said intercultural contact in the contemporary world has often resulted in communities interpreting themselves as well as others in a multiplicity of languages and idioms that are all contingent upon what is most effective in propagating meaningful discourse. In other words, this simply means that it is no longer possible to legislate a monolithic language or voice as the sole propagator of effective communication.

Interviewee seven: (An academic and professor in the discipline of drama and theatre. He is currently based at the University of Witwatersrand)

Regarding what he considers to be the role of drama and theatre in terms of development, he noted that applied drama and theatre act as a medium for communicating development, mobilising participants to participate in development and creating distance, empathy and safe space on sensitive issues. This implies that drama and theatre are considered as an easy medium to use in communicating developmental goals to people since it is participatory in nature. If the people are involved in the dissemination of information to the fellow masses it will be easy to adhere to that type of change since they will be part and parcel of it. On the issue of language used in drama and theatre in communicating development he indicated that, “I would say it is best to communicate in the idiom of the people if you want to be more effective in applied theatre for development” in this case the point which is being emphasised by the interviewee is that the best language to use in communicating important issues to people is their own indigenous language.

He also indicated that “People cannot be developed but they develop themselves.” Julius Nyerere’s idea is that nothing can change people except themselves. The same applies to language. It can only function as a discursive strategy in communication but cannot claim to change people’s lives”. This is in support of one of the professionals who answered the questionnaire that language in itself cannot change people but people change themselves through the use a language that they understand it is upon themselves to take up the message so that their lives will be changed positively or otherwise. This is the notion which is put forward by Nyerere in the above quotation referred to by the interviewee.

Of the theatre in the pre-colonial times the interviewee reiterated that he is not sure if there was Theatre for development (Tfd) during that time but in this case the researcher wanted to know how language which was used in their performances had an effect on people's lives in terms of development. However during the colonial period the interviewee said, 'language was used (or abused) as an instrument of settler propaganda.' This means that the colonial masters used language to perpetuate their ideologies. Furthermore, it also came out of this interview that the integration of language, drama and theatre in developmental issues is quite an inevitable move. He mentions that there can be no development without the use of language, either in its literal or metaphoric sense. He emphasised that language in whatever form it takes, is at the centre of communicating development. Thus language is a key component in the dissemination of development issues to the people:

Using the language that is closest to the people's minds, hearts and souls are the best way forward. We resort to foreign language like English in order to appear universal but in the process of using the colonial master's language, we will be inadvertently assuming the role of 'oppressors' to those who are the targets of development such as less privileged peasants and workers.

It follows that an African perspective of language for development through drama and theatre is key in as far as addressing the problems of the indigenous people is concerned. Their language is key to development.

Interviewee eight: (An academic, cultural activist and a PhD holder in the English department, University of Zimbabwe)

He sees the role of drama and theatre in terms of development and brings out the idea that drama and theatre have always been tools used to raise people's consciousness and re – awaken and keep alive the language of the indigenous people. This on its own was considered to be development by the interviewee in the sense that when people's consciousness have been raised that means they will be aware of certain issues which they can use to deal with their life problems and crises. When the interviewee mentions the issue of re- awakening and keeping alive the languages of the people, he meant that when the performances are done in African indigenous languages that means whatever is being communicated is of importance to the intended audience thus transforming their lives for the better. The interviewee holds the same view with interviewee 6 who posits that development is bound to be recognised from these performances since they are done from the people's own lived experiences.

On language use in drama and theatre in communicating development, the interviewee noted that Africans should be proud of their language. He mentions the idea that there is no development which can take place when communicated to the indigenous people in a foreign language. He indicated the following “*Ko isu tiri vanhuka vane chivanhu chavo nemutauro wavo (Is it not that we Black people who have their culture and language). Anything which is meant to develop us should be communicated in our own mother tongue for that development to be meaningful.*” The interviewee stressed the idea that people should take pride in their language such that they understand what is communicated through drama.

Furthermore, the interviewee was asked on theatre of pre-colonial, colonial and post-independence period and how the language used in them communicates development to the people. To this question he said as Africans we had our own way of entertaining and educating through various performances. It is in these traditional performances that language is chosen and used which fits the type of occasion. For example he says:

During nhimbe varoyi vaifumurwa paya vanhu vonwa doro rechikurura mabhachi asi vachizvigamuchira. Paisava nekupokana (at communal field works witches were exposed when people will be drinking beer but they would accept it. There was no misunderstanding concerning this) and that alone means development because that was a way of rebuking the practise. You may also have to look at kupira midzimu ceremonies and nhango chaidzo.

The interview with this academic was an eye opener because the interviewee displayed his knowledge of these performances as they were done in the pre-colonial times.

As of theatre in the colonial period, the interviewee brings out the idea that in the colonial period there was cultural suppression because the church and the government worked together to effect such a condition. Theatre in this period suffered because those practices which were done by the people could not be done because of the introduction of Christianity which saw the African practices as evil. He mentions that during this period theatre was a collision of culture and beliefs that resulted from the influx of the imperial forces. However, he mentions that in the colonial period theatre became meaningful to the Zimbabwean people during the liberation struggle through the *pungwe* performances which were used by the

liberation war fighters to articulate the purpose of the liberation to the masses. The interviewee revealed that that language especially by the fighters through the chants was developmental in the sense that it was an expression of hope. The interviewee mentioned of the song *Nzira dzemasoja* which was a translation of Mao's eight points of attention and the popular *Maruza imi* by Chinx. This means that the songs which they sang encouraged them to fight on and shape their being for the liberation.

The interviewee's views on post-independence theatre are that it was reasserting cultural identity and decolonising colonial myths. It was the renaissance period. The interviewee further asserts that after the celebratory phase, neo colonialism came. He indicated that "post-independence period drama and theatre took various shapes depending with time. You can talk of theatre clubs which were formed, the introduction of theatre arts here at UZ, the introduction of TV plays among other developments and in this case language in these works was determined by the time." From the above comment one can deduce that a lot has transpired to Zimbabwean drama and theatre after independence. On the possibility of integrating language, drama and theatre in developmental issues, the interviewee reiterated that he is 100% sure that it is possible only if people respect their language. He goes on to mention that the choice of language to be used in a work of art is of course determined by the audience but he emphasised that people should not forget where their roots are.

The researcher presented views of eight interviewees who include playwrights, actors and academics and a musician. The interviewees pointed out that when they compose a piece of art, their language of the community comes first. The most common scenario which came out of the informants is the idea that language communicates to the people. It is the language used in a work of art that should appeal to the people and change their behaviour. The second aspect which came out of the interview and also benefited the researcher is the idea that any work of art music, drama or theatre should address the people's concerns or problems such that when the work has been done to people empowers communities. The findings from these interviews show the importance of language for development in the works that they have produced. In other words, communication is language and not only language but the one that is understood by the target audience. 20% of the respondents in this group brought out that English as a foreign language should remain as such even in this day and age of globalisation.

Therefore, language for development through drama and theatre in Zimbabwe is prevalent as artists consider a people's language first before composing a work of art.

5.4 Conclusion

The chapter has presented and analysed findings from questionnaires and interviews. The findings of the study reveal that language plays a very pivotal role in communicating issues to do with development through drama and theatre. The results of the chapter from questionnaires suggest that drama and theatre are not a new phenomenon in this day and age but it is something which was in existence since time immemorial. Against that the respondents have brought out the idea that since it is done now, it is only affected by the time in which it is done. The use of language as well is determined by the period in which drama or theatre is performed but the bottom line being language is quite an effective tool in communicating developmental issues in Zimbabwe. On the same note, 100% of the respondents from the questionnaires acknowledge that there is a relationship between language and development. This implies that for a work of art to be meaningful to the people to whom it is targeting, there is need for effective communication. This is exactly what came out of the interviews as well. Results from the interviews reveal that 100% acknowledge that for a work of art to be fully accepted by people, it has to be in a language that communicates to them, thus cementing the idea that there is a strong relationship between language and development.

Results further reveal that people's indigenous languages should be the language of drama or theatre in Zimbabwe. Questionnaires responses and interviews with artists reveal that a person can only be effective and efficient when he/she uses his indigenous language. In terms of language to be used in drama and theatre in Zimbabwe, there was a unanimous agreement that every language should be considered in Zimbabwe so as to cater for everyone when it comes to development which has to be communicated through a language. The problem might be that some languages do not have experts who can come up with works of art like drama or theatre but using a person's first language is restoring his/ her identity and upholding their values. Results from questionnaires and interviews show that it is quite feasible to prioritise a people's language then development can take place if works of art like

drama to provide performances in the language of the community. Whilst there was 100% agreement on the integration of language, drama/ theatre and development, some mixed feelings were witnessed on music played by urban grooves. Findings reveal that music played by urban grooves does not make sense. The ideas were conditioned by the situation that they are more concerned with boasting themselves and that they concentrate on form at the expense of content. The following chapter provides an analysis and discussion of data.

Chapter 6

Data Analysis and Discussion

6.0 Introduction

The previous chapter presented data gathered from interviews and questionnaires. The research had also established content/ document analysis as another method of gathering data for the study thus the present chapter provides content analysis. The order of analysis and presentation is based on the questions which are the set objectives in chapter one. The historical perspective of language for development through drama and theatre is analysed according to what the respondents would have said. The chapter goes further to the African perspective of the role of language for development through drama and theatre where discourse analysis is carried out justifying the use of certain discourses in different works thereby qualifying the theories which are used in the study. In this regard the chapter analyses the following works; Solomon Mutsvairo's poems 'Nehanda Nyakasikana' and 'Simudzai Mureza weZimbabwe' (Zimbabwean national anthem) among others with reference to the findings presented in chapter five. As has been indicated in chapter one that the theatrical performances refers to performances that are staged in front of an audience thus justifying the use of songs and poems in the chapter as part of theatre. Nasidi (2003) notes that through song, drama, dance, music, mimes and dramatic enactment theatre can be deployed to help people internalise core values and beliefs that are useful to development. More so, Ngugi (1981) emphasises that theatre are live performances used to present the experiences of people in real or imagined events and expression of human condition in its myriad forms throughout history thus justifying the use of songs and poems as theatrical performances in the study. On drama scripts, the researcher uses both written drama and television drama to expose the issues that are discussed in the chapter. The chapter also discusses the integration of language, development, drama and theatre.

6.1 The integration of language and development in drama and theatre

The ultimate question of this study is on the possibility of integrating drama, theatre and language in developmental issues thus this section is bringing out the overall responses concerning the issue from the research. From the African perspective, language, drama and theatre can be fused together to work for developmental purposes through the use of a

people's indigenous languages. 100% of the respondents in the study saw it fit that to achieve development which is people-oriented, their language should be put forward first when creating a piece of art and everything else follows. The respondents in the study reiterated that even if the target person for that piece of work's language is Tonga, it has to be taken on board. In actual fact what this means is that Zimbabwe's 16 official languages be taken on board if the owners of the language are to be developed. In terms of communication which comes through drama and theatre it has to be passed through a language that is spoken and understood by the recipients (their idiom). Even though the situation has to be like this however, 80% of the respondents posit that for the purposes of communication and to fit well into the global village then the colonialist language has to be taken on board but still bearing in mind that, *"we will be inadvertently assuming the role of 'oppressors' to those who are the targets of development such as less privileged peasants and workers."*

6.2 The nature of drama

This section discusses findings on the nature of drama. The research findings which are discussed are based on Question 4 of the student questionnaire and Question 3 of the lecturer questionnaire. The question was 'What is your understanding of drama and theatre?' This question was aimed at establishing the understanding that the respondents had about drama and theatre before the researcher moved on to look into other issues. The question was key to the study as it was meant to make the researcher aware of people's opinions on issues which were to be discussed in the study. The researcher established that there are three schools of thought which came out especially from student respondents. The first one is the idea that drama and theatre are regarded as an important tool for communication. 30% of the respondents in this category bring out the idea that some developmental ideas and entertainment as well are communicated through drama and theatre. This group of respondents see a very important purpose of these drama performances. The second category of respondents is those who view drama and theatre as the expression of human condition in its myriad forms throughout history. In this respect the historical component of a people is taken on board. In other words, this school of thought views drama as a carrier of culture. This is supported by 50% of the respondents. Also interviewee 1 holds the same view that, 'drama is an expression of a people from their culture...' this means that dramatic performance should reflect on a people's way of life so that particular work will be owned by

those people. The third school of thought is the one which sees drama as a work of art which should reflect on themes that concern people. In other words this group is advocating for a work of art that has a meaning to its audience. It denounces art for art's sake. This is supported by 60% of the respondents who say that, "theatre or drama should create a relative reflection of a realistic lifestyle..."

Besides the student's respondents above, the researcher also got views from the lecturer respondents. Following the views given by intellectuals on their understanding of drama and theatre, it can be noted that their knowledge of the concepts is much in depth as compared to that of students. The general feeling which came out of the argument is that drama and theatre are genres of literature. On the surface from a lay man's point of view, drama and theatre cannot be understood as literature but because these intellectuals have researched much on the issues they can be able to differentiate that drama can be written, recorded and watched on TV and also theatre is a live performance which need an audience to watch it on stage. This really proves that the way these intellectuals view these concepts is different from the way students understand them thus the justification of the question to both groups.

Furthermore, theatre and drama can be equated to language which is used to persuade and communicate to the public. Also 10% of the respondents hold the view that theatre is for entertainment through songs, dances, poetry and drama itself. This is supported by Cremona et al (2004) who describe theatre as an event in which two partners engage in a playful relationship. This however reveals that theatre is taken lightly as just something for entertainment. While some scholars view it as something for entertainment, one of the informants raised an important issue that in the process of entertaining, theatre informs and persuades the public to accept a certain particular way of viewing the world and that it is meant for educating. It is that form of education which is brought out by theatre that is communicated through language thus the researcher's idea in the study is clearly confirmed by these informants.

Theatre and drama have been differentiated by the informants along the lines that drama can be written plays or performed plays and theatre is a performance done in front of an audience

reflecting on people's day to day living. To quote the respondent's words, he or she said, "theatre is production that create relative reflection of a realistic lifestyle though sometimes comic but also provides (didactiveness) within the performance". This is in line with Traore (1959) who notes that African playwrights should be preoccupied with writing plays that depict African people confronted with reality. This means that even if the playwright put their dramas into action for fun but the idea is that they will be reflecting on the bread and butter issues of the society and thus communicating development in the process. In support of the same view, Traore (1972:105) notes that:

The first immediate preoccupation of a modern Negro African theatre is to identify itself with the struggle for the emancipation of Black Africa. It must present to the people themes which corresponds to their own preoccupation... to express social reality in an objective way.

What Traore is bringing out here is the idea that drama or theatre should not be performed for the sake of performing but the playwright should see relevance in the people to which that art is being communicated to. The researcher established that whatever message is being communicated to the people language should be key in delivering those aspects for the betterment of the nation.

Drama and theatre have been defined in depth by the academics. Unlike the students who have seen it as performance art, academics have further elaborated that it involves plays, screened on TV and staged ones. This shows that these participants are researchers in the area unlike students who are recipients of the information. 10% of the respondents also bring out that drama/theatre is created from life experiences and situations. It follows that if drama and theatre are created from life situations then the language which is used by that group of people is important as it will be used to make that drama educative in condemning the bad.

Having highlighted on the views of the respondents on the nature of drama, the research established that these are performances which are done for a specific reason. The distinction between drama and theatre has been established and it can be deduced that any performance which is done on stage with the audience watching can be referred to as theatre and on the other hand drama can be a personification of life where various issues which concerns people

can be dramatised in an environment which allows people to learn and be entertained at the same time. The most important idea is that drama and theatre when it is performed in whatever state should be able to communicate to the people and bring transformation to their lives.

6.3 The historical perspective of language for development through drama

The history of drama can be traced back to the pre-colonial times where drama itself was experienced in its natural form and language used was the language of the indigenous people. In this regard this section explores the stages of how drama was incorporated in people's lives through the language they understood for the betterment of their lives. The stages of history are used to show how drama has transformed from one historical phase to the other and how language has impacted in the works. This means that drama and theatre in pre-colonial, colonial and the post-independence era are explored so as to substantiate the role that language has played in the development of people's lives in different phases through drama and theatre as has been indicated by the respondents of the study.

6.3.1 Language in drama and theatre of the pre – colonial period

In this section, the researcher discusses findings on language in drama and theatre in the pre-colonial period and how it influenced development to the people. The research findings discussed in this section are based on the responses for Question 4 of the lecturer questionnaire and Question 5 of the academics interview guide. The question was, 'How was language used for development in theatre and drama of the pre-colonial times?' This question was aimed at establishing the ways people in the pre-colonial period used language in their performances and if that language had any effect on the development of the people. It was also asked in a bid to trace the trend on how language is used in drama and theatre in Zimbabwe. This question provided the researcher with the respondents from lecturers and academics on the issues basing on their understanding on the experience and the knowledge they have about the issues. The researcher deems it fit to discuss how language used in drama and theatre of the pre-colonial times influences development because it has been argued that drama and theatre was part and parcel of human's struggles with nature (Ngugi, 1981). This

therefore means that the researcher is interested in knowing if language use in these performances impacted on the lives of the people in terms of development.

The common view which came out of the respondents is that Zimbabwe has a history of theatre which emanates from its tradition (Interviewee 1). The same idea is also cemented by 10% of the lecturer respondents in the questionnaires. They mentioned that “*Mavingu, jakwara, bembera among others were effective then for the Shona. The other groups like Ndebele, Tonga had their own ways ...*”. The history of theatre in Zimbabwe can be traced back to numerous ceremonies, religious rituals and community festivals that define the existence of the people. Thus Obafemi (2004) asserts that the cycle of human life is marked by a succession of these events, from domestic occasions to the elaborate procession of ritual forms. Thus the tradition of theatrical performances, in both form and substance evolved from these festivals and rituals. Traditional performances in Zimbabwe were politically, socially and religiously concerned. Performances are produced within the people’s personal lives, their social organisation, politics and social control, gender and religion.

