GENDER REPRESENTATION IN ZIMBABWE ORDINARY LEVEL 2010-2015 PRESCRIBED CHISHONA LITERATURE TEXTS

BY

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To my children, Tinashe Faith, Tafara Praise and Nisbert Ngoni and my mother, Mrs Esnath

Zuka.

With love

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ABSTRACT

Textbooks play a crucial role in the moulding of pupils' gender identities. The purpose of this study is to explore gender representation in the Zimbabwean Ordinary Level 2010-2015 ChiShona prescribed literature texts in order to determine the gender representation that the prescribed texts expose to pupils. The study also sought to determine the potential educational implications of the gender representation in light of the Afrocentric paradigm of Africana womanist theory. The study is primarily qualitative. It involves purposively sampled four Old World and three New World novels and a play. The study subjects the purposively sampled ChiShona literature texts to documentary analysis, inductive content analysis and discourse analysis. The study employed grounded theory coding scheme and thematic web-like data analysis. The results show that there is a plural gender representation in the selected prescribed ChiShona texts. The study has, therefore, generated a three-dimensional grounded theory of gender representation. First, there is a humanistic gender representation dimension that portrays gender in a relational and complementary picture. Second, there is the authoritarian gender representation dimension that portrays gender as differential, binary, oppositional and hierarchical in nature. Third, there is gender expansive representation that portrays gender as an individual choice. The tripartite gender representation has the potential of socialising pupils into gender complementarities (humanitarian), gender symmetrical (authoritarian) and gender asymmetrical (gender expansivity). These three gender representations correspond to three potential forms of gender socialisation among pupils in school. The humanitarian dimension of gender representation has the potential of socialising learners into a belief that gender is something hardwired into the biological make up of males and females. This may not measure up to the expectations of achieving gender equality in a learning environment. The authoritarian gender representation dimension may socialise learners into a belief in rigid, symmetrical gender duality in which the male is privileged over the female. The third dimension of gender expansive representation portrays gender-roles as open to any "body". This has the potential of socialising pupils into a belief in the subversion of gender duality and buys into the theory of gender as performativity. This implies conceiving gender, as something of the future, that is, it will be what it will be. This implies that people will know gender roles when males/females perform them in specific contexts.

ACRONYMS

EFA	Education for All
UN MDG	United Nations Millennium Development Goals
SDG	Sustainable Development Goals
UNESCO	United Nations Education Scientific and Cultural Organisation
IMF	International Monetary Fund
CEDAW	Convention for Elimination of all forms of Discrimination Against Women
SADC	Southern African Development Conference
ZIMSEC	Zimbabwe School Examinations Council
CDTS	Curriculum Development and Technical Services
MHTE & STD	Ministry of Higher and Tertiary Education, Science and Technology Development
MoPSE	Ministry of Primary and Secondary Education.
GAD	Gender and Development
HIV	Human Immune Virus
AIDS	Acquired Immune Deficiency Syndrome
SLT	Source Language Text
STEM	Science Technology Engineering and Mathematics
TLT	Target Language Text
SL	Source Language
TL	Target Language

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CHAPTER 1

INTRODUCING THE STUDY

1.1 Introduction

This chapter serves to introduce the entire study. It consists of seven sections, namely, area of investigation; background to the study; the statement of the problem; research questions; justification of the study; delimitation of the study; and lastly, organisation of the study.

1.2 Area of Investigation

This study is in the area of curriculum studies in ChiShona. It is conducted within the general framework of Goal 5 of the Education for All (EFA) Dakar goals (2000), and with a specific focus on gender issues in instructional material, namely the Zimbabwean Ordinary Level 2010 to 2015 prescribed ChiShona literature texts. Goal 5 of EFA calls for an inclusive perspective in education. One aspect of this is that both males and females should be fairly portrayed in textbooks that are important resources for both students and teachers in schools. The study assumes that one of the teacher's resources in the classroom is the textbook. Following this initial assumption, the study then assumes that it should be possible for teachers to present an education free of gender bias, if the resource textbook itself is gender balanced (Mustapha, 2014). The study examines Zimbabwean Ordinary Level prescribed ChiShona literature texts (2010-2015) to determine whether or not they provide gender balance.