Amongst the lecturer responses, 93,3% of respondents contend that language has an important role to play in the dissemination of message through drama and theatre of that time. Ngugi (1981) observed that the language of theatre at Kamirithu was the language of people. In this case Gikuyu is the language which was referred to as the language of the local people. This confirmed that African languages became the major familiar vehicle of communication amongst the users. In the pre-colonial period theatre was performed in their original context and some of them coexist with rituals, the language. The language used in these works goes hand in glove with the culture of the people. This is confirmed by 10% of the respondents who mentioned that people during the pre-colonial period performed their *Jakwara, Mavingu* and *Bembera* among others in Shona and that was done in their original state with the people and languages. The respondents further mention that even if the people are of Ndebele or Tonga or even any other groups they would perform this in their own indigenous languages and thus confirming that language is quite an influential factor in development through drama.

On the same note, another 10% of the respondents on the question concurs with Ngugi (1981) when they note that language was used to articulate human acts of struggle against self and forces of nature. In other words, language is used to articulate human feelings through performances, improve communication skills and development of speech acts and action. In this case, the views given relate to the previous question on people's understanding of theatre and drama. Amongst the answers given, theatre or drama was said to be live performances used to present the experiences of people in real or imagined events and the expression of human condition in its myriad forms throughout history. There are two definitions which the researcher would want to reflect on as they bring out the point that by articulating human acts of struggle language is key and when a form of art is like that then its original state might be compromised with the intention of getting the message known to the people. This can be seen in '*bembera*' amongst the Shona people. In as much as the tone will be jovial and satirical the most important thing is that the language used will convey the message which the sender intends to send.

The above discussion brings the argument to the point that in as much as theatre and drama of the pre-colonial times is done in its original state but they can develop secular overtones when performed outside the original context, that is, when people intend to convey their oppression or mistreatment to the powers that be, (Ngugi 1981). These secular overtones are intended to entertain and also to question oppressive social and political underpinnings (Sirayi 2012). In this context, performers become independent by satirising some oppressive political leaders and those social issues that are in conflict with the social order of the society, such as theft, drunkenness and disease. In support of the above view, Kerr (1995:15) avers that:

Sometimes the satire turned into blunt social criticism.....Narrative drama, funerary drama, initiation rites, spirit possession rites and many others could just as readily furnish material for analyzing the relationship between ideology and theatre...

Thus theatre can be used to convey any type of message to the audience with the language the target people understand for the purposes of social, political or even economic change.

Furthermore 23.3 % of the respondents on the question on how language was used for development in drama and theatre in the pre-colonial period inform revealed that during that era, drama and theatre was not as developed as it is now although these performances were there before pen and ink. The informants, however, mention that language choice in these performances was conditioned by the setting in time and place the ceremony at which the performance are staged, the nature of audience, the topic to be addressed and the purpose of the address. This is really in line with the researcher's line of argument especially on one of the theories which underpins this research, the Hymes' SPEAKING model. What this percentage of the informants has given goes in line with the ideas which are spelt out in that model.

The choice of language in a certain performance should be determined by the audience, setting and purposes among others, thus the choice of language in drama and theatre of the pre-colonial era was determined by the characteristic of African theatre. Nkosi (1981:176) says that:

Its communal aspect, a collective working in a symbolic language of the fears, hopes and wishes of organic community, a placation of the gods (the natural elements) and a place for the dead who are called upon to intercede for the living. There is no proper script and therefore no single author, sometimes not even a proper audience since the audience itself is fluid and indefinable, constantly merging with performers

In light of the above quotation one can clearly observe that the nature of theatre during the time in question and that language used in those performances was the language of the indigenous people which was used to point out their ills and vices so as to correct each other in an acceptable manner. That was development and life continued well among them. To elaborate more on this one of the key informants in an interview mentions that in a community when such issues as witchcraft were discussed, people used to point out one another through Bembera in Shona communities, these people do not believe in calling a spade a spade. The choice of words would not expose that accused person but the message would have reached him or her such that they shun away from evil doing and that was considered to be development through language in that form of performance.

On the same question on language for development in drama and theatre of the pre-colonial era, however 6,7% of the respondents did not answer the question on the basis of failing to locate their senses to the pre-colonial period. This did not affect the findings of the research

but rather it reveals that even if the researcher had faith in intellectuals on the particular question but very few of them could not answer the question. Though it can be conclusively said that drama and theatre were used for developmental purposes in the pre-colonial times in the language that the indigenous people understood, dramatic ritual is functional in traditional society, because rites are efforts to change the undesirable or to maintain the desirable (Richards, 1956:113)

It has to be noted that in African societies in general and Zimbabwe in particular, people used to live communally and the way of doing things was egalitarian. This is supported by Agawu (1995) when he says in many traditional African societies, practically every domain of performance is conditioned by a desire on the part of participants to join rather than to divide. He further argues that ritual, narrative, dance, singing and the beating of drums and other instruments are typically motivated by an awareness of a primal togetherness by the imagined presence of others, by a sense that the meaningfulness of an activity depends ultimately on the constraints imposed by its participatory framework. Theatre in ancient black Africa can be clearly found in elements such as ritual gesture and communal celebration. By and large the rural public where these forms first emerged, some artistic forms that synthesize, speculate the spoken word, rhythm and dance forms that integrate many forms of expression was prevalent during the time. This therefore clearly indicates that theatre in Zimbabwe and Africa at large is not a new phenomenon. For example, in Zimbabwe there were performances which were done for different reasons like children's games which were done when they were celebrating the full moon (*Jenaguru*) girls and boys would play games such as 'Sarura wako' in Shona, a game in which girls and boys will be in a circle singing whilst a boy or girl goes around to choose partners of their choice. This was done to teach children to make choices and or decisions about their life partners.

It has also been noted by interviewee 6 and interviewee 7 that African theatre is characterised by rituals, dances, masquerade, storytelling and folk celebration. The art of storytelling examines the role of the '*sarungano*' (storyteller), the context within which she composes and transforms her narratives into exciting theatrical performances and the aesthetic strategies employed by the '*sarungano*'. In this case the researcher has established that theatre today can be traced back to those performances such as storytelling since it is the role of the

storyteller to make sure that he/she excites people in a favourable environment. As in other parts of Africa, pre-colonial Zimbabwe had forms of theatre of its own. These are dances, drama, performance narratives, work, funeral play, praise performances and many others. In support of the same view, Mabweazara (2009) contends that indigenous African theatre was deeply rooted in day to day activities. It was part and parcel of the whole conception of existence and it was also a communal activity. Indigenous theatre in Africa existed within its functional context, and it sought to perpetuate the virtues of society and purge all evil. The tradition of storytelling for example which is so ubiquitous among Africans always had a didactic intention. Traditional ceremonies, ritual performances and children's games had numerous elements of theatre although they were never perceived as isolated activities. This therefore led to the conclusion that theatre in the pre-colonial times was envisaged in some day to day performances as discussed.

Also of importance to note about performances of the pre-colonial period is that most of them were encapsulated in the spiritual world (Interviewee 5). The interviewee mentioned that these were very essential in the day to day running of the community because indigenous people believe that the spiritual world has a very important role in their lives. This is because during that time, people would communicate with the ancestors very well and were living in harmony with their natural environment such that even if they see a lion around the home they would tell what it meant. The indigenous performances in Zimbabwe are enormously diverse and important aspect of their culture, tradition, spirituality and history. Spirituality was very influential to Zimbabwean performances. This view is reiterated by Welsh-Asante (2000) when she talks of *mbira* dance. She says *mbira* dance is a traditional ritual dance which is often used to lure spirits to come out through spirit mediums and communicate with the people. This is quite significant when looking at the theatre of pre-colonial time. The idea that most of the performances done with the guidance of the spirits prove that there was still harmony during that time. For example, Kerr (2004:266) contends that "the San people's dances, played a fundamental role in creating a state of trance that allowed dancers to connect them with their inner spiritual power which helped cleanse society of physical or spiritual maladies." This implies means that some of the traditional performances were sacred rather than secular and it was typical of these events to appear mysterious. This is best explained by Turner (1997: 35) when he says:

Indigenous people... are held to have a mystical power over the fertility of the earth and of all upon it. These autochthonous people have religious power of the strong and represent the undivided and itself as against the political system with its internal segmentation...

Thus the Zimbabwean performances were enriched in the spiritual being of the people and that really shows that they have a history.

Most ritual performances during the pre-colonial period were performed with the accompaniment of the spirits. Taking for example the music which was played during that time, historically this type of music was representative of every aspect of life in Zimbabwean culture, from birth through the trials and events of living, to death. Music was used as an instructional tool to emphasize the virtues of events such as the passage into adulthood, marriage, hunting and going to war. The spirituality then of African culture and religious beliefs inspired the lyrics of its music. This is so because usually music in the traditional past had a purpose of invoking the ancestors hence the way in which people would recite these songs was determined by the spirit behind. Thus the colonisers would think that Zimbabwean traditional culture is barbaric.

6.3.1.1 Traditional theatre

It has been indicated above that in the pre - colonial era theatre was embedded in people's day to day activities. Some of the performances which are analysed in this section are *Kupira midzimu*, *nhimbe* performances, and didactic poetry (*nhanggo*) among others. The idea in analysing these performances is to clearly determine the development agenda which was communicated by the language used in these performances and also to demonstrate the meaning of Zimbabwean culture as has been indicated through questionnaire and interview responses.. *Kupira midzimu* (appeasing the spirits) in the African tradition is a way of praying. It is a way of supplication, even the 'scolding' is considered as a way of supplication. The main intention in this performance is to communicate the people's wishes, problems, aspirations, desires and complains to the ancestors. The intention is to remind, thank the forefathers for protecting their offspring. In this genre that is where we find the elders accusing the ancestors that they are forgetting them and let calamities befall them. The intention of '*kutukirira*' is not meant to offend but to remind them not to 'sleep'. In this era

where people used to pray to the ancestors, the living elders only looked after the families and fend for them only as trustees for the ‘living dead’ who are the guardian spirits. During these performances, people would be singing ,drinking, dancing and clapping hands in respect of those spirits while the eldest person of the family will be praying to the ancestors while beer is poured down, depending with what they will be presenting to the ancestors.

10% of the lecturer respondents observe that language in the performances of the pre-colonial times was used to articulate human operation of resistance against nature. This is manifested in the citation below where an appeasement of the hunters to the ancestors when they go out for hunting is done:

*Hevo vasekuru.
 Madzitateguru avanhu,
 Jengetamacheche muzinda waNyan’ombe
 Tati tichambopengawo namasango,
 Tichitsvakira mhuri dzenyu usavi
 Tati tikuzivisei tisati tasimuka
 Hatingoerekana tati povo musingazivi
 Mangwana mungazotibata matadza
 Endaiwo nesu mumakwara anopfumba
 Tirege kudzoka takangogumbata senherera*

.....
 (Hodza 1974: 47).

(Eh our grandfather
 The ancestor of the people
 The one who looks after the young ones of Nyan’ombe
 We are going into the bushes
 To look for relish
 We have thought of letting you know before we go
 We cannot just go without telling you
 In case of tomorrow
 Go with us
 And lead us where there are animals
 So that we come back with something
)

In the above stanza one discerns that the language used during the ceremony goes in line with what will be happening. The tone in which the recitation is done shows a lot of respect for “the living dead”. They are the ones who are said to be looking after the whole clan. During the ceremony the performer says, ‘*tati tikuzivisei tisati tasimuka*’ (we have thought of letting you know before we go). This is in line with Hymes SPEAKING model where the type of

language used is determined by the event, the participants and the purpose. Also, when asked about theatre of the pre colonial times and how language was used, the respondents of the study reiterated that the indigenous people used their language which they understand to communicate their issues. The era which is being referred to here is in line with the arguments posed by the Afro centric view that Africans should be masters of their own destiny, their Africanness should be at the centre that is why in the above poem, the ancestors are observed for they believe that they are the ones who have influence for their well being.

As development is communicated through language, one can deduce that it is through this indigenous understanding that their language brings transformation to them. In this case when such an activity happens, the people are looking forward to hunt and come back with meat which will enhance their livelihood. This is seen in the statement, *'mutitungamirire mumakwara anopfumba, tirege kudzoka takangogumbata senherera'* (lead us where there are animals, so that we cannot come back empty handed). When they know that if they appeal to the ancestors their problems are solved that is another form of development which comes along through these performances and the type of language they used. By composing songs of propitiation and conciliation with the spirit they are also developing the language. In this regard, the language used in these recitations leads to people's economic development, social and cultural empowerment. This comes in the sense that when they go for hunting, they will not only bring meat for their consumption alone. When they get this meat in excess they can exchange with others for something else and their lives will be better off. Also when we talk of social development with regard to these ceremonies, we are looking at people coming together as a family and performing their rituals for a common cause for the betterment of their families and communities at large. In as far as cultural development is concerned, we are saying culture itself is referred to by p' Bitek (1986) as life as it is lived and celebrated in a society. During the pre-colonial times, that was the way of life thus promoting their culture so development in that area can be recognised if people could respect their ancestors and adhere to the expectations of society.

Humwe (Communal field gatherings) were also identified by 10% of the respondents as another form of traditional theatre in which language is used for development purposes. During the time under discussion, people would also gather at a homestead to help each other

in the fields (*humwe*). This form of coming together was done when people would have harvested and want to sort their grains. In this type of gathering usually the brothers – in – law (*vakuwasha*) would first do the job by collecting firewood and prepare the threshing sticks. On the day of the work these brothers - in – law take the millet outside to prepare it for the threshing ceremony. The practicality of the ceremony comes in when people will be busy singing, drinking and dancing during the ceremony cracking jokes to one another. It is in these songs that the discourse which is appropriate for the occasion is used. It is usually during such occasions that the truth is said about a people. If there are prostitutes or witches in that community they get the chance to lay bare the truth hiding behind the finger of drunkenness. For example:

*Hoo bvunzai Chikowore Kamba aripi?
Savanhu hiya ha-a, Savanhu hiya ha-a Savanhu
Ho, takamurinza nyama dzavanhu dzaakadya
Savanhu hiya ha-a, Savanhu hiya ha-a Savanhu
Ho, moita hwaDhanyeye moreurura*

.....
(Hodza 1974: 69)

(Hoo ask Chikowore, where Kamba is?
Owner of the people haaa, Owner of the people haa
Ho, we have dealt with him because of the people he ate
Owner of the people haa, Owner of the people haa
Ho, you are confessing like Dhanyeye)

.....

The lyrics provide a warning to all witches. In this case nobody will be angry with anyone but the truth would have been said and some moral values are communicated to the people. They will be dancing and threshing thus making everything dramatic. The nature of these gatherings made it possible for people to call a spade a spade which was not usual in Shona societies. This conforms to Hyme’s SPEAKING model which sees the community as an entity which uses language at the time which is appropriate and with the participants involved suitable. In the above example, one finds that not everyone would pinpoint a person as witch but there are certain people who could do that. . Theatre for development also comes along with such an activity because the exercise which they are involved in requires them to have results like they are expected to finish off the process and pack their millet in sacks which will be developmental. When looking at such ceremonies as these, the African renaissance approach will not be exceptional as the oneness of the people will be brought out shunning away individualism which came with Western culture. In this case the principle of Maatic

Argumentation is brought out where the writer or a work of art is committed to attainment of justice. In view of the example given above, when the truth about witchcraft or theft is spoken in public openness is promoted amongst people.

Nhango dzemudumba (Didactic poetry) are done in two ways. There are didactic ceremonies which were done by uncles and their grandsons and these were called *nhango dzepadare*, then there were those done by aunts or grandmothers with their granddaughters and these were called *nhango dzemudumba*. 20% of the lecturer respondents articulate that language of drama or theatre of the pre-colonial times was used as a communication drive that informed people of the societal expectations. It is in these ceremonies that the expectations of the society are communicated. Aunts or grandmothers gave their granddaughters advice and lessons on different issues. These are done at different levels as well. At first as girls grew up there come a stage where they are involved in courtship. At this level, they also go through such lessons as they will be warned not to be impregnated by boys before they come to age. They can also be involved in teachings when they are married and are going to stay with their husbands. In this case the aunt sits down with granddaughter and says:

*Mwanawangu Raviro muzukuru,
Nhasi waroorwa
Handiti baba vako pfuma atambira?
Zvamesomeso ibva wasvipira pasi,
Zvoumhandara nhasi zvakuva samazhanje
Usikana idambakamwe, chikuru umvana
Usave neruchiva nemurume wanhingi
Usambofa wakaonerwa nemurume asi wako*

.....
(Hodza 1974: 45)

(Raviro my granddaughter
Today you are married
Isn't that your father accepted lobola
Stick to one partner
Being a virgin is over today
You enjoy being a virgin once in life, the rest is motherhood
Don't envy someone else's husband
Don't ever sleep with another man who is not yours
.....)

In the above stanza, the aunt is cautioning her granddaughter on the expectations of a real wife. The first thing to take note of here is that the advice is given on the understanding of the audience priorities and sensibilities. In this case they should be Africans so that the advisor and the recipient of the advice will be at the same level. More so, in this regard the advice is rooted in the African history and tradition, as emphasised by the Sankofan approach. The researcher in the above example deduces that when a woman is married in an African society she has to be content with one husband. This is seen in the statement, '*Usave neruchiva nemurume wanhingi*' (Don't envy other people's husbands). A woman is expected to stick to one man in marriage and never to have any other affair outside thus, '*Usambofa wakaonerwa nemurume asi wako*' (Don't ever sleep with other man who is not yours). This is the language which is expected from an aunt to a granddaughter and it also conforms to the SPEAKING model where the language choice, participants and event contribute a lot to the ethnography of communication.

Having highlighted on this, language plays an important role even in the pre-colonial society where people would hold their performances in their original state and putting their language at the centre for development purposes. As seen in the above example when a young lady is given such strong advice that her virgin days are over. Her role in marriage is to start a family, to be a mother and to raise children. Marriage is a sacred institution and should be respected. New terminology is created by composers thereby developing their language. This is development at the end of it because when we look at the first instance of appeasing the spirits, one would find that once the people believe that they are protected by their 'living dead' in whatever they do, they would witness progress and change. In the example of going for hunting, when hunting songs are composed new concepts and names are created and this leads to language development. They would also bring meat from the expedition and that is development through a language. The second example looks at a ceremony where people would gather together harvesting millet. In this case development is seen when satiric songs are being sung and witches and thieves are exposed. Finally when girls receive marriage counselling and advices from their elders, new words and concepts are formed which result in language development. It also implies that when these girls keep their marriages from breaking that maintains harmony in societies which results in development.