A number of scholars in Zimbabwe have investigated the presence of gender stereotyping and bias in infant textbooks used in primary schools (Chawafambira, 2010) and in secondary school subjects such as History (Mutekwe & Modiba, 2011). Therefore, such an endeavour is not new in Zimbabwe. However, to date very few, if any, have focused on the prescribed ChiShona literature texts with regard to gender, especially within the context of Goal 5 of EFA. Besides, the studies above that are similar to this one almost always approach gender

issues from a feminist perspective. A growing number of African scholars now regard feminist theories as foreign and inappropriate for penetrating African gender issues. It seems such critics of feminist theories are comfortable with an Afro-centric approach to gender issues. This study recognises the difficulty associated with Afrocentric paradigms, especially since they too are foreign as they are basically American. However, despite this difficulty, the study still utilizes the upcoming Afrocentric paradigm of Africana womanist theory as an alternative tool for penetrating gender issues in Zimbabwe. While the paradigm has its genesis in a foreign land, its concerns are deemed to be in tandem with the general concerns of the African woman. Thus, the aim of this study is to examine how gender roles are represented in eight Zimbabwean Ordinary Level ChiShona literature texts prescribed from 2010-2015 in the context of the paradigm of womanism and how that paradigm relates to the study of gender and education.

1.3 Background to the Study

This section gives details of the concepts mentioned briefly in the area of investigation above so as to give the appropriate grounding to the research problem. The details covered here include, first and foremost, the Dakar Framework for Action (2000), and how the study of gender in education in Zimbabwe fits in. Second, the background also covers previous research endeavours in a bid to identify either areas of difficulty or unresolved areas in studies of gender in education in Zimbabwe. From the latter areas the study then selects a particular niche that forms the research problem for this study.

The global village generally emphasises and acknowledges gender equality in education. The Dakar Framework for Action (2000), the United Nations Millennium Development Goals (2000) and its follow-up, the Sustainable Development Goals (2030) openly capture this emphasis and acknowledgement. These three documents have specific targets for

addressing gender inequality in education. For example, Goal 5 of the Education for All, Dakar Goals (2000), targeted elimination of gender disparities in primary and secondary education by 2005 and achieving gender equality in education by 2015 (Blumberg, 2009, p.3). The target is to ensure that girls have full and equal access to basic quality education, and that their educational achievement is of high quality.

Drawing primarily on results from a series of regional seminars on gender and textbooks organised by UNESCO in Cameroon in November 2005, Togo, in December 2006, and the Democratic Republic of Congo, in July 2007, the International Network for Research into Gender Representations in Textbooks agreed on the importance of textbooks in schools (Brugeilles & Cromer, 2009, p.6). This organisation observed that, "In their interpretation and presentation of knowledge, textbooks are a vehicle for norms, values, models of social behaviour through the representation and constructions that they contain" (Brugeilles & Cromer, 2009, p.16).

As part of the global village, the government of Zimbabwe made a commitment to gender equality through its national gender policy. For example, right from its inauguration as a Republic in 1980, Zimbabwe set up a government founded on an egalitarian ethos whose policy framework's operative principle was "growth with equity" (Mawere, 2013a, p. 443). This became a guiding principle captured and strengthened in the recommendations of the Nziramasanga Commission of Inquiry into Education and Training of 1999 (Mawere, 2013b, p. 1077).

In addition, Zimbabwe is signatory to a number of international and United Nations conventions that have to do with gender equality. Among its commitments is Millennium Development Goal 3: 'To promote gender equality and empower women,' which is also the Sustainable Development Goal 5. Through a series of conferences, the United Nations in

2000, with the institutional backing of the International Monetary Fund and the World Bank, approved the Millennium Development Goals (MDGs), of which MDG 3 was one. However, while the gender equality notion was conflictive in some cultures, most governments embraced it (Haar, 2011). In addition, in 1992 Zimbabwe embraced the Convention for Elimination of all Forms of Discrimination Against Women, (CEDAW), and the African Union Protocol to the Africa Charter on People's Rights on the Rights of Women in Africa, Articles 20-25 of the Southern African Development Conference (SADC) Protocol on gender and development.

Without getting into details, it suffices to say Zimbabwe is signatory to the above-mentioned conventions and many others, but what is more important is that Zimbabwe had a Ministry of Gender which has been combined with one on youth and employment creation (2009). Currently, the Ministry has combined the Ministry of Women Affairs, Community, Small and Medium Enterprises Development (2017). This alone is evidence of the government's commitment to gender issues in Zimbabwe. Though the combination with Community, Small and Medium Enterprises Development might weaken the gender commitment, as attention is depleted and sometimes diverted to other issues, the fact remains that; setting up such a ministry and having "Women Affairs" in it as well as giving gender primacy in the naming of the ministry are evidence of the high priority of gender equality within government policy.

The study observes that while these policies are well articulated and well meaning, like all other policies, they do not go into details of how they should be implemented in the school curriculum. Neither do the policy makers make a follow-up to the problems arising from the implementation of such policies in the curriculum. For example, the focus has been on quantitative issues like how many girls should be enrolled ahead of boys, what type and quantity of resources should be designated for girls compared to boys, and how are girls

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performing, all in order to institute some affirmative action in favour of the girl child (Aikman & Unterhalter, 2005; Herz & Spurling, 2004; UNESCO, 2003). The weakness with this quantitative investigation is that it may concentrate on a physical numerical level, comparing numbers but ignoring an invisible obstacle to educational equality like gender bias that, as is the case in this study, may be embedded in ChiShona literature texts. Unterhalter's (2005, p.3) assertion in this regard becomes appropriate. According to Unterhalter (2005, p.5), "... equality entails removal of deeply embedded obstacles and structures of power exclusion, i.e., discriminatory laws, customs, practices and institutional processes, all of which undermine opportunities and outcomes in children." On the basis of this scholar's argument, it is undoubtedly clear that gender inequality is more than just numbers. It is deeply embedded in systems, and it needs qualitative approaches in addition to quantitative ones to fully combat it.

Thus, mainly through the qualitative paradigm of Africana womanist theory, this study aims to find out whether the Zimbabwean Ordinary Level ChiShona literature texts prescribed for 2010-2015 carry any form of bias in terms of gender. The significance of this is that laying bare the various gender representations that may be found in Zimbabwean ChiShona Ordinary Level literature texts prescribed for 2010-2015 has the potential to expose the gender knowledge, norms, values and models of social behaviour embedded in the textbooks. Indeed, this study takes cognizance of a critical observation that Brugeilles and Cromer (2009, p.89) make, that, "While revising textbooks to convey different gendered representations, and therefore different norms, beliefs and values, is eminently desirable, textbooks cannot be changed overnight. Nor can there be any question of 'getting rid of' humanity's cultural heritage tales, fables, works of literature and other creative works from eras when the right to gender equality was not appreciated." It is not my intention in this

study to propose revising and re-writing the instructional materials in any way, but to interpret them in a way that is constructively and creatively gender sensitive, in a bid to benefit from the knowledge gained.

It is against this background that this study focuses on exploring gender representation in the Zimbabwean Ordinary Level ChiShona literature texts prescribed for 2010-2015 in the context of an Afrocentric paradigm based on the Africana womanist theory. From the perspective of Africana womanism, the study lays bare whatever gender representations are found in the eight selected texts, in a bid to determine and analyse gender representations that may lead to negative or positive gender socialisation of both male and female pupils. This follows Brugeilles and Cromer's (2009, p.14) reasoning that, "Textbooks not only… contribute to learning through dissemination of knowledge, but … also play a role in children's upbringing by directly or indirectly transmitting models of social behaviour, norms and values. Textbooks are therefore a tool for both education and social change." Thus, one basic assumption of this study is that textbooks and other instructional materials of this kind, apart from being sources of curriculum content and examination questions, have a far-reaching influence on socialising learners, both girls and boys.

Against this background, several significant points can be raised, but only two or three are critical in establishing the study's statement of the problem and justification. First, gender issues in education, and in instructional materials in particular, are of critical importance in Zimbabwe. This is evidenced by the fact that Zimbabwe is signatory to several conventions on gender that include EFA and CEDAW. Thus, this study's research subject is topical. Second, but strictly related to the first point, the background has shown that several researchers have pursued this topical subject. A gap that this background revealed is that previous studies have focused on gender stereotyping and bias in primary school textbooks,

and at secondary school level focus has been on other subjects such as history, and not ChiShona. Besides, as indicated in the background, previous studies penetrated gender issues in the textbooks largely from the point of view of feminist theories. This study marks another point of departure, that is, basically a methodological one. The study regards feminism as foreign, and therefore too methodologically limited to deal with African, let alone Zimbabwean, gender issues. While the dividing line between feminism and womanism may be regarded as paper-thin, if not controversial, this study endeavours to establish that line, and considers Afrocentric paradigm and Africana Womanist theory as more appropriate for dealing with gender issues in Africa.