Even though theatre and drama were in existence since the dawn of man and people having their ways of life as has been illustrated above, drama still has the same role in the modern environment. The major challenge that is visible in the present day is that the communal nature which was prevalent in the pre-colonial times is no longer there thus even the way people used to caution one another is no longer acceptable due to the introduction of various rights introduced by the capitalist society.

6.3.2 Language of drama and theatre in colonial Zimbabwe

This section discusses Question 5 of the interview guide to the academics. The question was ‘How was language used for development in theatre and drama of the pre-colonial times?’ The purpose of addressing issues in the colonial period was to trace the trend in which theatre and drama developed and the language used from one historical phase to the other. The respondents (Interviewee 2 and interviewee 3) to this idea mention that in the colonial period theatre suffered as a result of colonialists’ effort to phase out the indigenous performances which were part and parcel of the people’s daily lives. This is echoed Kerr and Chifunye (2004:277) who point out that attempts by colonialists to introduce theatre in Southern African can crudely be divided into those designed to provide psychological support to white settlers and colonial officers by linking them to European culture, and those that aimed to educate “natives” into Western ‘civilisation’ or related modernising ideologies. This is quite significant because one can note that there was clash of cultures and the languages used were different such that there was really need to embark on a study of either culture to enhance better communication. This was really more on the side of the white settlers to learn the native people’s language and culture so that they would fit well into the community. Plastow (1994:44) postulates that the new forms of drama were seldom employed for mass indoctrination at least not until the arrival of cinema and radio. She goes on to mention that the European drama functioned as both an imperialist and a class tool. An appreciation of drama, as opposed to ‘*ngoma*’ or other traditional forms became a mark of one’s status as a modern, educated person. The researcher however established that this was really an aspect of the divide and rule tactic which was carried out by the imperialists. For example, class was set against class, black against white, tribe against tribe, as these colonial governments at various times actively encouraged the use of divisive tribal dancing or mutually unintelligible languages in order to curtail the threat of united movements.

Interviewee 2 brings out the idea that when colonialism came to Zimbabwe, it brought about with it Christian values, beliefs and music that changed the way traditional lyrics and music were performed. As Western Christian missionaries advanced, Zimbabwean traditional culture declined since they considered the traditional Zimbabwean culture evil. Gone was the Zimbabwean music which comprised of polyphonic and rhythmic verses and they were replaced by Western four-part vocals and simplistic meters. During the pre-colonial period, Zimbabwean music used to be performed communally and for a purpose (Merriam 1982). For example a community would gather around and sing a song inviting an ancestor to come in form of spirit medium in case of a misfortune in the community or family. This tradition has since changed in as far as music is concerned. Songs which were sung to reflect community life shifted to songs that represent oppression which was brought about by a racially unjust and tyrannical government during colonisation. For example the like of Mutsvairo's poem, 'Nehanda Nyakasikana' is a good example of a recitation which reflects the tyrannical rule of the white settlers. The poem is in the novel *Feso* which was the first Shona novel to be published by the Rhodesia Literature Bureau in 1956. Because the novel was questioning the status of the colonial system it was banned but the contents of the poem reflects the shift from traditional ceremonies to a situation where the oppression of the colonial government is seen. Further the poem was recited by the late Vice President of the Republic of Zimbabwe, Dr Simon Muzenda which reflects its theatrical nature as it was performed before an audience. For example:

*'O Nehanda Nyakasikana! Kuchazove riniko
Isu VaNyai tichitambudzika?
Mweya Unoera! Kunozove riniko
Isu vaNyai tichidzvinyirirwa?
Ko, inga taneta wani nokumwa misodzi?
Ko, toshirira kudzamara kuve riniko?
.....
Ko isu rugare runotisvikira riniko?
Vana vacheche vatinobereka, vawakatipa
Iwe Samasimba, vanova ndivo vadyi
Venhaka dzedu, nhasi vokura vakasunzumara
Munyika yavo, voshaya nzvimbo dzokurarama
Nekuzvidekadza? Apo napapo pazere rufuse.
(Mutsvairo 1956: 35)*

(O' Nehanda Nyakasikana! when shall it be
When we continue to suffer?
Holy Spirit! When shall it be
When we are oppressed?

When shall it be, we are tired of drinking our tears
When shall we continue to endure this?

.....
When shall we stop suffering?
The young ones we are giving birth to
You the owner of power, who are the heirs
Of our heritage, today they are growing up in poverty
In their country, they have nowhere to live life
And to relax? Everywhere is full of fire).

When Mutsvairo wrote the novel, *Feso* he was trying to satirise the colonial rule where chief Pfumojena represent the whites and chief Nyan'ombe represent the black indigenous people. In the novel the two chiefs are fighting for Chipochedenga the daughter of Chief Pfumojena who herself represent Zimbabwe. What can be deduced from this explanation is that Chipochedenga being Zimbabwe which the whites claimed to be theirs is the reason why Mutsvairo in the novel present her as the daughter of Pfumojena. It is as a result of suffering this oppressive rule that the vaNyai who represented the indigenous Zimbabweans now ask Nehanda the spirit medium of Zimbabwe that when really shall this suffering end. They really feel that the country is theirs but they are not enjoying the fruits of their land. The novelist says:

*Pfuma yenyika nhasi yakatorwa
Vakagovana paukama hwavo vePfumojena
Nhasi vari kudya mafuta ayo nyika
Isu tichidya nhoko dzezvironda
(Mutsvairo 1956: 35)*

(The wealth of the country was taken
And shared it amongst themselves those of Pfumojena
Today they are eating the goodies of the country
When we are in poverty)

Thus Kwaramba of postcolonialweb.org avers that “In a situation where black people were systematically excluded from the formal means of political representation, music became their alternative method of articulating their experiences.” This then shows the shift from the way drama and theatre of the pre-colonial period differed from this because during this colonial period the indigenous people could not gather together to do their ceremonies for they were seen as evil practices. Thus at the end these forms of art surfaced.

During the interview with interviewee 8 some important aspects of the colonial period were brought out where the interviewee mentions that as in every colony, in Zimbabwe during the colonial period, the church and government worked hand in glove to effect cultural suppression. Missionaries discouraged the traditional Shona theatre because they viewed it as against Christianity while on the other hand the government discouraged it as a force against social progress. Plastow (2004) posits that missionary activity in Southern Rhodesia was widespread and had the declared aim of not modifying but completely erasing African rituals and medicines. The missionaries forbade all ‘primitive’ dances and managed to incorporate some of their edicts in the law as with the 1899 Witchcraft Suppression Act which explicitly banned ‘*mhande*’ dance. The intolerance of many missionaries towards African culture is exemplified by a quotation from one Father Gruber, a missionary, artist and architect, who as late as 1949 was able to say that, “I didn’t think there was any African art per se...African art, if any exists, is bound to attempt to copy European art and cultures”, (Awolau, 1975: 13). Although such statements could be heard from some missionaries, Christianity never entirely eradicated Shona and Ndebele allegiance to widespread spirit-cults, most people accepted nominal Christianity and many became fervent followers of the Christian church which allied itself with ‘progress and modernity and looked down on the rituals and culture of backward traditional Africans.

It was further highlighted by interviewee 8 and interviewee 2 that theatre in the colonial period was a collision of cultures and beliefs that resulted from the influx of imperial forces and it did strike a blow to the face of African theatre which was mainly between Christianity and African traditional religion. Missionaries had preached and introduced Christianity to Zimbabweans. According to Chiwome (1996), their words were Shona while the ideas they conveyed worked against the interest of the Shona people. Seda (2000) postulates that during colonialism, colonial Rhodesia was in dire need of legitimacy in its values and existence as a domineering settler society. During this time, theatre was therefore used to consolidate and harmonise white settler cultural hegemony. Through theatre and other arts, Western civilisation was contrasted with the lives of indigenous performances of Zimbabwe hence they introduced what they saw appropriate for the indigenous people. On the same note interviewee 6 cements the same idea that the white settlers had to establish their religion on the black people’s land at the expense of the indigenous people’s interests. It is also against

the same view that Chifunyise and McLaren (1988: 15) in their Zimbabwean Theatre Report lament that:

Before independence... an expatriate or white minority theatre dominates. After independence indigenous groups initially collaborate with this theatre ...Then these indigenous groups begin to develop an independent democratic theatre movement which is subsequently divided by the patronage of foreign cultural agencies. Some groups abandon their independence and return to the fold. This is the neo-colonial road. Others ...struggle on with the people as their base to develop an independent, democratic and often revolutionary theatre...

This therefore indicates that indigenous art forms were clearly put aside by the whites such that during this time the minority theatre was dominating. People were really colonised in the mind to the point of failing to realise that their indigenous culture is important. Chifunyise and McLaren (1988) clearly indicate that some would go back to their own culture but others would take up this Western way of doing things to show that they were really the white government.

Language also mattered in theatre during the colonial period. Interviewee two mentioned that, 'you cannot teach a person in a language that they do not understand...' thus he is bringing out the idea that even if the settlers thought they would bring civilisation to the Africans through the use of their language it was a challenge to understand it. Kidd (1984) asserts that language is particularly a sensitive issue in any discussion of African theatre. On the other hand interviewee seven mentions that, "during the colonial period language was used (or abused) as an instrument of settler propaganda." In Zimbabwe, the settler policy was to restrict publication in English and to divide people by insisting that ethnic groups could only publish strictly censored materials and only in their mother tongue. In this case, the policy was seen by nationalists as a means of controlling the spread of ideas and of fostering ethnic divisions. One of the most disappointing aspects of the colonial period, particularly in Rhodesia was that the importance accorded to any form of cultural expression through performance art was greatly diminished. In the colonial period, any form of art by the Africans was strictly restricted and monitored and that was the reason why the novels like *Feso* were banned because they were considered to be preaching the gospel which was subversive to the ruling government.

Ngugi (1981) observes that every writer is a writer in politics. The only question is what and whose politics. Prejudice, ignorance, fear and mutual suspicion led theatre and performing arts emerging out of decades of colonialism largely segregated and highly confrontational, along lines of race and class. This assertion however pinpoints that theatre during the colonial period was divorced from reality, for example plays which were produced during that period never mentioned about the oppressive colonial rule but however fought with the traditional religion. For example in plays such as Tsodzo's *Babamunini Francis* (1977), Mungoshi's *Inongova Njakenjake* (1980), Gwatiringa's *Nhambetambe* and Moyo's *Ziva Kwawakabva* (1977) portray the city as unAfrican and as the deathbed of the Shona culture and family. The city culture promotes free female sexuality, individuality and anomie, all of which threaten traditional patriarchy, cultural identity and cohesion. This shows that in colonial Zimbabwe, theatre concentrated on colonising the African mind other than decolonising it.

Banham (2004) asserts that during the UDI period, the most innovative theatrical reactions to the emergence of theatre in Zimbabwe took place in the rural areas. One remarkable development was the way spirit possession rituals such as 'mashavi' and 'mapira', which had come under several attacks from Christianity from the 1920s onwards, made a revival in the 1970s. Mhondoro spirit mediums for example, became important agents for sanctioning the activities of guerrilla fighters with the blessings of ancestral heroes such as Chaminuka and Nehanda. In addition to attaching themselves to traditional ritual forms of resistance, guerrillas also created a syncretic type of performance, *pungwe* in Shona and *ukwejisa* in Ndebele. According to Kidd (1984), these all - night performances with mixed speeches, poetry, music, song and dramatic sketches were highly participatory. Villagers and fighters acted out and danced their commitment and built up their morale through collective music making which they used to do communally. Their aim was to raise morale and commitment among refugees and Zimbabweans in exiles. In 1980 when the war drove the Smith regime to the Lancaster House peace talks and Zimbabwe finally became independent after the victory of Mugabe's ZANU PF at the democratic elections, theatre underwent a process of rapid and radical change.

Interviewee eight brings out the view that despite this situation in the colonial era, the only form of traditional performances in which Africans would participate in was 'pungwe' (all

night performances). *Pungwe* became the medium for the dramatisation of the people's struggle which was Chimurenga and of inevitable defeat of colonialism in Zimbabwe. This dynamic use of the diverse and popular forms of indigenous performing arts for instance traditional dance, ritual dances, poetic recitation, chants, slogans, songs and storytelling enabled the combatants to mobilise the peasants to articulate their opposition to the settler white minority regime. This however shows that the colonial period was a clash of cultures hence the researcher observes that the language issue through drama and theatre was an obstacle especially in the circles of development. During this phase the indigenous people were not developing in terms of language through drama as the settlers were trying to impose their language and sensibilities on the Africans. The only time which saw the Africans developing through theatre is when these indigenous people were doing their *pungwe* performances during the struggle for liberation. This is the time when they were able to articulate their feelings in the language they understood and that culminated to the attainment of the Zimbabwean independence.

6.3.3 Language of drama and theatre in post-independence in Zimbabwe

Still with the trend of the development of theatre in the historical phases, this section addresses the issue of post- independence drama and theatre and the language that they used for development. This discussion emerges as a result of Question 5 of the interview guide for academics. The question was, 'How was language used for development in theatre and drama of the pre-colonial times, colonial and post-independence times? In this regard the section is analysing the post-independence part. This question was asked to the academics because the researcher saw it fit that with the knowledge of the researches they have done they can enlighten more on the trend in which the discipline has developed. The question was posed such that at the end of the analysis the researcher would be able to establish the prospects and challenges of the discipline in relation to the continuous change of the nature of language and their meaning.

Interviewee 8 mentioned that theatre and drama in post-independence Zimbabwe initially reflected on the celebratory nature of the struggle. The results of the interview are discussed continuously in this section. On the other hand Seda (2001:3) argues that post coloniality can

be defined as that condition in which colonised peoples seek to take their place forcibly or otherwise as historical agents in an increased globalised world. This means that during this period theatre was meant to make people see that they had right to their independence. In post-independence Zimbabwe seeks to address contemporary issues in the political, social, economical and religious sectors. Post- independence theatre in Zimbabwe seeks to centre the history of Zimbabwe as well as culture to understand the present world and the future. Interviewee 8 revealed that post-independence theatre in Africa and Zimbabwe in particular can be best analysed in three categories which include the first stage of celebrating and reflection of liberation struggle which was experienced in the colonial era. The second category is whereby the ideology of the society shifted to address the issues the present government are failing to address and then thirdly the neo- colonial era.

Post-independence theatre/ drama is generally defined as that which critically or subversively scrutinizes the colonial relations. Post-colonial literature is taken to mean writing or performances concerned with colonial perceptions and experiences during colonial times which were influenced by superiority. In Zimbabwe, post-colonial performances seek to undercut myths of power, race classification and imagery subordination and empower people and the society in general to enhance development through inflicting the ideologies and expression of the society's ideas and perceptions. Thus, by breaking the bond of subordination to the colonial rule, during this time, Zimbabwean theatre was meant to conscientise people on the unfairness that existed during colonialism. For example this type of writing or performance is quite important in independent states as they are an eye-opener in viewing the existing black government. According to Kahari (1991), these plays and performances communicated through theatre to reflect on power struggles and uprisings. More so, post-colonial theatre also reflected how whites became servants of blacks and how the economy and land came to black hands. For example, Cont Mhlanga's Workshop Negative in 1987 which looked at a situation of two workers, the black Zulu boy and white Ray Graham. The play further illustrates the problems that were prevailing for instance neo-colonialism where political authorities were preaching on socialism while practising oppressive capitalism.

Mabweazara (2008) notes that independence brought a new era in which the culture of the indigenous people would flourish and unfold unabated. It is against such a background that the government sought to develop a local film industry. The attempt by government at developing film industry was through attracting Hollywood Studios to film in Zimbabwe. An argument was posed that, “the presence of Hollywood studios in Zimbabwe would facilitate the development of local skills and capacity in film making (Hungwe 1992). Reputable Hollywood Studios, such as Cannon and Universal Pictures responded positively to this invitation in the early eighties. The then Ministry of Information had the prerogative to approve the filming projects in line with its aim of ensuring that Zimbabweans got an opportunity to learn from the experienced film makers. The vetting policy was also an attempt to bar the infiltration of Western influences on the Zimbabwean cultural outlook. Cannon studio then embarked on the first Hollywood project and filmed *King Solomon’s Mines* in 1985. The film has been described as an adventure pot-boiler. Its success on the market paved way for other Hollywood film makers thus spearheading the inflow of Hollywood aesthetic values. This crippled the development of theatre in Zimbabwe because people had the mentality that, the Hollywood way is the way of making films and failed to develop our own craft of storytelling, Mashiri (1998).

However, *King Solomon’s Mines* caused a lot of controversy among Zimbabwean audiences. It did not appeal to many Zimbabwean audiences. The Herald of 14 July 1986 reports that the Ministry of Information received “numerous complaints from the public about the way Africans were depicted in the Cannon production. According to Vambe (2000) the film depicted Africans as exotic, sub- human and therefore needing Western values more than anything else in order to survive. After the first Hollywood project, the government sought to make Zimbabwe a leading player in film production instead of just being a location for the shooting of Hollywood films. This initiative was also driven by the desire to develop an indigenous aesthetics in film and encounter Western dominance. The partnership between Universal Pictures of Hollywood and the Zimbabwean government resulted in the making of the film *Cry Freedom* which was also dismissed from the market because of its Western ideologies. The dismal performance of *Cry Freedom* on the market constituted a turning point on the government’s attitude to film making in Zimbabwe. The government’s withdrawal of support of local film production paved way for donor agencies that took up the challenge and worked with individuals.

Interviewee 8 brings out the idea that the post- independence setting is important because it is a renaissance period. It is a time of reasserting cultural identity and decolonizing colonial myths, in literature, the media and in social life. The government introduced deliberate policies and legislation to correct racial and gender imbalances in the socio-cultural, economic and political spheres. In reality, these changes facilitated black empowerment. The problem is that in spite of the changes in the social reality, the popular media continues to produce negative images of blacks and the city. The images of blacks as victims rather than agents of change dominant in colonial cinema and literature are recycled in television drama (Mashiri, 1998). Kerr and Chifunyise (2004) argue that independence brushed aside the cultural exclusiveness and white domination that had existed during the UDI regime. This means that the way radical theatre activists dealt with the split between white and black theatre modes illustrates the application of lessons learned from the previous experiences. Rather than confronting white theatre clubs head on, progressive theatre artists set up their own organisations and working methods. An alternative theatre emerged in three institutions. Stephen Chifunyise, a veteran of the Zambian theatre who returned in 1983 to Zimbabwe's Ministry of Youth Sports and Culture oversaw, government sponsored theatre and performance. The community supported community theatre, dance and music groups in the country and sponsored the annual independence Anniversary Cultural Gala. The University of Zimbabwe's Faculty of Theatre Arts was led by Robert McLaren a veteran of South Africa's Workshop 70 and of theatre work in the United Kingdom and Ethiopia. He promoted an anti-imperialist socialist theatre, *Zambuko/ Izibuko*. Ngugi waMirii, an exile from Kenya's Kamirithu Theatre escaped to Zimbabwe in 1983 and became the first director of the Zimbabwe Foundation for Education with Production (ZIMFEP), which used theatre as one of its major communication strategies. These three institutions formed a loose alliance which would promote theatre with its cultural roots using Shona and Ndebele as major languages though they also included English, (Chifunyise, 2004)

Kerr (2004) avers that the 1983 workshop which was held in Murehwa was particularly important in that it included some theatre for development practitioners from other African countries, but tried to link their methodologies to Zimbabwe's professed socialist national orientation. The main institutional outcome after this was the formation of the Zimbabwe Association of Community Theatre in 1985, (ZACT) under the leadership of Ngugi waMirii. The organisation was an umbrella organisation for community theatres and also undertook

upon itself to train theatre workers through a series of workshops and to provide logistical support for the community theatre network. As a result of the mix of talent, enthusiasm and NGO-sourced money brewing in Zimbabwe in the early 1980s, a community theatre movement was formed with astonishingly varied styles and subject matter. Some of the theatre movements and their subjects matter formed include Agitprop theatre which was provided particularly at the University and by Zambuko/ Izibuko with plays about the impact of the liberation struggle in both Zimbabwe and South Africa. There was Workers' Theatre where several groups would use theatre to mobilise for their rights. These groups include Shingayi Domestic Workers Drama Group (Harare), Kuwirirana Theatre Group (Bulawayo) and Fambidzanai Theatre Group (Harare). Women's rights theatre movement was also there. This comprised of two Harare based groups, Just for Women and Glen Norah Women's theatre Group which was led by Tisa Chifunyise.

There was also children's theatre which was organised on a different level. It was organised on a national scale by the NGO, Children's Performing Arts Workshop (CHIPAWO) which was affiliated to the international organisation, Association of theatre for children and Young People (ASSITE). Finally was the religious theatre which was led by Christian groups such as the Gweru- based Faithful messengers. This marked the popularity of ZACT although many of these activities were highly uncoordinated. ZACT's acquisition of offices at the National Sports Stadium and a permanent theatre base in Harare's Waterfalls township in 2000 provided a potential focus for community theatre. This did not make an impact in Zimbabwe alone, but also influenced the development of community theatre in Botswana and Namibia. More so on the formation of ZACT in 1987, National Theatre Organisation (NTO) also came into place. These were the main two theatre organisations in Zimbabwe during that time. The NTO held an annual festival, formerly called the National Theatre Festival but now renamed Winterfest. It also organised a national school festival and a play of the year competition. By this time, the NTO was no longer white and colonial, but a clear difference in orientation and ideology has distinguished the two organisations and Banham (2004) notices that with the change in the international balance of forces and the introduction of ESAP in Zimbabwe, this distinction has in recent years become less marked but struggle to survive on the community-based theatre groups has become intense. This led to a change in content and to an increased professionalism, with greater attention being paid to issues that are likely to be supported by sponsors and donors, and to other commercial considerations.

For example a play on AIDS called *Manyanga* in 1989 was done by the theatre group (Batsiranai).

During that time a particularly influential development has been the growth of indigenous TV drama, including the regular Shona comedy series *Mhuri YaMukadota* (The Mukadota Family) featuring Safirio Madzikatire and Susan Chenjerai both veterans of Shona radio drama since the early 1960s. Plays by Chifunyise, Thompson Tsodzo, Charles Mungoshi, Agnes Gwatiringa, Aaron Chiwundura Moyo as well as Ndema Ngwenya with his MAWA Theatre Group's *Tshaka Zulu in Ndebele* were featuring most on the national television. Later after independence, Aaron Chiwundura Moyo's play *Mafuro Manyoro* which reflects the misuse of funds, corruption and degradation of resources. This play focusses on political actualities captured in a system where the essence is not utilisation of power for social upliftment of the masses governed but greediness and corruption among the leaders. This was put on air when corruption was rife in the country.

As time progressed, theatre in the post- independence period moved from supporting the independence to criticising the rapidly emergence of corrupt practices. This is the second phase where themes like corruption, nepotism were presented. For example T.P Ndlovu's *Langeni wayenza* in 1988 shows how political elites engaged in corruption as well as in sexual abuse of women. The character Mkhwananzi used the authority and money in Shebeens and manipulating the unemployed young women to merely sex objects. Furthermore, in the late 1980s early 1990s, theatre revealed the dominating ideology in the political system in Zimbabwe. Theatre became a political tool where artists would be criticising the government by demonstrating the official truth about the process of national building. These performances were however banned to be aired on national broad cast for example the song by Matavire, *Dhiabhorosi Nyoka* where he rejected the mythical explanation of poverty in the bible saying that we must find the historical explanation of the suffering of people. Other performances like *Minisita Munhuwo*, *Workshop Negative* among others. It has to be noted that the performances which are critical to the government are most played outside the country as they are propagandist and politically sensitive.

Having the situation like that in the country, theatrical performances in the post-independence era moved on to dwell much on issues pertaining social and cultural activities of the society. For instance issues of love, marriage problems, and gender issues are being staged as drama in local television. Examples of such dramas include *Studio 263*, *Small House Saga*, *Izolo yizolo*, *Estate blues* and many more. Barber (1997) says the artistic plays reflect on societies and the themes drawn are now taking a new dimension to address social lives of people. Rather than basing on the coloniser's economical ideology, the post-colonial theatrical performances seek to undercut colonial perceptions and on the economic sector to trigger development indicators through the use of drama. The economic development indicators can be dramatised for example in Zimbabwe, through dramatic songs like one on Zadzamura, where the government encourages farmers both subsistence and commercial to work hard in order to sustain the nation. From the research findings concerning the issue of post independence drama and theatre, the research saw theatre taking different shapes depending with the time. It can be concluded that drama and theatre in Zimbabwe during the time in question was not stable. People were still in the state of trying to establish exactly what their theatre should be from the colonial state. Even as it is in the present day it is the matter of who is who and who puts the rules so this neo colonialism time is still prevailing in the present day because a work of art should reflect on issues that concerns people. When it is censored now to reflect on issues that concerns the interests of some people then still 'we' are playing the role of the colonialists.

6.4 The role of language in development

The role of language in development is discussed following the researcher's Question 6 of the student questionnaire and Question 5 of the lecturer's questionnaire which says 'Is there any relationship between language and development? The question in both instances had 100% responses that there exists a symbiotic relationship between the two disciplines. Related to the above question was Question 7 and question 5 respectively of the lecturer's questionnaires and Question 7 of the interview guided which says 'How is language an important factor for development?' With the above questions, the researcher intended to find out how language influences development and establish if it is possible when that is used in works of art. As has been alluded to that 100% of the respondents agree that there is a relationship between language and development. On the part of how it is an important factor

in development, it was pointed out by the majority of respondents that language is used for communication. Language in itself is used in a piece of art to motivate dialogue and it is in that dialogue that developmental goals and agendas are communicated. What this means is that it is language that determines our thoughts thus taking the discussion to Sapir Whorf's theory which Mazrui and Mazrui (1998) have discussed as the linguistic determinist theory. The theory proposes that language determines human behaviour, human character and all other things in the universe. In this case when it is language that determines thought and all other things then it is definitely a communicative tool for development thus the importance is manifested in these.

More so, 12% of the respondents noted that language is a carrier of culture and different people's values and norms are communicated through their culture for the purposes of development. For example, in Zimbabwe people of Mberengwa have a ceremony called '*ukomba*' where girls and boys who would have reached a certain age will go for lessons so that they can be taught on issues of growing up from boyhood to manhood and girls from girlhood to womanhood. Thus these performances or in this ritual practise their norms and values as '*vaRemba*' will be communicated through the language used during the ceremony. This shows that these people value their way of life even in this day and age of globalisation, development is relevant to them because everything will be done within the context of their culture. In support of the above view, Barker (2008:75) comments on language and culture. He says that language is the privileged medium in which cultural meanings are formed and communicated. He also goes on to say that language is the means and medium through which we form knowledge about ourselves and the social world.

According to Chimhundu (2005b:4), language is at the heart of a people's culture and it is imperative that cultural advancement of a people, economic and social development will not register significant gains without the use of indigenous languages. Development initiatives and projects couched in European languages for use by African masses have little chance of firm and meaningful implantation or acceptance. Such approaches according to Prah (1993:30) ignore indigenous thought structure and reinforce neo-colonialism. This is in line with interviewee 7's argument who posits that for development to be meaningful to the people there is need to use their idiom. He said, 'Using the language that is closest to the

people's minds, hearts and souls is the best way forward. We resort to foreign language like English in order to appear universal but in the process of using the colonial master's language, we will be inadvertently assuming the role of 'oppressors' to those who are the targets of development such as less privileged peasants and workers.' This quite important as the research has established that for language used in drama and theatre to be meaningful and to communicate ideas to the people, there has to be use of a language which is understood by the intended recipients of that development.

From the student responses, the most common answer which came out of their responses is that language is an important tool for communication. They pointed out that even if language has to be used, it should not be language for the sake of it but a language that the intended audience are conversant with, thus Hadebe in Chivaura and Mararike (1998) contends that the notion of human factor development in Africa can no longer be narrowed down to economics or the usual quantification of infrastructure. Language should therefore be included as important to human factor development. It plays essential, if not indispensable roles in various human activities. This substantiates the ideas propounded by the respondents that language and development have an indispensable relationship. The above authority goes on to articulate that, the language problems can impede the development of the appropriate human factor for the economic development of Africa. It follows that language and development plays a very significant role on a people's life.

Language permits the process of socialism, and its precise usage is particularly crucial to education. Language structures our reality. Language is the key instrument of communication but it is also the principal means of establishing and sustaining social relations. Durkheim's view in this regard is worth noting. He asserts that, '... without language essentially a social thing general or abstract ideas are practically impossible as are all the higher mental functions'. (Trudgill 1986:19) Durkheim goes on to say that the system of concepts with which we think in everyday life is that expressed by the vocabulary of our mother tongue, for every word translates a concept. Sapir (1929:214) asserts that:

Human beings do not live in the objective world alone, alone on the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society. It is quite an

illusion to imagine that one adjusts to reality essentially without the use of language and that language is merely an incidental means of solving specific problems of communication or reflection. The fact of the matter is that the “real world” is to a large extent unconsciously built upon the language habits of the group...We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation.

Languages are specific cultural packages with relevance tied to definite histories and societies. (Prah 1993:45) notes the following:

Language and development are so interrelated that it is impossible to talk about development without mentioning language. This is because language is often regarded as an integrating force, a means by which participation is facilitated or prevented. It is a vital tool in the problem of nationalism. As such, it holds the key to the establishment of true democracy and equality. Since development is a process that involves the entire spectrum of the society with each individual making a contribution, the transfer of skills new knowledge and any other vital information desired to effect production of quality goods and services can best be delivered to the target group through a person's first language.

In this regard that is why interviewee 1 argued that when theatre or drama is done to change people's lives then that performance has to take into cognisance the indigenous people's language so that they become part of the performance. The interviewee said the actors even goes to the field or area in which that change is targeted, live with the people so that they can learn their way of speaking and they have their discourses at hand. This helps them to be accepted and act something which the audiences will quickly grasp with. Having different opinions on the subject matter however, the research established that language has an important role in people's every aspect of life. Besides the common role of communicating issues it can serve as a cultural component where some aspects of culture are revealed through a language. The study established that culture itself changes with time and what was regarded as culture some two years back may not be the same so with the quickly changing times of the environment, language plays a pivotal role in giving meaning to various concepts which would be there.

6.5 The importance of language in drama and theatre

Question 5 in the questionnaire for students was, ‘What is the importance of language in drama and theatre?’ the question was asked to the students to find out their understanding on the role of language in drama and theatre such that when issues of development are to be

discussed then it was clear on the purpose. Related to this question is Question 8 which says, 'Which language do you think should be used in drama and theatre?' it was assumed that lecturers had distinct knowledge of the language which is supposed to be used by different social groups.

On the role or importance of language in drama, 40% of the respondents posit that language is essential in that it becomes the vehicle that bridges the gap of understanding between people. It is the one which is used to convey message to the audience. Thus Ngugi (1986:13) notes that, "language has a dual character. It is both a means of communication and a carrier of culture." By this, Ngugi is referring to two main issues in a language. Firstly he is saying language as communication is the 'pass the salt' level of language where it is used to work together and get things done. On the other hand it is a carrier of culture. This means that it expresses and carries the culture of a people. It becomes the storehouse of its images, ideas, wisdom, experience and history. It ties one to his/her people, it becomes part of who you are and shapes how one looks at the world. This is also indicated by one of the informants who mention that language plays a very pivotal role in theatre. He further says indigenous languages make indigenous people understand effectively the vital issues portrayed in theatre. Native languages attract the attention of the audience as it fosters a sense of pride of one's own language and at the same time helps in the development of indigenous languages.

Language in drama and theatre is an identity marker. It has a contribution of making an indigenous language popular in the global village. The choice of language in theatre is very crucial as language has a far reaching effect on the audience. Language use in theatre shows how different cultures and world views clash and collide, for example, in the phrase "That is the problem with you women!" This shows a patriarchal mindset that is being expressed by the speaker. Besides being an identity marker, language in drama can be used for developmental purposes. Chivaura and Mararike (1998:111) aver that language is perhaps the most important human factor which distinguishes one's cultural group from another. It is also the vehicle for transmitting centuries of a people's achievements to future generations. From the above statement it can be deduced that if people's achievements are to be communicated to people then that means their developments are passed on from one generation to the other. For this reason, language makes a people unique and proud. It gives each people an identity

Deutscher (1973:209) goes on to mention that language is significant in determining our social reality and our knowledge and experience of it.

The other question sought to obtain the views of lecturers on the type of language which is supposed to be used in drama and theatre in Zimbabwe considering the sixteen (16) official languages which are there. One of the respondents to this question reiterated that all languages used in Zimbabwe should be used in drama and theatre depending on the situation. People need freedom to create in their languages be it Tonga, Nambya and Chewa among others. In support of the same view, Ngugi (1986) argues that robbing a people of their language is robbing them of their creative genius. On the same note another respondent thought that a combination of a variety of languages creates cultural hybridity which can make one to understand the subject matter at hand and from different cultural angles. This means that there is no language which should be superior than the other despite the fact that it has few users and others have majority users but each language should be accorded equal status and be used as equally as others.

Interviewee 2 noted that even though English can be a language which can reach a wider audience, there are some illiterate people who cannot understand drama performed in English. There are also some cultural concepts and ideas which cannot be captured in a foreign language hence implying the idea that drama or theatre is performed for a particular audience, it should be done in a language that is understood by those people so that every concept is brought out in a language which is suitable. Chacha (2003) notes that all African languages are capable of development and promotion as languages of wider communication and medium of education, both at formal and informal levels. In as much as the respondents to the questions above feel that one language is better than the other or vice versa, the researcher on this question is of the idea that all living languages are equal and no one language is superior to another in thought and action, (Sapir, 1929). The misconception that African Languages are lexically poor or incapable of expressing abstract ideas (Alexandre, 1972:33) is a banal fallacy. Every language is equally endowed with an infinite capacity to meet the demands of its users.

On the language used in drama and theatre in Zimbabwe, the findings prove that all languages should be treated equally. Some of the languages which are claimed to be official languages in Zimbabwe were not identified as languages which are supposed to be used because of the fact that they are minority languages in Zimbabwe. The general view which came out of this discussion is that every language should be accorded the same status and people should strive to use them so that they can be recognised in their own right hence the use of indigenous languages in drama and theatre in Zimbabwean enhances development amongst the indigenous people.

6.6 Language as an expression of hope through drama and theatre

From the interview discussion with interviewee 8, there is an important aspect which came out on how language was used in the liberation war. The idea is that language expressed hope in the fighters during the struggle. In relation to njira as theme, theatre or drama of the colonial period expressed much of this principle in Zimbabwe. When hope is discussed about, then the achievement or fulfilment of that hope culminate into development thus language for development was also seen to be very prevalent in the colonial period. Ryan (2009) states that when this principle is used, the writer should have victorious thoughts or should be very optimistic. This means that when the war of liberation was fought, people had to use theatre and drama also to give freedom fighters hope that they make it. For example 20% of the lecturer respondents in the study acknowledged that some of the performances done during that time was to give hope to the fighters that they will win the war. The likes of Chinx Chingaira's song *Maruza imi* is a true reflection of hope that they had of overcoming the enemy. In the song, the artist gives the freedom fighters hope when he says:

*.... vachibva kuFrance, vachibva kuAmerica, vachibva Britain
Vapambepfumi vanga vatokomba nyika yavatema....
Chorus
Maruza imi
Maruza imi
(Pongweni 1982:)*

(... they were from France, from America, from Britain
The settlers had already surrounded the land of the blacks..)
Chorus
(You have been defeated
You have been defeated)

This chorus 'maruza imi' (you have been defeated) is full of power of hope that the war was to be won by the black majority.

In light of this view, the freedom fighters in the war were committed to free Zimbabwean masses from the colonial rule. In a bid to fulfil that obligation, the fighters used theatre and drama to conscientise the general public about the war and also giving them hope that they will make it. The songs which the fighters used to articulate are eight points of attention which they were taught by the Mao tse Tung. The song emphasised commitment to work hard and guided them very well to be upright and determined to success. The ZANLA forces used the song 'nzira dzemasoja' (ways of the soldiers) which gave them the commitment to be devoted to the struggle. The discourse in the song speaks development because as they followed it they eventually won the war to the white settlers. The song says:

Kune nzira dzemasoja dzekuzvibata nadzo tereererai mitemo yese nenzira dzakanaka, tisave tinitora zvinhu zvemass yedu, taurai zvine tsika kuruzhinji rwevanhu kuti mass inzwisise zvakananga musangano, dzorerai zvinhu zvoise zvamunotora kumuvengi, tisanetsa vasungwa vatinenge tabata, musaita cheupombwe, bhadharai zvamunotenga nenzira dzakanaka. Aya ndiwo mashoko akataurwa kare naivo vaMao vachitidzidzisa (Mao tse tung, 1947: 343)

(There are ways of soldiers to conduct themselves listen to all the laws and good ways. We should not take things from the mass, we should speak politely to povo so that they understand the meaning of the struggle, return everything you take from enemies, we should not ill- treat captives, we should not take liberties with women, we should pay for everything that we buy in a good way. These are the words of chairman Mao when he was teaching us.)