1.4 Statement of the Problem

It is against this background that this study intends to investigate the portrayal of gender characteristics in these Ordinary Level ChiShona literature texts prescribed for 2010-2015 in order to make teachers and pupils aware of the various types of bias that may be found in the texts and their possible effects on pupils' perception and learning experiences. The assumption is that uncovering "biases and reflecting upon their potential influence on pupils' learning experiences on their self-image may possibly empower teachers to become more culturally responsive and to motivate their pupils to take charge of their acculturation process and actively participate in the transformation of current unfavourable societal realities" (Ndura, 2010, p.150). Therefore, the key question of the investigation is: How are gender roles represented in ChiShona Ordinary level 2010-2015 prescribed Old World and New World Literature texts?

My study pursues two gaps. First, it marks a point of departure from previous studies that have focused on primary school textbooks, and subjects such as history at secondary school level, in that it seeks to determine and analyse gender representations in prescribed ChiShona literature texts. Second, unlike previous studies that have used feminist theories to penetrate

gender issues in textbooks, this study marks a methodological point of departure in that it employs the Afrocentric paradigm of Africana Womanist theory to penetrate gender representation in eight ChiShona literature texts prescribed for the period of 2010 to 2015 in Zimbabwe.

This study primarily assumes that school is a social experience in which social values and attitudes are transmitted, and ChiShona literature prescribed texts are some of the agents of this transmission; and furthermore that ChiShona literature texts are a powerful tool in shaping children's view of society during their formative years. While Ordinary Level ChiShona literature texts constitute an important component in the subject and language of ChiShona, their status with regards to gender has never been explored, much less understood by teachers, students and other stakeholders, owing to the absence of documented proof of this status. It is therefore important that the content of these prescribed texts be studied to reveal whatever gender messages conveyed are through the authority of Zimbabwean Ordinary level ChiShona literature texts 2010-2015 prescribed with regard to gender.

1.5 Research Questions

The major research question that guides the study's focus on exploring gender representation in Zimbabwean Ordinary Level ChiShona literature texts prescribed 2010-2015 is: How are gender roles represented in these texts?

This study also addresses the following research sub-questions:

1) What are the gender representations that may be found in ChiShona Ordinary level 2010-2015 prescribed Old World and New World Literature texts?

2) Are there any differences or similarities in the way gender roles are represented in ChiShona Ordinary Level 2010-2015 selected prescribed Old World, New World novels and a play?

3) What are the possible instructional implications of gender representations in these texts?

4) From the perspective of the Afrocentric paradigm of Africana womanist theory, what is the possible impact of the gender representations in these texts on the socialization of pupils?

1.6 Justification of the Study

The purpose of this section is to state why I have decided to undertake research on gender representation in Ordinary Level ChiShona literature texts prescribed for 2010-2015. First, following Peter (1994), the justification is given in terms of why the study should be done now, the benefits it will yield, and to whom. As indicated earlier in the background, the issue of gender in education is of critical importance in Zimbabwe today and therefore the subject under study is topical. As indicated earlier and as will be indicated later in the literature review, a number of researchers have studied gender representation in textbooks, but the majority of those studies have focused on primary school textbooks, and at secondary school level focus has been on other subjects such as History. Very few, if any, studies have focused on ChiShona prescribed literature texts. What particularly justifies this study is its focus on the ChiShona novels and a play as distinct from the textbook proper. An ordinary textbook is generally written to present facts in the discipline concerned. The ChiShona novel and play, like all similar literary forms, is a deposit of a people's norms, values and culture as a whole. Certain novels are written not necessarily to present facts in a particular discipline but to express aspects of a people's culture, usually in a bid to transmit desired models of social behaviour, norms and values. While previous studies that focused on primary school textbooks and textbooks in other subject areas like history remain valuable, this study's point of departure, that is, to focus on prescribed ChiShona literature texts, is significant in so far as it allows us to penetrate Zimbabwean cultural models of behaviour, norms and values, with

the kind of mileage that focus on ordinary textbooks cannot give. Therefore, this study contributes to knowledge in so far as it seeks to investigate instances of literature, which have not previously been studied, yet are a critical reservoir of Zimbabwean cultural symbols, models of behaviour, norms and values.

The second justification of the study, which is strictly related to the above, is methodological in that the study seeks to look at the subject from a fresher perspective, slightly different from previous similar studies. Several researchers, for instance Wilson (2004), Mawere (2013), Sadker and Zittleman (2009), have carried out research on gender sensitivity in relation to equity and equality, and quite a number have carried out research on gender access. Sadker and Zittleman (2009) published their findings in a book edited by Brunei (2004). Researches that are of particular interest to this study include that of Mutekwe and Modiba (2012), Gudhlanga, Chirimuuta and Bhukuvhani (2012), Tahiri and Moradpour (2014), Chick (2006), Dudu, Mareva, Gonye and Sibanda (2008), and Hall (2014), because of their focus on textbooks. While these previous research endeavours focused on textbooks, the majority of them primarily employed feminist theories to unpack and interpret gender issues. While it is difficult to fathom how appropriately the feminist paradigm can be employed to analyse and measure gender bias in, say history textbooks meant to present facts in a particular discipline, this study considers feminism as a methodology that originated in a foreign land and thus is inappropriate to explore African gender issues. This study opts to look at the subject from a fresh perspective by proposing a slightly different Afrocentric paradigm of Africana Womanist theory. Arguably, as shall be debated in detail in Chapter Two later, Africana womanism also originated in foreign land but it originated as a critique to feminism arising from African Americans whose African roots are a major contributory factor influencing the breakaway of womanists from feminists. Therefore, this study considers Africana womanism

as a paradigm closer to the African context and more appropriate for exploring African issues than feminism. As shall be discussed in Chapter Two later, this study identifies with and adopts key concerns of Africana womanism but contextualizes the paradigm to come up with what arguably can be called a Zimbabwean hybrid paradigm thereof. It is in this context that the study further contributes to knowledge in that it proposes an alternative explorative paradigm to the previously used feminist paradigm.

Thus, this study is justified because it seeks to fill two important gaps. The first one was created by the absence of research on gender representations in ChiShona prescribed literature texts, generally regarded as valuable sources of culture, values and identity in the Shona community. ChiShona novels and a play are sources of valuable knowledge and life models for pupils. Literature thus plays a critical role in the socialisation of the pupils and therefore the subject under study occupies a central position in the Zimbabwean school curriculum.

The second gap is in terms of methodology. An analysis of previous research on the subject explored the representation of both femininity and masculinity in various textbooks from different subject areas and levels largely in the context of liberal and socialist feminism. However, this study explores a previously ignored research area of Ordinary Level prescribed ChiShona literature texts from within the perspective of a contextualized Afrocentric paradigm and Africana womanist theory.

Therefore, as shall be discussed in Chapter Two later, this study primarily adopts a qualitative design. However, as shall be stated again later in chapter three, although the research's methodology is qualitative, this is mainly for the purpose of exploring the existence and non-existence of, as well as the extent to which, gender roles are portrayed in the analysed Literature texts. Thus, while most works on textbook analysis for gender bias have tended to

adopt a feminist approach, this study adopts an Afrocentric paradigm, Africana womanism, as the dominant analytic paradigm.

This study takes the stance that emphasises gender representation in learning materials as a key socialisation mechanism as opposed to 'talk around the text' (Mustapha, 2012, p. 245). Unlike previous studies mentioned above, the study penetrates the conception of socialisation from the point of Africana womanism. The point of significance here is that feminism may not necessarily be an entry point within the socialisation process in Zimbabwe as its goals and purposes may be alien to Zimbabwe. Instead, this study takes the goals and purposes of Africana womanism to be closer home than those of feminism.

Another point of significance is that, while this may be a subject for further investigation, the findings of this research may possibly provide a basis for designing a gender checklist for authors and publishers of ChiShona literature texts prescribed for Ordinary Level pupils. In the same vein, the study is also significant in that it may possibly help ChiShona authors and publishers of Literature texts, as well as ChiShona teachers and students, to become more sensitive to this social problem in education, by drawing their attention to gender issues in the instructional materials for ChiShona literature.

Thus, this research is quite significant in that it complements other existing studies in the field of gender representation in literature texts, although none of the existing publications is so directly concerned with the educational implications of gender representation in prescribed literature texts. This section has justified the study.