The above lyrics show the power that the indigenous languages have in development especially when the combatants managed to follow the points of attention in their own language for them to conquer the enemy thus the argument that it should be used whenever development has to be observed. It shows the power of language in theatre and the researcher concludes that even of the fighter had learnt these points of attention in a foreign language they saw it fit that for it to be mastered and applied very well to the local people there was need to translate and sing the song in their very own language.

6.7 Drama as a tool of re- awakening African languages

This section discusses Question 5 student questionnaire responses to Questions 5 and Question 1 of the interview guide to academics. The questions were ‘What is the importance of language in drama and theatre?’ and ‘What do you consider to be the role of drama and theatre in terms of development?’ respectively. The question was asked to find out the views that these people hold on issues to do with language in relation to drama and vis versa. The most interesting response came from interviewee 8 who views drama as also having a role in the development of a language. It is unlike the responses that came from students that see language as playing the most significant role in drama. For example, 40% of the responses from students suggest that ‘it is a unifying force, it unites people’. On the other hand, 60% view it as an identifier with the audiences. The interviewee suggests that drama is a tool in itself which works to re-awaken African languages. The interviewee says, “drama and theatre have always been tools which were used to raise people’s consciousness and re – awaken and keep alive the language of the indigenous people.”

Charamba (2012) in his thesis examined the hegemony of English in institutions of higher learning in Zimbabwe and proposed an evolutionist approach to the idea that African indigenous languages should be used. On the other hand, Mavesera (2009) looked at the possibilities of using African languages and literature in education for development in Zimbabwe. In this regard, the song still has the same rhythm that indigenous languages should be put at the centre of African development in general and Zimbabwe in particular. In that case it can be noted that rejuvenating African indigenous languages is not an easy task especially in the Zimbabwean education system where the denigration of indigenous languages flourished. It follows that drama has a role in awakening and revitalising African languages in Zimbabwe. It can be used for rejuvenating indigenous languages and enhance communal development.

Drama can be used as a tool to revive African languages and promote development because drama or theatre is not a foreign genre. In fact, theatre is not a new phenomenon to Africans, worse still in Zimbabwe, there was African theatre long before colonialism as has been documented by various studies on the subject, Ogunba and Irele (1978). In that regard, if

drama has origins in human struggles with nature and with others (Ngugi, 1981:36) states then it should have strong roots in Africa given the challenges overcome by Africans through history.

In most African countries the literacy rate is very low, so drama written and performed in local languages easily reaches the audience it is supposed to reach. African languages were kept alive in colonial Africa by the peasantry most of whom did not go through the colonial education system and it is to them that Africans must turn in their efforts to break through the linguistic bondage in post-colonial Africa (Ngugi, 1994: 137). The participation of local people in the development of indigenous language in drama was also pointed out by interviewee 5 in the previous chapter when he was talking about getting to informants so as to get their views and their language before they perform to them. Rejuvenating of African languages in Africa has been spearheaded by Ngugi wa' Thiongo in Kenya through his play 'I will marry when I want' (Ngaahika Ndeenda) which was translated to the indigenous language (Kikuyu) so that the local people.

In support of using drama to revive the African languages, development aspects also prevail in the process. The more the plays or theatre are done in local languages, the more the local people understand the message that is being expressed in the play. Because many people participate in the performance that means even every discussion which is done towards perfecting the play in terms of language, content or even form, they are involved. Ngugi (1981:45) asserts that:

... when it came to song, dance and ceremony, the peasants, who of course knew all about it were particular about the accuracy of detail.... they were also particular about language.... They were concerned that the various characters, depending on age and occupation, be given the appropriate language.[author's emphasis] 'an old man cannot speak like that' they would say" if you want him to have dignity, he has to use this or that kind of proverb'. Levels of language and language use and the nuances of words and phrases were discussed heatedly.

This follows that when people are also participants in a work of art then they will be quite familiar with the language used because that language became part of people's daily vocabulary and frame of reference hence drama is a viable tool for rejuvenating African languages.

Furthermore, language in drama and theatre helps in the development of indigenous languages. This is in line with Losambe and Sarinjeive (2011) who also see African drama as a tool for rejuvenating indigenous languages and promoting development. The above authorities reiterate that if we agree with Ngugi (1989) that language has a dual character as a means of communication and a carrier of culture then African languages have to be rejuvenated as they are our tickets to cultural preservation, development and total independence from colonialism and neocolonialism. This position has been arrived at because African Languages were relegated to second place during the colonial period to the extent of being inferiorised and degraded. In light of this, Ngugi in Borjckman (1989:3) says:

What happens to the mentality of a child when you humiliate him/her in relationship to a particular language? Obviously (one) comes to associate that language with inferiority or with humiliation and punishment so one must somehow develop antagonistic attitudes to that language which is the basis of one's humiliation. By extension (one) becomes uncomfortable about the people who created that language and the culture that was carried by it.

Kizza (1999) says in this post-independence period drama can be a tool for rejuvenating African indigenous languages for the purpose of development. There is a symbiotic relationship between language and development in which language is a transporter of information, language is also shaped by these drama and development enhanced.

6.8 Drama/ Theatre as a tool to raise people's consciousness

In line with the above discussion on drama as a tool to re-awaken African languages, this section is as a result of Question 1 of the interview which was, "What do you consider to be the role of drama and theatre in terms of development?" This question was asked to the academics to find out the views that they hold on the role of drama in terms of development. It was through these interviews that interviewee 8 brings out the idea that drama works as a tool to raise people's consciousness. To raise people's consciousness is more like making them aware of what is happening around them and equipping them with possible solutions to address the issues. Drama and theatre as forms of art in Africa and Zimbabwe in particular have been looked down upon such that no significant development was expected through drama and theatre. The research has established that drama and theatre play a very significant role by raising a people's consciousness.

The underestimated role of theatre and drama in development has been noted by Whitting (1954) when he reviewed the attitudes of people in Europe towards theatre. He observes that:

To the Romans, theatre was little more than a degraded pleasure, a project by slaves for the titillation of their masters. To the early church, theatre was an evil to be crushed, along with thieving and prostitution. To many entertainers such as strolling players and television comedians, theatre has been regarded as a means of earning a living through a few jokes and antics to catch the momentary fancy of the general public. To some parents, the theatre is an evil bound to wreck the personality of a child who succumbs to its lures

This means that drama and theatre are given value by people from different understandings but the kind of attitudes which are arrived at by different people derive from capitalist conceptions who have produced theatre for entertainment. Since theatre carries this capitalist impression which sees it as a commodity then it has to be attractive so as to be saleable on the market. This study established a different opinion regarding the role of theatre and drama in Zimbabwe. For example in the famous drama *Sabhuku Vharazipi*, the protagonist entertains by the way he talks and dresses such that if someone could not listen and follow closely one finds nothing developmental in the play but there are some important issues which are brought out by the artist as shall be discussed below. Thus Harrap (1949) argues that the major function of the arts (drama and theatre included) is to shape people's consciousness.

Mlama (1991) sees the ability of art to shape people's consciences even in revolutionary struggles. This is popular in socialist countries like Russia and China that see the function of art and literature as ideological with great potential to affect the success of revolutionary processes in a society. Such an important role of theatre and drama in development is not only prevalent in these countries alone but the same type of approach has also been seen in Zimbabwe gaining its independence from the British.

Drama and theatre play the same roles in spearheading development be it political, economic and social. In his address Mao's address to the Chinese artists at Yanan Forum, Mao said:

Revolutionary art and literature are part of the entire cause of the revolution, they are its cogs and screw, indispensable to the whole machine, and form an indispensable part of the entire cause of the revolution. If we had no art and literature even the

broadest and most general sense, then the revolutionary movement could not be carried to victory.

It follows that drama and theatre besides being forces which can be used to change people's ways of viewing things.

Drama and theatre are also recognised tools to awaken people's conscience especially in the education sector. This follows that when children go school, the way they interact and learn certain concepts through the art of play or drama which comes mostly through imitation.... This art of imitation is supported by the philosopher Aristotle (1927) who sees it as central to drama and theatre, he says that imitation is natural to man from childhood, one of his advantages over the lower animals being this, that he is the most imitative creature in the world and learns first by imitation.

This clearly shows that in the education sector, drama and theatre play a very significant role such that to see it as a form of entertainment alone is underestimating the potential it has of changing great things and influencing life. For example, when we look at drama during the early years where children would gather and do games like '*mahumbwe*'. We observe that children learn life skills through the play thus conforming to the significant role that drama has in people's lives. This type of play is as a result of imitation where children will be imitating the roles of their parents in the play. These are the games or type of theatre which was there in the pre-colonial days and it was through such performances that the philosophies of life were passed from generation to generation, thus Mloma (1991) notes that in the traditional societies of Africa, theatre had an ideological role. It was a tool for instruction and transmission of knowledge, values and attitudes in initiation rites, marriages, death, religious rituals or public forums for behavioural appraisal, criticism and control.

Overall, the above discussion cements the idea that despite being looked down upon drama and theatre has fundamental roles in spearheading development agenda in various facets of life. As shown above, it can enhance social empowerment, political and educational empowerment among others.

6.9 Drama/ Theatre and social development through language

The notion of drama and social development has been addressed in the previous chapter, where 80% of the respondents agree that different works of art communicate development. In this regard, drama and theatre in Zimbabwe communicate development to the intended audience. Under social development, different dimensions of development to be discussed under this section include heritage and cultural development and educational aspects among others. These dimensions of development were as a result of Question 9 of the student questionnaire which was, 'Is there any development that is communicated by different artists through their language during performances?' In this regard 80% of these respondents agree that a work of art brings development to the people. The follow up question to this one was the one which asked on the forms of development where 70% points out the there is social development which is transmitted through art.

6.9.1 Heritage and cultural development

As the study has made it clear that poems, written drama and stage plays are part of the examples which are to be used in the analysis, Mutsvairo's poem 'Simudzai Mureza weZimbabwe' is being used here to illustrate the point on the preservation of heritage and history. This poem happens to be the national anthem for Zimbabwe but when it is performed on stage as theatre there are some developments aspects which are brought out through the language which is used. The language used in the piece narrates where the country has come from. Stanza 1 says:

*Simudzai mureza wedu weZimbabwe
yakazvarwa nemoto wechimurenga
Neropa zhinji remagamba
tidzvirire kumhandu dzose
ngaikomborerwe nyika yeZimbabwe
(Zimbabwean National anthem- Mutsvairo 1994)*

(Oh lift high the banner, the flag of Zimbabwe
The symbol of freedom proclaiming victory;
We praise our heroes' sacrifice,
And vow to keep our land from foes;
And may the Almighty protect and bless our land.)

Lyrics of the national anthem quoted above demonstrate the pride that the Zimbabwean people have in their country. They want their flag to be raised high because they are the owners of the country which was born out of the liberation war. Blood was shed and sons of the soil lost their lives for the nation thus the writer is using the indigenous language to communicate this to the indigenous people. This is why the youth of the nation now understand the meaning of the struggle and display the spirit of patriotism. Thus the above stanza illustrate where the country came from to be independent.

The national anthem uses language to communicate issues to do with the environment thus advertising tourist resort areas for sustainable development:

*Tarisai Zimbabwe nyika yakashongedzwa
Namakomo nehova zvinoyevedza
Ngainaye mvura ngainaye, minda ipe mbesa
Vashandi vatuswe, ruzhinji rukudzwe.....
(Zimbabwean National anthem, Mutsvairo 1994)*

Look at Zimbabwe the beautiful country
With mountains and rivers
Let the rains pour and fields give food
Workers' salaries increase and everybody else respected

The content in the above stanza goes in line with the talk of the day in the ruling ZANU PF of indigenisation and empowerment '*ngainaye mvura minda ipe mbesa, vashandi vatuswe, ruzhinji rugutswe*' (Let the rains pour and fields give food, workers' salaries increase and everybody is well fed). It follows that when there is enough rain there will be plenty of food and the workers are empowered and the general masses' lives improve. Also the flora and fauna mentioned advertises the scenic nature of some places in Zimbabwe like the Eastern highlands which attracts tourists to the country. Thus Williams and Snipper (1990) argue that language encompasses not only communication but also heritage, culture and feelings.

In stanza 3 Zimbabweans are implored to seek guidance of God in harmony:

*Mwari ropafadzai nyika yeZimbabwe
Nyika yamadzitateguru edu tose;
Kubva Zambezi kusvika Limpopo,
Nevatungamiri vave nenduramo;*

Ngaikomborerwe nyika yeZimbabwe
(Zimbabwean National anthem, Mutsvairo 1994)

(Oh God, we beseech Thee to bless our native land;
The land of our fathers bestowed upon us all;
From Zambezi to Limpopo
May leaders be exemplary;
And may the Almighty protect and bless our land)

The message that even if there can be plenty of things in the country but there is recognition that God is above everything. The leaders of the nation are also being prayed for. The Lord is asked to lead the people of Zimbabwe well thus language in itself has a lot to communicate to the general public thus creating the spirit of continuity even to the generations to come. This is the reason why Chinweizu (1973:33) postulates that, the capacity to or responsibility for forming or fertilizing the germ which ensures the continuity of the history of a people lies in the language and the germ simultaneously ensures the prospects for evolution and progress of the community in question.

6.9.2 Drama and cultural awareness

As part of drama and social development through language, this section discusses the plays which the student respondents highlighted as bringing out the issues of cultural awareness through the language that they use. Fidelis 8 is a local play which is written by one of the interviewees who reiterated in the interview that his play especially Fidelis 8, he wants to bring out the cultural aspects which people see as no existent. In the play the issue of the avenging spirit prevails. In the Shona or African culture when a person kills somebody, the spirit of that dead person comes back to those who would have killed him/ her to revenge. In this play, in the play a character called Siyoyo is killed and after some time her toiling spirit is seen everywhere. She is trying to question the society the wrong she has done to deserve to be killed. In an incident where one of the villagers was walking past through the forest he heard some weird and terrifying sounds. As he continued walking he then came into contact with the face of deceased person, Siyoyo. Upon seeing her, he started running shouting, '*Ah Siyoyo handisini ndakakuraya ndisiye enda kune akakuraya*'. (Ah Siyoyo I am not the one who has killed you leave me alone, go to the person who has killed you). Thus shows that there is fowl play behind the death of that person.

In African tradition and Zimbabwe to be specific, when a person dies in peace people do not expect to see his/ her ghost anywhere around the area. When a person is dead and people in the community continue to meet her/ him that means there is something which is wrong like in the case of Siyoyo in the play. The villagers set down to deliberate on the issue as there were so many complaints about people meeting Siyoyo everywhere. In this regard, the playwright is bringing home the idea that language used in the work of art can communicate issues that can enhance a people's lives. In the case of the above example when a person says '*ndisiye handisini ndakakuuraya*' (leave me alone I am not the one who has killed you) it means the general community is schooled on the issue of killing people lest they will be tormented by the avenging spirit. The viewers or audiences of the play will learn and are bound to change their way of doing things because whenever this type of language is used then the subject under discussion is clear. Culturally that is a good move towards conscientising people on the expectations of their culture through a language that they are able to interpret and understand.

In line with the discussion on cultural awareness through language in drama, the student responses together with interviewee 2 indicated that '*Ndinodawo mwana* is a typical play which highlights drama and cultural awareness through language. '*Ndinodawo mwana*' is a literary drama which was written by Oliver Tambayi Nyika (1983). From the title of the book, the play seems tragic in the sense that its tone is supplicatory. The woman is married and traditionally that woman is expected to bear children for her husband and the community expects that from her. In the drama now it has not happened to Chenesai who is married to Chenjerai for six years. The community now expects her to have a child and even the closer family members are beginning to wonder what could be the problem with their children. As per the expectations of culture, people like aunts and uncles are expected to intervene in such instances thus we hear sekuru Manyengavana saying to Batanai:

Manyengavana: *Chiteereresa unzwe zvatichataura pano. Ndinofunga kuti uri kuzviona kuti kugara kwaita amaiguru vako, mukadzi wemukoma, hakusisia rufaro
iwewe ndiwe unozvionawo asi hausu wega. Nyika yese yangotarisa smaiguru vako. Amaiguru vako vava nemakore mangani varoorana nemukoma wako?*
(Nyika 1983:8)

(Listen to what i am going to say here. I think you aware that your brother's wife is no longer happy here. You are not the only one who sees this. Everyone is now looking at your brother's wife. How many years has your brother been married to this woman?)

This is clear indication that the elders of the family now want to intervene because it is now embarrassing for the whole family. Manyengavana says, '*isu zvekushaya mbereko kwake zvava kutinyadzisa*' (we are now being embarrassed by him failing to bear children). This language (in the statement what do you mean by language?) brings out the idea that there is a serious issue now to be addressed. Children are important in the traditional culture. The writer is stressing the idea that when that happens in a family there are ways to go about the problem as reflected by Manyengavana and Batanai below:

Manyengavana: *Dunhu rino rese rave kungotitendeka kuti tarisai ndivo vakazvara mhanje. Isu tava kutonyarakana pamadoro. Tanga taronga kuti wasanogara namaiguru vako mukoma zvaari kubasa. Ikozvino tiri munaKukadzi. Iye anouya munaKubvumbi. Paanozovika achigara naye ndinofunga unenge wakwanisa muzukuru.* (Nyika 1983:9)

(His whole community is now pointing fingers at us that we gave birth to the barren children. Even at beer parties we are now ashamed. We have planned that you sleep with your brother's wife since your brother is away. This is February. He comes in March. When he comes and sleep with her you will have succeeded in impregnating her my grandson.)

This means that the plan organised by the eldest family members is culturally correct and the discourse that, '*...sanogara nemudzimai wa...*' shows that the recipients of the play understands the language well. When one wants to take a literal meaning of the phrase it just means 'stay with' and yet contextually it means ' sleep or have sex with' so that is language for development now. When that is done and Chenesai got a baby, the family would have been saved from the embarrassment of childless children and that is development. The above example brings the discussion to the idea that language and culture are inseparable. People understand language more when they were nurtured in such a culture. For example when aunty Mucharuza says, "*....iwe wosanopindirwa naBatanai kusvika murume wako auya*" (you will in the mean time be having sex with Batanai until your husband comes). The language which *tete* used in that statement needs a person who was groomed in the same culture otherwise the message may not be communicated as expected. Thus no greater injustice can

be committed against a people than to deprive them of their own language. (Gerard, 1981:183).

6.9.3 Gender based issues and health related development through language of drama and theatre

70% of the respondents in this study articulated that social development comes in different forms. There are gender issues and health related issues which also come under social development. In this respect as artists, musicians who perform to the audiences preach the gospel of empowering women and shun domestic violence. Amongst the 70% student respondents who agree that social development can be witnessed through drama and theatre in its language, an example of Fidelis was given. In the play Fidelis by Stephen Musowe, there is a character Chenai and her husband Fidelis. The two used to stay peacefully at home until a time when Fidelis was playing with other men who lied to him about her wife such that he started mistreating his wife. The soundtrack of the episode of that play is Alick Macheso's 'Murume.' The song carries a special message that men should be satisfied with their wives and refrain from illtreating them. The song says:

*Murume kana uchinge wafunga kuroora chiziva kuti mukadzi ndewako
usazomushungurudza kumurwadzisa kusvika pakufunga kuti ko ndasiyana
nezvandanga ndiri here kare? Ko zvino kusema kwabvepikozve?*

(Husband when you have decided to get married know that the wife is yours, stop ill treating and causing pain as if she has changed from how she used to look like. Where is this dislike coming from?)

The lyrics above have a powerful message to the general public and it really raises awareness to both men and women that if a man decides to settle down in marriage then there is need for one to be satisfied with his or her partner just like she/ he used to do when they were boyfriend and girlfriend. When this has been communicated in a language which is familiar with the people who are the intended audience then issues of domestic violence will not be recorded and that means less divorce cases as well. This means social development will be much on the positive as marriages stabilises.

The issue of violating the rights of women has also been articulated profoundly by the late Paul Matavire in his piece *Handizvo zvandavinga pano*. In this song the singer brings out a very critical issue of the harassment which women go through when they look for employment. The vulnerability of women is brought out through language by the artist. He brings out the idea that women are vulnerable to abuse whenever they are. For example he says when they board even a lift from point A to point B, they come across such challenges as ‘love me first’ for example he says, ‘*Vedzimotikari kunyepera tsiye nyoro, murume kubhutu iwe mukadzi mberi chinangwa chavo chiri chimwe chete nyamba kwete varume ibasa ravo*. (the commuter drivers pretend as if they are nice saying the husband sit in the boot then the wife come to the front and yet their intention is the same of wanting to propose love to the wife, that is what men do).

Besides bringing out the issue of women being vulnerable to abuse, the late artist also talks of this harassment even at work places. He mentions that when a woman goes to look for employment at a company the common thing that men do is ‘*tanga wandida*’ (love me first). The singer does not mince his words and uses the African idiom which has been reiterated by interviewee 7 that it is the language that the indigenous people understand in their works of art if development has to be experienced. He says,

*Yedu nhamo ndeyefodya yemudzanga uku yakarumwa uku inotsva
kuti ndiudzeweo baba vemwana zvasara zvichiitika kwandanga
.....wotoda divorce hanzi sei wega pakati peruzhunji
zvimwe ndiwe wanga wapakwezva ramba kwete varume ibasa ravo
(Matavire – Handizvo zvandavinga pano 1989)*

(our problem women is like a cigarette which at one end its being sucked on the other end its burning. If i could tell my husband what had happenedhe say you want to be divorced why you among others, maybe you are the one who had initiated the move)

This is quite a rich indigenous language where a simile which rooted in the targeted people’s language is used to express the extent to which women are experiencing the problem. He has taken himself to be in the position of women who whenever they go they are abused. They cannot do anything without men asking for love first. In the above song the artist bemoans that a woman had gone to look for employment but the condition was love first then the job will be automatic. When this is raised through art it means the practise has been rampant in

the society that why an artist as the teacher who is suppose to lead the society into light is bringing out issues that concern them which is social development. During the time the song was composed women were so vulnerable to this type of abuse and that is development which can be commended because it culminated into the formation of women's groups like Musasa project, Women Coalition of Zimbabwe whereby if one comes across such type of harassment, they can go and report then action taken against the perpetrators.

Having highlighted the above issues, David Mubayiwa on the other hand in the play *Sabhuku Vharazipi* gives the women power to stand for their rights. In as much as they appear vulnerable to abuse the playwright conscientises the woman that they should stand their ground. All this is communicated through language. In the play, Petunia a widow in the play goes to the police to report the Sabhuku Vharazipi from the harassment she has been going through. She goes with the policeman to where Sabhuku resides and she was confident that this time around all is going to be well. She says, '*nhasi anondiona anga ajaira murume uyu. Handibvi pano nhasi asina kutorwa ... imi vamupurisa mukangomusiya ndonotora umwe kukamba*' (today he will see me it was too much. I will not leave this place if they do not take him...Mr policeman if you leave him like that i will go to the camp and look for another policeman to assist me). In other words what the dramatist is trying to bring out in this statement and play is that women have power to go and report issues of violence to the law. The developmental aspect which is brought out here is the conscientisation of knowing that the police is there to serve people because in the play the policemen says, '*ndanga ndichitonoita zvangu zvemombe ndikasangana nemukadzi uyu paroad aine chichemo chake*. (I was on another duty on cows then I met this woman with grievances). This reflects that the policeperson represents the law, the policemen has decided to assist this woman despite the fact that he had another task in front of him. Thus when drama is done in a peoples' language and they are part of it, it will be easy to convince them to use a language that reflect on developmental issues of that community. This is in line with interviewee 1's response on theatre and drama for development. More so, for Mlamba (1991) the theatre functions as a tool for conscientisation. Through this, the people are made aware of their predicaments, and are able to identify and analyze them towards finding solutions.

Issues to do with health are considered to be part of social development as well because when people's healthy issues are dealt with through drama and theatre then development is also enhanced especially when the concept of theatre for development is taken into consideration. The late Paul Matavire has a song Majekiseni which he sang about the six child killer diseases. The song has a powerful message and falls into the category of health as it is sung to conscientise all women to go with their children for immunisation. The researcher found out that when the song was done the immunisation programme of the children was being resisted and many children suffered various diseases due to some parents who failed to take heed. As a result of this the song came as a theatre for development where the Ministry of Health and Child Welfare was the social agent who worked with the artist Paul Matavire to disseminate information in a language that the intended audience understood (Interviewee 1). The artist says;

*Vana mai mese munokurudzirwa, endai nevana venyu vabaiwe majekiseni
ekudzivirira zvirwere zvapedza vana.....Bazi reHutano rinoti kwamuri
mese varombo nevapfumi, huyai nevana venyu vabaiwe....*
(Matavire – Majekiseni 1987)

(All mothers are encouraged to go with their children for immunisation against the children killer diseases...Ministry of Healthy is saying to you all rich and poor bring your children for immunisation.)

The impact of development through this theatre is seen when mothers are spared a day off at their work places to go every time whenever there are immunisation programmes for the babies. This shows that language is really an important aspect or device in the dissemination of important messages to the people.

6.10 Drama/ theatre and political development through language

In addition to the above discussed issues, 15% of the respondents on the types of development communicated through drama and theatre articulated that political development is also one of the important aspects which is communicated through art. Drama and theatre and the quest to prove its purpose in political development is also examined in this section. Usually issues to do with politics in Zimbabwe are not deliberated on plainly. The results of the research show that when issues to do with politics are being addressed there is much use of hidden language for fear of victimisation. 40% of the lecturer respondents indicated that most of the artists who have addressed the issues of politics especially in dramatic plays

talked about the land issues or rather the expectations of the masses after Zimbabwe had attained independence. It is the satire of neo colonialism. The examples given of such plays where the language used brings out the political satire includes *Shanduko* by T.K. Tsodzo, *Kuridza ngoma nedemo* by A.C Moyo and *Sabhuku Vharazipi* by David Mubayiwa. There are also musicians who have also tried to bring out these issues in a way that would see their families surviving. An example of such a musician is Leonard Zhakata's *Mugove*. In the song the singer rebukes the people in the position of power who take advantage of those positions to mistreat those who are under them. He bemoans that if one day he would be given the opportunity to rule also he would call his relatives and friends to come and share the piece of cake together. The artist says:

....inga wani vaye vaye vakawana mukana wekuvapo pamusoro....vakuchitora mukana uyu sehuchenjeri votanga kutsikirira vari pasi, votanga kusvipira mate vari pasi kuzvirova dundundu nekuzvitutumadza toti kwete apa muchenjeri warasika. (Zhakata – Mugove 1994)

(....those who got the opportunity to be on the top... they are now taking this chance as being clever and begin to look down upon those who are below them, they begin to spit at them boasting about themselves and we say that it is not the clever one you are lost).

The artist in the song is verge to some extent in bringing out these issues for the reason that if he tries to be open that would be a crime of failing to comply with the laws and orders of the country thus the language used in drama and theatre communicates development as postulated by Freire. When performed in a common language, Freire (1972:14) says that theatre “can bring the community together, building community cohesiveness, raising important issues... creating a forum for discussion of these problems and stimulating group action”. In this case, development is witnessed when the truth has been said and those in power changing their attitudes in the way they do things then it means they would have been conscientised of their weaknesses.

Corruption is the biggest enemy in the country and it surrounds the political life of a people. In the play *Sabhuku Vharazipi* 2013 there are so many issues of corruption which the playwright brings out. A work of art for it to be meaningful, it has to capture the burning issues of the day and communicated in a language that they hear and understand (Achebe 1991), (Ngugi 1981). David Mubayiwa in his play has an issue of corruption which is

brought out. The way grain is shared in Sabhuku Vharazipi's village really shows how some politicians and other village heads are operating when they receive such aids as grain. The way the names were written for the receiving of these is questionable. Sabhuku Vharazipi as the head of the village connives with the chairperson and wants to benefit and take food which is meant for the community. In the play *Sabhuku Vharazipi's* list has many people who are the Vharazipi's family and yet it was a way of turning away people saying the maize is over so that they will take bigger shares of maize to their homes. He says, '*vasina kuwanawo nhasi mozowana next time*' (those who fail to get maize today you will get it next time.), to some he says, '*uwe wakandinyima chirimhani chako musu uya mira padivi*' (you refused with your catapult that day stand aside), and to others it could be, '*ah vasipo hakuna anovatorera*' (you cannot collect for someone who is not around). All these efforts are as a result of the corrupt behaviour of the leader. When he is doing this, the masses or the ordinary people already know the kind of person he is and a lot of comments from the crowd are heard. '*Eh watanga*' (Eh you have started), '*ko Svosvai akambowana wani?*' (why, Didn't Svosvai get the maize last time?). In this case now a leader seizes to be respected by the people when such behaviour is prevalent. What the dramatist is doing in the play is to highlight and conscientise those in power on the way they deal with people. The dramatist in Sabhuku Vharazipi is bringing out important issues, corruption, nepotism and misuse of power that people are facing in terms of social and political life.

The play also brings out a very critical issue on the issue of political development. The language that the people use when Svarai comes back to the village after he lost people's votes during the previous election period shows that the politician is part of the people, *wadzoka futi, asi haa paya wakakoniwa kucampaigner mhani wakatenga doru shoma* (you are back again, but failed to campaign that time you did not buy enough beer) When Svarai arrives with his wife at first people wondered who he was and later on realised that he is one of the candidates who lost the parliamentary seat in the area. Still the politician came back to the people to give them more things even if they did not vote for him. What the playwright is bringing out here through this episode is the idea that when politicians have won people's votes they forgets about those people. They do not think of coming back to the constituency to see how they can develop the area more. In that regard, Petunia says;

Haa usanzwa zvako iwe, rega ndikuudze dambudziko remamwe mapolitician mwanangu nderekuti akauya kuno akavhoterwa haachadzoki kuvanhu

ozvigarira ikoko. Zvino iwe wagona chero wakadyiwa zvako unouyawo vanhu vachikuziva. (Sabhuku Vharazipi 2013)

(Haa do not listen to them, let me tell you the problem with many other politicians my son is that when they come here to gain people's votes, they are voted for and go away never to come back. You did well by coming even if you did not make it, 2018 is not far you do the best for your people so that they may know you)

This is quite pertinent in as far as language for development is concerned. The artist has managed to bring the idea out as bluntly as he could. This problem has impacted in the communities and the government has taken a big measure of the results based management where the politicians are judged in terms of the work they have done in their respective communities.. As a result, the Zimbabwe Broadcasting Cooperation ZBC launched this constituency talk program where they visit various areas and talk to the people to find out if their Member of Parliament MP is doing what he had promised to do. The artist has managed to be the voice of the voiceless hence conforming to 8% of the student respondents who say, language intensifies development be it economic, social, political.

On the issue of corruption, the dramatist in the play is bringing out how the law enforcement agents have become so corrupt that people no longer trust the police. The most important thing in the play is that the artist is writing from an African perspective where the struggles, joys and aspirations of fellow black people are the ones which are highlighted in the play. In the play, took the policeman to Sabhuku Vharazipi's place after she had been sexually harassed for quite some time. The woman had every hope that the policeman will help solve the problem. She says, '*ah yaa murume anga ajaira uyu nhasi zvazoita vanotomutora chete*,'(ah yaa this man had troubled me, today they will take him). This shows that the policeman has become her redeemer in this problem. When the policeman confronted Vharazipi the tables turned for the woman when the policeman is dragged behind the house and was given money so that the issue will be settled there. Vharazipi says, "*imi zvamauya muri vaviri namai ava propaganda dzamanga muchitaura muroad ndinodziziva ini, huyai kuno VaMayaya*" (you have come with this woman, what if had arranged something on the way behind my back, come here VaMayaya). In this case Vharazipi had the thinking that the two had connived on their way to his place hence there was need for him to also explain, do what exactly'. When they were behind the hut their conversation goes like:

VaMayaya: Aiwa pano apa tangouya kuti titaaurirane nyaya yenyu haikona *zvakaawanda*. (we have just come here to resolve this issue nothing more)

Vharazipi: Hauchiona ikozvino wava kutaura manje (achibuditsa mari muchikwama) ngatitaure, ko tikafana kudai. (now you are talking (taking *out money from the wallet*) let us talk, what about if you can take this)

VaMayaya: aiwa, isu semapurisa hatibvumidzwi kugamuchira mari. (Not us as policemen we are not allowed to take bribe from people)

Vharazipi: (achindonyera mari mumaoko emupurisa) haiwawo gamuchiramhani. ((forcing the money into the policeman's hands) Haa take it)

VaMayaya: ha chihunza neiyoyo ko urikuidzosererei (achidhonza imwe mari *yangaya yasara mumaoko aVharazipi*). (Ok bring and that one again why are you returning it?(pulling some more money which was left in Vharazipi's hands))

Vharazipi: Zvino ndikakupa yese ndosara ndisina kana cent muhomwe here *akomana*. (If i give you all the money, i will be left with nothing in the pocket)

VaMayaya: ah wanga wandipa shoma kana basa rikapera nazvo izvi mhuri *yangundinoidii?* (you had given me little if I lose my job because of this what will my family do) (Sabhuku Vharazipi, 2013)

Having given each other money to bribe the policeman they went back to Petunia who was fuming for they had taken long behind the house. The policeman tried to explain to Petunia that Sabhuku will ask for forgiveness but she walked away from them knowing that something had happened. As if that was not enough, VaMayaya and Vharazipi agreed that the issue was over and when asked if they had seen Petunia they would both claim that they have not seen her. The playwright played a very important role of “marching right in front” of the community or society in bringing out issues that matter such as corruption. The same is also supported by Oko (1992:99) who clearly defines the duty of a dramatist to his people/ society “as not merely a chronicler of events but also a reformer and vision bearer, who shines through the society the scourging light of purification.” He has managed to shed light on what is killing the social and political fabric of the country hence development in this case is highlighted because once the people who are involved in doing such acts see that their behaviour is known by people then it is a plus on the development and behaviour change.

In Tsodzo's *Shanduko* (1983) and Moyo's *Kuridza ngoma nedemo* are not exceptions. *Shanduko* is a political satire which satirises the people in power on issues that concerns the masses. It is the hypocrisy and greed in some members of the independent Zimbabwean

society who are entrusted with positions of responsibility to the public that attracts the attention of the playwright. Such members preach vigilance, hard and honest work on one hand while on the other they practise graft, shirk duty, cheat and exploit the very public they claim to serve. Wisdom, a character in the play is full of slogans and ready-made answers intended to give those attending the rally the impression that he has their interests at heart. He says:

Wisdom: *Pamberi negore rokushandura zvinhu munyika!*
Pamberi nokushinga!
Pamberi neChimurenga! (Tsodzo 1983: 5)

(Forward with the year of changing things in the country
Forward with bravery
Forward with the war)

In as much as he is shouting the slogans in the play, his dedication to duty is questionable. The discourse used by the artist in the play shows that the people who usually use these slogans betray the masses. For example, in this instance when it was time for questions, he dismisses people saying his time is up and says, "*Tipei nhorondo idzi tidzisivitse kumakomo mugoona zvinoitika*" (Tell us these issues so that we can take them further and see what will happen). This is quite an insightful play where the masses are exposed the kinds of leaders who are in government.

The dramatist brings out the idea that these politicians or ministers are always on the defensive. They want to find ways of making people unaware of what they do. In the text Wisdom tells the people that if they get to his office and find him out they should just sit there quietly without talking to each other as it shows they have no respect for the government. This Minister is forgetting that these same people are the ones who voted him into power and now he is telling them that they have no respect for the government. He says:

Wisdom : *Nyararai! Nemhaka yei muchitotaura zvenyu sezvinonzi muri mubhawa? He? Hamuna rukudzo kuhurumende haikona? Zvino pano pahofisi ndipo panotangira ushandurwa kwevane pfungwa dzakamonyoroka sedzenyu. (anombonyarara achivaongorora kunge mudzidzisi ari mukirasi yetsvuramuromo dzoga dzoga). Zvino nhasi mochienda zvenyu nekuti handikwanisi kubatsira nharadada dzakaita semi. Pamberi nokunzwisisa (Hapana anopindura) mogondidii nyangonditsamwira? Ndipo pandingazokuteverai here kudzimba dzenyu ndichikubvunzai zvichemo zvenyu?* (Tsodzo 1983: 15)

(Keep quiet! Why do you talk as if you are in a beer hall? Why? You have respect for the government? Now we start to deal with people who do not understand here at the office. (he keeps quiet looking at them like a teacher who is in a troublesome class). So today go to your homes I cannot help people who do not understand like you. Forward with understanding (no body answers) what will you do to me even if you are angry with me? You think I will follow you to your places to ask for your problems?)

The language used in the above extract shows that the writer as the voice of the voiceless is seeing the vices and follies in the political life of a people hence by bringing such issues out then the masses are raising their concerns to the powers that be for a change in the way of doing things.

Moyo's *Kuridza ngoma nedemo* is also a text which reflects the disillusionment that the masses have on war time and independent Zimbabwe. In the text the people have registered in their minds that they fought the war of liberation so as to get their back land from colonialists. The text is as a result of the long period of waiting which the people have gone through before land is given to them. It is as a result of this that they want to take the law into their hands and place themselves on white owned farms. Vhotti and his colleagues have displaced themselves and to the farm of the white farmer. In the text the farm police came to address them and Tinazvo says to him:

Tinazvo: Saka chitaurai nyaya yenyu mupedze vamupurisa. Regai kuda kutipedzera nguva yedu. Bhasi wenyu anoda kuti tibve tichienda kupiko? Ari kuziva here kuti tave muZimbabwe nyika yave yemunhu mutema? Ari kuzviziya here izvi? Mira kupindura! Purazi rino rine mbeu chaizvo. Isu sevanhu vakarwa hondo nemabhunu aya, takafunga zvekuti titame kubva kujecha kusina mbeu tichiuya mupurazi rino rine uchi nemukaka. Ko ndizvoka zvatakafira.....Ko chataifira chiiko? Handiti ivhu rino? (Moyo 1985:5).

(So say out your story and finish Mr Policeman. Don't waste our time. Where does your boss want us to go? Is he aware that we are now in Zimbabwe the land of the black? Is he aware of that? Wait don't answer! This farm has a lot of crops. Us as people who have fought war with these whites, we have thought of leaving that gravel land where there are no crops and come to this farm where there is milk and honey. Isn't it that we have died for...have we died for? Isn't it this soil?)

The above extract shows the discourse of the people during that time when they expected that the government should have given them land which they fought for in the year of liberation. It is within the text that the writer is showing the language which triggers

development as it was happening in the society. The text was written in 1985 and during that time were sending signals that what we fought for in the war should materialise. They could not afford to continue looking at a white man enjoying the fertile land whilst they were still living in rocky areas. There is also the issue of self appointment and greedy for power which is highlighted by the author in the text. This means that the general masses think that those in power are taking long to address their issue hence that is communicated through art. Tinarwo says:

Tinarwo: Pane chakaipa here tikatorera bhunu iri purazi zvachose? Hapana, hongu, mazvitura. Iwe shamwari, (kuna Toro) ini ndini chamangwiza pamutunhu uno. Purazi rino ratove pasi pedu isu. Vhunza munhu wese waunenge waona, achakuudza kuti ini ndini ndatove kugovera vanhu nzvimbo dzokurima. Ko, iwe haunyari here kana uchitumwa nemubhunu kuno kunesu isu hama dzako? (Moyo 1985: 6).

(is there anything wrong if we take this farm from this white for good? Nothing, yes you have said so. My friend (to Toro) I am the leader on this land. This farm is now under us. Ask everyone whom you have seen, he will tell you that I am the one who is sharing land. What about you, are you not ashamed of being sent by a white guy to us fellow relatives?.....)

It is through art in some instances that the masses communicate to the powers that be without pointing fingers thus Nwamuo (1996:41) cements that:

One of the many concerns of drama is to re – create, record and heighten significant incidents and experiences in order to draw attention for remediation... modern social drama is keeping pace with development in economic, social and political lives if identified communities.

This therefore means that art cannot be divorced from the immediate environment in which it is created. The concerns that are raised in any work of art should be towards the development of the welfare of the people concerned.

6.11 Drama/ theatre and economic development

The second part of question 9 which wanted the respondents to say out the type of development which is communicated through drama and theatre, 10% of the respondents articulate that economic development is also another facet which is shown in these plays. The respondents made it clear that this development is difficult to measure but even so it is prevalent through drama and theatre. As has been highlighted before in the beginning of this study that development has always been mistakenly associated with economic development

excluding other forms like social and political, it is in this study that all other forms are discussed and counted upon through drama. What it means is that the playwrights who are the indigenous people in this case write their pieces of work for entertainment. It is in that entertainment that these works are saleable which enhances the livelihood of these playwrights thus contributing to economic development. What the research has established is that when the playwrights and actors take drama and theatre as their means of production and resource that they are contributing to the national income then economic development is enhanced. In this regard, Machlup (1967) defined economic development as changes in the use of resources that result in potentially continuing growth of national income per head in a society with increasing or stable population.

Also in support of the same view, Mluma (1991) talks of art as something which can be used as an income generating project, in this sense what she is stressing is that drama or theatre can be performed to people of different backgrounds as long as that theatre is saleable. What it boils down to is the issue of these artists paying tax to the nation which will contribute now to the gross domestic product (GDP) and eventually the economy will also be growing. This is usually done through cultural exchange programs which these theatre and drama groups are involved in when they go to other countries. The likes of Amakhosi theatre productions, CHIPAWO and Iyasa go to various countries to showcase their talents in exchange programs which eventually add more to the economic growth through the generation of foreign currency. Besides moving around and producing saleable works, the building of infrastructure by these groups is also considered to be economic development in Zimbabwe. The examples of groups that have grown to the point of establishing their own infrastructure include Mtukudzi's Pakare Paya complex, Amakhosi theatre, CHIPAWO among others. This follows that creation of employment is inevitable in this case thus conforming to interviewee 5's concerns that when he is involved in the work of writing plays, he is also dealing with unemployment as some people will take up acting as a profession. To this effect as well, it means that economic progress in society must manifest itself or rather is supposed to manifest itself in the upliftment of the human condition.

Having discussed question 9 of the questionnaire for students which sought to determine whether there is development communicated by different artists through their language

during performances. It can be deduced that social, economic and political development are some of the facets of development which came out from the respondents. The researcher established that although there are three main areas of development to be discussed, social development comes with a number of issues which are heritage and cultural development and gender issues among others. It is under this topic that the research problem was established. The main argument being that development has only been associated with other facets of development sidelining economic. Scholars such as Todaro and others instead say in the past development has been measured in purely economic terms sidelining social and human development. The research established that development is prevalent through art. It is visible especially when the language used is taken on board. It means that when a work of art being drama, poem, song or any other the language used in those works communicate important aspects of development to the people. For example the case of the song *Simudzai mureza weZimbabwe* which is the national anthem of Zimbabwe, which markets the resources of the country to the international market thus attracting traders and tourists to visit and as a result there is economic growth in the country.

6.12 Conclusion

The chapter has presented the discussion of the findings illustrating some instances where language used in drama and theatre becomes very necessary tools in communicating development issues. The chapter has answered the three objectives of the study which are to explore the historical developments of drama and theatre in Zimbabwe. This first objective aimed at finding out how theatre and drama in Zimbabwe has developed from the pre colonial times up until the post independence period. The type of language used in those performances and how it contributes to development has also been looked at. The second objective looked at the African perspective of the role of language for development through drama and theatre. In this case, the researcher identified some different works and analysed the language used in those works and how it has contributed to development. This analysis was done taking into cognisance the theoretical frameworks that inform the study. The SPEAKING model where the researcher analysed participants in an event and suitability of the language used. Also the African renaissance approach to development has been established through language where for a meaningful development to take place, Africans have to put their languages first. The researcher came to the conclusion that when language

is used for developmental purpose then it has to address the target people's concerns and change has to be definitely noticed for it to be concluded that it has taken place (Tfd), be it social, cultural, political and economic development. Finally the researcher discussed the integration of language, drama and theatre in developmental issues. As has been discussed throughout the chapter, the integration of these art forms is quite a noble thing as it facilitates meaningful change to the societies where they are done or performed.

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Chapter 7

Conclusion

7.0 Introduction

The preceding chapter focussed on the research findings which are presented in Chapter 5 of this study. The discussion was done in relation to the three theories outlined in Chapter 3 which are Theatre for development (Tfd), the SPEAKING model and African renaissance approach to development as well as the existing literature in the study. The chapter explained the contributions which are made by this study to the field of drama and theatre. The important role of discourse as it is used in different works of art has also been elaborated. The present chapter gives the summary, conclusion and recommendations for future study paths. The first part of this chapter briefly summarises the findings of the study and reflects on theory and methodology of the study. The summary is then followed by the conclusion. The chapter also provides the suggestions for further research and other recommendations.

7.1 Summary of the Study

The study provided an African perspective of language for development through drama and theatre in Zimbabwe. The developmental facets which the study looked at include social, economic and political development. The main concern of the study was to find out the type of language used or the discourse used in drama and theatre and if they influenced development in any way. Chapter one introduced the problem of the study as the one that development was hardly measured through art. The researcher wanted to establish if there is the integration of languages into developmental issues through drama and theatre. The study was justified against the idea that language is an important repository in a people's life, Sapir (1929) hence it contains and expresses the indigenous belief systems, socio cultural, political economic and technological advancement of any society. As such if a work of art in the form of drama and theatre are performed in a language that the local people are conversant with, then development is bound to take place.

The same chapter proceeded to state the objectives of the study which include exploring the historical developments of drama bringing out the African perspective of the role of language

for development through drama and theatre and the integration of language, drama and theatre in developmental issues. All these were dealt with extensively in chapter 6 of this study. The chapter also highlights the research methodology which this research used to carry out the study. The researcher embarked on qualitative research focussing mainly on the descriptive research design. The design was used specifically for the purpose that it presents a detailed and accurate picture of the African perspective of language for development through drama and theatre. The study used questionnaires and interviews as data collection tools. On the other hand document/ content analysis of scripts were also employed to some drama scripts and some verses from the songs.

Chapter one also considered the theoretical framework or conceptual framework that guides the research. In this case, the study was guided by three frameworks which are the African renaissance approach to development, Hymes' SPEAKING model and Theatre for development concept. The applicability of these three concepts which underpinned the study was discussed in the chapter. Brief literature review of prominent scholars in the areas discussed was done in the chapter. The chapter finally gives an outline of the scope, highlights limitations and defined key terms at the end.

The study involved extensive research across the discipline of language, drama and theatre and development. It is against this background that chapter two extensively reviewed the literature surrounding the above mentioned areas in Zimbabwe, Africa and abroad. The researcher found out that theatre from Europe is viewed as a memorialisation concept where majority of the works are reflection of historical events as compared to African countries and Zimbabwe. Literature which was reviewed by the researcher on this aspect revealed that if theatre could be taken for any meaningful cause, through education it can foster understanding and knowledge.

On the other hand, theatre and drama in Africa have been viewed as important social phenomenon, playing a central role in religion. What came out of the literature from the scholars of African descent is that theatre in Africa was developmental. It was used as an expressive medium (popular theatre, theatre for development tor community theatre). These

were the names given to the types of dramas in Francophone Africa. This came as a result of the colonialism which most African countries shared. They used protest theatre to express their grievances to the repressive colonial government. Besides this form of theatre and drama in African countries, it also came out of this research that theatre and drama in Africa are part of people's day to day struggles. It existed since the dawn of men through their daily activities, (Ngugi, 1981). This summarises the idea that drama and theatre in Africa used people's indigenous languages and in this case it was developmental as it was part of their daily routines.

Literature on drama and theatre for development was also scrutinised focussing on Zimbabwe in particular as it is the case of the research. In Zimbabwe it was seen that studies or researches on drama and theatre mostly were carried out by foreign scholars. The likes of Plastow (1996), Gunnars (1994), McLaren (1990) and Rohmer (1999) among others prove that their interest was not on language as the current researcher was focussing on. These scholars looked at drama and theatre from different perspectives. For example Rohmer (1999) looked at the functions of Zimbabwean theatre as performances, Gunnars reflected on the link between performing arts and politics whilst Plastow looked at the important developments of Zimbabwean theatre from a historical perspective. There was nowhere they could have focussed on the language which they do not understand. Although it was like that, their researches were quite useful to the present study. These are the major scholars who have looked at theatre or drama in Zimbabwe which have seen the current researcher manoeuvring quite well in identifying some gaps which were left by those scholars.

The chapter also managed to give the link between drama/ theatre, language and development. It can be summarised that drama and theatre as literature are the vessels through which language and development and culture are transported. Literature which was reviewed in this chapter also proves that theatre and drama are quite important tools which can be used for empowering people through a language that they understand. A brief history of theatre for social development was considered in the chapter with the view of tracing how development can be reached through art. It was argued that theatre for social development came to be practised following political independence in Africa. This was influenced by Paulo Freire through the work of his student Augusto Boal who developed the theatre of the

oppressed a form of popular theatre by and for people engaged in the struggle for their liberation. The approach of theatre of the oppressed which was discussed also incorporate theatre and political, social and economic development. Thus the language of African theatre should be the language that the indigenous people are conversant with.

Chapter 3 explains the theoretical and conceptual frameworks utilised in the study. The study uses three frameworks that guide the arguments. The first one is the African Renaissance theory of development which was propounded by Kwame Nkrumah the former president of Ghana. It was found out that the theory of African renaissance started as a political movement or ideology called the Pan Africanism which was born out of the realisation that African people were looked down upon. The ideology stresses the need for a 'collective self reliance'. It advocates for Africans to return to traditional African concepts about culture, society and values. The choice of this theory in the study was on the basis that language as part of culture is within the confines of a people's tradition hence for development to be recognised amongst the African people, it must be understood from a cultural perspective and in this case the language question. Thus Echo (2013) notes that African culture, language remains key to achieving this grand objective of the continent. In this regard, the African renaissance model was argued to be the best theory in the study as it shapes people's consciousness in the way they view their lives in relation to development. In respect of the African renaissance theory which ultimately shares the principles with the Afrocentricity which the researcher used when data was analysed and discussed, the first principle is Meta-constants- humanising and harmonising. This principle proposed that the African renaissance model aims at humanising Africa which was dehumanised by Europe. On the other hand, it should let Africa live in harmony with other countries for it to develop. The second principle which guided the study is the idea that the African audience is the priority audience and that an African playwright's primary audience should be African. This means that even the language that is supposed to be used should cater for the interests of the people and thus the principle was utilised successfully in this study. Njia as theme and Maatic Argumentation were also elaborated to be very important principles especially when the researcher discussed the drama and theatre which was used during the liberation struggle. Harmosis as mode and Sankofan principles give reference to African tradition and history as the starting point and the principles were quite relevant and were used in the study as there was the argument of learning from the past.

Hymes' SPEAKING model was also discussed and used in the study in this particular chapter. The SPEAKING model was understood as the ethnography of communication which is communication as it is used in the community. It is the communication conducts which different people in a community use to speak to one another. In this model the researcher looked at the units that are considered when there is communication in different works. These units include speech community, speech situations, speech event and communicative act. The theory applied to different people from different backgrounds because it just clarifies who is being talked to hence the language used is determined by participants, setting and the subject matter. Even if the drama and theatre cited in the study, the setting and time of the performance determined the subject matter under discussion thus the significance and relevance of the theory to the study.

Chapter three explained the Tfd theory which has been argued to be a fairly new phenomenon. Tfd was understood to be an approach which was basically used to air or counter the oppression which the Africans faced through colonialism. This means that theatre should be done for a purpose. The argument of this theory is that theatre should be performed for the sake of accomplishing various facets of development. Thus the study looked at various works and trace how the discourse used in those works culminates into development. It has been found that theatre for development as a concept or model is done to find solutions to human problems in different societies, (Samson, 2000).

Chapter four presents the methodology which the researcher used in the study. The chapter outlines the methodologies that were adopted. The study used the qualitative research design. It was utilised since the research is situated within the descriptive research design. It is because of this that the viewpoints given by the participants were useful to the development of arguments in the study. The methods of collecting data are also meant to capture various opinions from the participants. The researcher used explorative and explanative dimensions of the qualitative research. Respondents were purposively selected from the language departments of universities in Zimbabwe. Interviews basically were used especially to the artists and intellectuals who are gurus in the area of language, drama and theatre. The researcher also embarked on document analysis where some scripts of drama and theatre were analysed so as to find out the influence that discourse has to development. The

reliability and validity of research findings was achieved by prolonged engagement with the research participants and peer debriefing to ensure originality.

Chapter five of the study presents and analyses the research findings gathered from the questionnaires and interviews. It was noted in the study that greater percentage of the respondents argued that language is key to development but the problem is that the language that is used in various works of theatre and drama caters for the major languages in Zimbabwe which is Shona and Ndebele and yet there are 16 official languages. The argument which came out of the study was that a people's indigenous language is better understood by the speakers than communicating to them through a foreign language.

According to the views of the respondents from the study, development through art was said to be reached when the artists address the day to day problems of the society. The results show that there is social, political and economic development among other facets of development which are brought out through drama and theatre in Zimbabwe. They have brought out the point that these developmental agendas are communicated by various artists despite their age thus confirming the idea that the issues which are topical are usually addressed in different ways by different artists. The most important idea being that the relationship between language and development is symbiotic where each component benefits from the other.

In chapter six, the researcher discusses the findings of the study. The discussion is analysed in relation to the theories that inform the study as outlined in chapter 3 and existing literature in areas of language, drama, theatre and development. The chapter pursued the historical developments of drama and theatre in Zimbabwe in relation to development. It has looked at how theatre and drama of the pre-colonial times have used people's language to communicate issues of development to them. This was against the backdrop that theatre and drama existed long before the dawn of men so if it was understood to be part and parcel of people's struggle (Ngugi, 1981). The researcher further interrogated how such art was developmental. The possibility of the integration of drama, theatre and language in development was also discussed in the chapter.

7.2 Conclusion

The study is an attempt to integrate language, drama and theatre into developmental issues in Zimbabwe. The study reaches the conclusion that emerging works of art with the language of the intended audience is very important as development will quickly be observed among the people since they will be operating at the same level. This means that there will be no one to translate or misinterpret to the people thus the possibility of the integration of language, drama and theatre into developmental issues. The conclusions reached in this study tend to a very large extent to be supported by Ngugi (1994), Chimhundu (2005), Prah (1993), Sapir (1929) who view language as an important vehicle in communicating developmental agendas to the people. This idea is further cemented by other scholars like Magwa and Mutasa (2007) who argue that the issue is not on communicating ideas alone but the idea is that there should be no barriers linguistically so as to see the effects of this language. In other words, what it means is that the use of indigenous languages in the works of art should be considered so that development efforts should reach the target people. The same idea was brought out clearly by interviewee 1 who said that when drama or theatre is done for developmental reasons, the language which is supposed to be used should come from the target people which is their language so that when they get the message and can quickly be agents of social transformation.

In addition, it was concluded that language has power to change things. People's understanding of their language and culture has a lot of bearing on the way they conduct themselves and ultimately to the developmental efforts of the community. This is taken from the idea that drama and theatre was found to be part and parcel of a people's day to day activities in the societies, (Ngugi, 1981). This means that there was no a time when they could sit down and plan a play. Drama and theatre was envisaged in their day to day running of their daily lives for example when a child is born, some dramatic activities were witnessed, and in their initiation ceremonies as well drama was also found. The most interesting thing which came out of the research on this issue is that all activities were done in a language which was understood by the people. All these were done in an indigenous language which made everybody a participant in whatever form of theatre which was performed. As a result, this means that when everybody was involved then it was upon every individual to see to it that communalism was observed in the society thus Agawu (1995) observes that in many

traditional African societies, practically every domain of performance is conditioned by a desire on the part of participants to join rather than to divide.

Following the above assertion, 93.3% of the lecturer respondents confirmed the idea that language used for theatre and drama in the pre-colonial era was the language of the indigenous people. The researcher came to the conclusion that the peace and harmony which was observed in the pre-colonial times was a result of communalism which was discussed above and this unity was also influenced by the use of the same language which they could all understand and articulate perfectly in. This is cemented by Ngugi (1987) who observed that the language of theatre at Kamirithu was the language of the people. In this case Gikuyu is the language which was referred to as the language of the local people. It is as a result of this understanding that the integration of language, theatre and drama in development was interrogated by the researcher as it was something which was within the system of the people. The research established that the use of the correct discourse in drama and theatre results in the development of people's lives as has been illustrated through the results presented.

The study further shows that despite the harmony which was prevalent in the pre-colonial times through drama and theatre, the colonial period proved to be a different scenario. In as much as language still proved to be powerful in communicating the fundamental issues of a people's life, the colonial period was the transformation of those African societies into church run clubs and the government and the church coming together to support the linguistic rights of the people. One would find that during the period in question even the works of art which were published were supposed to be in line with the expectations of those in power. Anything which was published against their will was summoned and banned. Novels such as *Feso* (1956) was banned from the market because of its contents. Although the language used was Shona, the tone and storyline clearly indicated the nature of the white government and the unfair treatment which was there during the time.

The researcher further noted that the colonial period saw the revival of drama and theatre through the 'pungwe' performances which were done by the freedom fighters during the struggle. This means that indigenous people were deprived of their linguistic rights and their

ability to create in a language that they understood up to the time when they were involved in these performances. This only proves that the language has power to mobilise people into action. People's indigenous languages have a lot of influence in their understanding of the situation as it has been reflected by interviewee 8. In this case, the chants and songs which were articulated, the dramatic performances which were done at different bases during the struggle resulted in the spirit of communalism amongst Africans that is why they were able to fight and win the struggle for liberation.

Regarding theatre and drama of the post-independence period, the researcher found out that the language which was used in various performances was influenced by the time in question. Initially the research concluded that theatre of this period reflected a period of renaissance where there was the reassertion of cultural identity and decolonising the colonial myths which were imposed to the African person by the white rule. This is the period where drama in the local television introduced plays in local languages so as to accommodate the indigenous people. Some theatre clubs and even the department of theatre itself were formed at the University of Zimbabwe. This was as a result of wanting to resuscitate the talents within the local people to create their own performances which benefit them and develop their communities. This however means that the researcher's quest to evaluate on the historical developments of theatre in Zimbabwe proved very logical as the developments have seen the growth of the industry by the indigenous people. The main idea being that language should not be left out on issues to do with development of the local people as has been noted in the study that during the colonial period when the people experienced cultural suppression, there was nothing to note in terms of development. It further substantiates that the local people should not be robbed of their creative genius by using a foreign language.

On the African perspective of the role of language for development through drama and theatre, the researcher noted a number of issues which came out of the study. Firstly it came out of the study that language plays a significant role in dissemination of developmental issues through drama. Interviewee 8 observed that language is a powerful tool in giving people hope in performances. This meant that when performances are done in a language that the intended people understand, it means that it can fill them with every hope to solve their problems. This is as a result of the idea that when a work of art is done it reflects the burning

issues of the day thus those burning issues are the ones which people should be given solutions through the language that is used in the performances.

The African perspective of the role of language in drama and theatre proved that language can be a unifying force among people. Question 5 of the student respondents and the lecturer questionnaire addressed the issues. The researcher concluded that although language has proved to have several functions as illustrated in this question it brings out that language identifies with the people and it unifies people for development to be observed. This is quite meaningful and the research found out that when people are not using their languages, their development potential is limited and there will be no unity among the people. For example, in the colonial period, the theatre developments during this period proved that language is important. Indigenous people could not do anything in a foreign set up until the '*pungwe*' performances were introduced. This was so because they could be identified by their language. Even the eight points of attention which were referred to in chapter 6, were sung in the indigenous language of the people for a better understanding of the message which was being put across. The idea is that language in the African context is quite significant because it inspires people to keep on with their struggles. The fighters of the liberation were taught these eight (8) points of attention by Chairman Mao of the Chinese revolution in English but for a better and clear grasping of the concepts the points were translated from English to Shona so that it could make sense to the people who were using it.

Still on the African perspective of the role of language in drama and theatre in Zimbabwe, the study established that the language that is used in Zimbabwe in various performances influenced development through the discourse. 28% of the respondents in table 5.1.8 of the results show that the language used in various performances influences development and this development according to interviewee 4 is necessitated by discourse. The present researcher also holds the view that it is not language alone that necessitates development but the discourse and tone used in articulating the message is the one that influences change in people's lives. The main idea which came out of this issue is that language used in these performances for development depends with time or phase.

On the type of development which various performances put across through language, it came out of the research that they cut across from social, political, economic and educational among others. This is supported by information on table 5.1.9.1 in chapter 5. The study established that on political development satire is employed. This therefore means that the study concludes that when development is communicated through language, the language is weighed and censored such that it will not be subversive to the powers that be especially when it is political development. Therefore, this study contends that although some literary techniques are used in various works to address certain issues, it is also good to consider ordinary people who do not think deeper about the issues being put across. Those people will take things as they are and at the end of day they will not be in a position to identify anything meaningful in these performances.

The study went on to interrogate the integration of drama, theatre and language in developmental issues. Table 5.2.8 indicate that 100% of the respondents agree that the integration is possible. The languages which were proposed in the study were the 16 official languages of Zimbabwe as they were outlined in the constitution. In support of the same view, the research maintains that it is quite feasible to include all these languages in performances but the question or challenge being that it is the initiative of the owners of the languages to be creative and perform in their own languages. For example South Africa has eleven (11) official languages and when dramas are performed one would find that the Venda will have their plays, the Zulu, the Sotho among others which are a result of the creativity by the owners of the language.

On the integration of language, drama and theatre in developmental issues 5% of the respondents articulate that “simply write or perform the plays using indigenous languages in order to reach the souls of the people and development will map out its way.” This means that if people’s issues are addressed in a language that they understand that means there is no way in which development can escape them. In support of the same view, 25% of the respondents reiterate that, “All local languages (16) should be used depending on where the performances are taking place. Plays should be accessible nationally.” What this simply means is that development should not be sidelined to specific groups but it should be enjoyable to everyone

in the country despite their cultural backgrounds hence the study grants the promotion of all the 16 official languages so as to cater for everyone.

7.3 Recommendations

In view of the research findings and the conclusions made in this study, the researcher recommends that:

- The government should take interest in promoting the so-called minority languages in Zimbabwe. All the 16 official languages as reflected in the constitution should be used in every sector especially education so that it gives the owners of the languages confidence to use them and in that way they can be able to create their own performances which will benefit them and their communities. The researcher believes that this will be the starting point in building confidence and hope in the people themselves.
- The study recommends that the government of Zimbabwe through the Ministry of Education should introduce the use of all the official languages in schools starting at primary level so that every child can be able to express themselves in a language that they understand and are comfortable in. In the same vein their creative genius will be exposed at a tender age.
- The study also recommends that the censorship boards which superintend over drama and theatre before they are performed should allow the performers to express themselves independently so as to avoid unnecessary implications on works through satire. The playwrights, artists of different nature end up satirising issues for fear of victimisation hence a lay person may not understand some of these hidden languages and as a result that work of art will not benefit people.
- In light of the Tfd concept, the study recommends theatre for development practitioners to educate different theatre performers, theatre or drama clubs and groups that for a piece of work to communicate development to the people, it must be performed in the intended audience's language.

- In view of Chapter 1, Section 6 of the new *Constitution of the Republic of Zimbabwe* (2013) which outlines the sixteen officially recognised languages, and implores the state to take into account the language preferences of the people and advance the use of all the languages used in Zimbabwe, this study recommends that the language policy planners have a clear outlined language policy that cater for all these languages so as to meet the demands of the new constitution.
- The study further recommends that the Zimbabwean scholars in particular and African scholars in general in the discipline of drama/ theatre for development and language studies must go beyond identifying and lamenting the marginalisation and exclusion of the indigenous African languages in various public domains and contexts and critically advocate for the use of indigenous languages in performances that have issues that concerns the people. This study envisages that this approach is the starting point of meaningful arguments which can influence meaningful development in drama and theatre through language instead of accepting the dominance of English.

7.3.1 Recommendations for further research

This study is an extensive research on the African perspective of the integration of drama, theatre and language in developmental issues in Zimbabwe. It examines how language used in drama and theatre communicates development to the people. The quest of the research was to find out the importance of the language or the power that language has when used in any form of art. However, there are other important areas that need further research, these include:

- While the researcher found out that language can influence development in areas of art, further in-depth analysis is required to explore the significance of language itself when it is used by certain groups.
- The researcher found out that in as much as people encourage the use of all official languages in Zimbabwe in works of art, only two are most prevalent (Shona and Ndebele) there is need to carry out further research to establish why these minority languages are just discussed on paper but their implementation into use is not visible.

- This study mainly focuses on the language that is used in different works of art if it reflects development to the people in different historical phases. It came out of the research that the language that was used in the pre-colonial times promoted unity and communalism among its people which is not there now. In light of this view, further research can be done to find out the missing link, the challenges that are there in failing to bring people together.
- This study explored on how language is used in drama and theatre of the colonial and post-colonial times influence change in a people's life. It came out that in the colonial period there was minimal development as the colonialist concentrated on penetrating all areas. On the other hand, the post-colonial saw this spirit of neo-colonialism where the blacks continue to suppress the interests of the other fellow blacks even through language. In this regard the study recommends that future research can be done to establish the policies that should be used to govern any work which has to be performed before the public.
- One important issue that came out in the study is the importance of language used in theatre of the pre-colonial times where people could pray to their ancestors and be heard and changes could be observed. Further research can be done to investigate on the language that is used in praying in 'tongues' especially in modern Christianity how can that be interpreted to be meaningful to people?
- This study focused on the African perspective of language for development through drama and theatre in Zimbabwe only, future research can be done focussing on areas like the media, that is, newspapers or on the television, on social networks, especially Whatsapp.

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APPENDICES

APPENDIX A

QUESTIONNAIRE FOR LECTURERS IN THE LANGUAGES DEPARTMENTS

TO: THE INFORMANT

My name is **Vimbai Moreblessing Matiza**, a PhD student with the University of South Africa in the department of African Languages. The title of my thesis is “**Language for development through drama and theatre in Zimbabwe: An African Perspective.**” You are kindly asked to complete this questionnaire that requests your participation in an academic research being conducted. The information will be kept strictly **CONFIDENTIAL** and will be used for academic purposes only. Do not write your name on the questionnaire. Please indicate in the appropriate box provided by a tick for example[x] and other information on the spaces provided. Thank you in advance for your time and honest response.

1) Gender Female []

Male []

2) Which module do you teach or what is your area of research?

3) What is your understanding of drama and theatre?

4) How was language used for development in theatre and drama of the pre-colonial times?

5) Is there any relationship between language and development? Yes [] No []

6) If yes, explain the relationship

7) Do you agree or disagree that language is an important factor for development? Give reasons

8) Which language do you think should be used in drama and theatre in Zimbabwe? Give reasons.

9) Is it possible in your opinion to integrate language, drama and theatre in developmental issues?

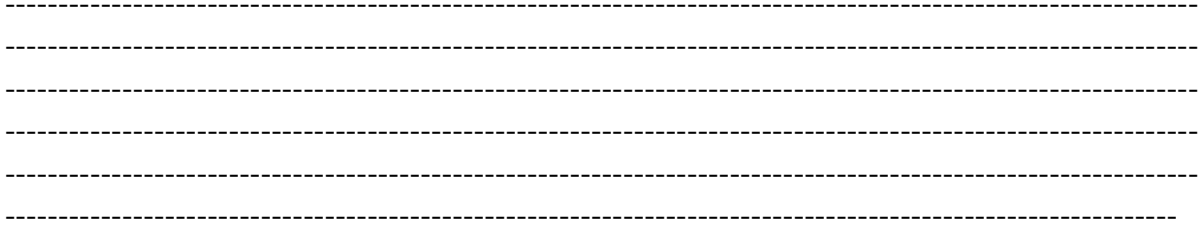
Yes [] No []

10) If so, how can it be done?

11) What do you think should be done by musicians, playwrights and poets to promote development through language in Zimbabwe through their work?

12) What is your comment on the type of language in music played by urban grooves in terms of development?

13) Is there any meaningful development being communicated in the songs?



APPENDIX B

QUESTIONNAIRE FOR STUDENTS

TO: THE INFORMANT

My name is **Vimbai Moreblessing Matiza**, a PhD student with the University of South Africa in the department of African Languages. The title of my thesis is **“Language for development through drama and theatre in Zimbabwe: An African Perspective.”** You are kindly asked to complete this questionnaire that requests your participation in an academic research being conducted. The information will be kept strictly **CONFIDENTIAL** and will be used for academic purposes only. Do not write your name on the questionnaire. Please indicate in the appropriate box provided by a tick for example [x] and other information on the spaces provided. Thank you in advance for your time and honest response.

- 1) Gender Female []
- Male []

2) Name of your University

- Midlands State University []
- Great Zimbabwe University []
- University of Zimbabwe []

3) Department

- African languages and culture []
- African languages and literature []
- Film and Theatre Arts []
- English and communication []

4) What is your understanding of theatre?

5) What is the importance of language in drama or theatre?

6) Is there any relationship between language and development?

Yes [] No []

If yes explain the relationship.

7) Do you agree or disagree that language is an important factor for development. Give reasons

8) What do you say about the language used in dramas and theatre in Zimbabwe in relation to development?

9) Is there any development that is communicated by different artists through their language during performances?

Yes [] No []

10) If yes, name the type of development giving examples.

11) What is your comment on the language used in music played by the urban groove with regard to development?

10) Is there any message on meaningful developments being communicated in these songs?
Give examples

APPENDIX C

INTERVIEW GUIDE FOR MUSICIANS, PLAYWRIGHTERS, POETS

TO: THE INFORMANT

My name is **Vimbai Moreblessing Matiza**, a PhD student with the University of South Africa in the department of African Languages. The title of my thesis is “**Language for development through drama and theatre in Zimbabwe: An African Perspective.**” You are kindly asked to complete this questionnaire that requests your participation in an academic research being conducted. The information will be kept strictly **CONFIDENTIAL** and will be used for academic purposes only. Your experiences and opinion are of great importance to this research. May you kindly assist by responding to the questions that follow. Please be assured that the information gathered in this research shall be treated in confidence and used strictly for the purposes of this research. Thank you in advance for your time and honest response.

- 1) What do you consider to be the major ideas in the songs, plays, poems you have composed in terms of development?
- 2) Does the type of language you use communicate any issues of development?
- 3) How do you ensure effective communication has been done to your targeted audience?
- 4) What influenced you to compose different works that you have done?
- 5) How does the language you use in your music, poetry, plays change people’s social life, political life, economic life, cultural life?
- 6) Which language do you use in composing your work?

- 7) Why do you prefer such language?

- 8) What are the challenges that you get in trying to put across the message to the intended people?

- 9) In your case what do you consider when you want to put across your message in your music, play, poetry performances?

APPENDIX D

INTERVIEW GUIDE FOR ACADEMICS

TO: THE INFORMANT

My name is **Vimbai Moreblessing Matiza**, a PhD student with the University of South Africa in the department of African Languages. The title of my thesis is “**Language for development through drama and theatre in Zimbabwe: An African Perspective.**” You are kindly asked to complete this questionnaire that requests your participation in an academic research being conducted. The information will be kept strictly **CONFIDENTIAL** and will be used for academic purposes only. Your experiences and opinion are of great importance to this research. May you kindly assist by responding to the questions that follow. Please be assured that the information gathered in this research shall be treated in confidence and used strictly for the purposes of this research. Thank you in advance for your time and honest response.

Language for development through drama and theatre in Zimbabwe: An African Perspective.

- 1) What do you consider to be the role of drama and theatre in terms of development?
- 2) Does the type of language used in drama and theatre communicate any issues of development?
- 3) How does the language used in music, poetry, plays change people’s social life, political life, economic life, cultural life?
- 4) Which language do you think should be used by dramatists in composing their work and why?
- 5) How was language used for development in theatre and drama of the pre-colonial times?
- 6) Is it possible in your opinion to integrate language, drama and theatre in developmental issues? How can it be done?

7) How is language an important factor for development?

8) Which language should be used in drama and theatre in Zimbabwe and why?