The last, but not least, justification of the study has to do with its contribution in the area of ChiShona literature texts selection rationale, processes, procedures and other related challenges of prescribed texts for study at 'O' Level.

The Zimbabwe School Examinations Council (ZIMSEC) personnel acknowledge that the ChiShona Literature texts selection process is always preceded by a workshop with the panellists. The major goals of the workshop, as espoused by the 2015 workshop goals document, are to select Shona literature texts suitable for Ordinary and Advanced Level pupils. Gender is one of the cross-cutting themes that all ChiShona learning area specialists should mind. Apparently, the prescribed literature texts selection guideline is silent on that major theme and reviewers know it by implications. Therefore this study is justified on the basis of its contribution to a gender consideration checklist that includes manifest and latent gender issues. The gender phenomenon resurfaces through the syllabi aims and objectives, which makes its due consideration during the selection of prescribed literature texts elusive. Furthermore, not all reviewers are gender sensitive though it is assumed that they consider it or know how to assess it even though there is no clear guide to assess the text's gender status.

The choice of ChiShona prescribed poetry texts has been prompted by evidence that "schools serve as important agents in shaping children's gender-based attitudes and behaviour." (Jackie & Peter, 2010, p.121). Texts also play a significant role in shaping manhood and womanhood. So, just like textbooks, novels and plays are a 'powerful social instrument of representation because they use literary devices such as characterization, plot and setting to construct a community's shared gender meaning within a cultural space (Zulu, 2012, p.58). As Vollmer and LaPointe (2009, p.89) argue, "The strong messages in America's powerful mass media as television and film as reflectors and creators of culture and cultural values", ChiShona literature has impact on how we react to issues of gender, sexuality and transgression. Like the films and television programmes, literature is hardly a simple mechanism for reflecting reality; instead, it is the reality definer on which many readers draw for ideas about gender issues in the world around them. In other words, many readers

construct their own gender views in terms of the ChiShona gender frame of reference imagery that they are exposed to daily for the two years from the literary prescribed texts. This is in line with Vollmer and LaPointe (2009, p.90), who submit that, "Literature presents images of how gender has been perfomed, is performed and should be performed." This concurs with Norden's view, (in Vollmer and LaPointe, 2009, p.90), when he says, "…in terms of gender transgression and homonegativism that suggest that, 'movies and other mass media can and do present the images of how gender has been, is and should be performed." Thus, ChiShona gender ideas, concepts, feelings and actions of the characters that poets of the selected literary works may construct, stand for real issues in the culture that the writer knows well. In this regard, authors in the selected texts (re) produce certain cultural gender notions. The ChiShona texts prescribed for Ordinary level learners from 2010-2015 and other literary works, serve as Shona cultural gender representation models. Thus, narrations of gender are social processes of their times and communities. The next section focuses on the delimitation of the study.

1.7 Delimitation of the Study

The purpose of this section is to articulate three forms of boundaries for the study, namely geographical, conceptual and historical boundaries. Geographically, the study is limited to Zimbabwe and, in particular, it is a research on aspects of Shona society in Zimbabwe. Conceptually, this study explores an aspect of the ChiShona curriculum, namely prescribed Ordinary Level literature texts in Zimbabwe. It explores gender representation in Zimbabwean Ordinary Level ChiShona novels and a play that are part of the literature texts prescribed as set books; and, historically, the study focuses on the period from 2010 to 2015. This historical delimitation is arrived at in order to avoid analysing set books that may be repeated in the cycle. This study analyses seven novels and one play, namely *Kutonhodzwa KwaChauruka* by Chiguvaire (1968)*, Akanyangira Yaona* by Mavengere (1979)*, Jekanyika*

by Mugugu (1968), *Pfumo reropa* by Chakaipa (1961)*, Sajeni Chimedza* by Kawara (1984)*,*

Minisita Munhuwo by Chitsike (1999), *Ndiri Parumananzombe* by Manyimbiri (1983) and a

play, *Vakasiiwa Pachena* by Chikanza (1984)*.*

This sample represents two cycles of prescription: the first cycle (November 2010 to June

2013) and the second one (November 2013 to June 2016), although the study is limited to the

texts that were examinable up to November 2015. The study's choice of these two cycles is

mainly based on the high probability of the availability of the texts in schools and or on the

market. Besides, the literature of two cycles, adding up to eight instances, is constitutive of a

reasonable sample size that is manageable in the kind of qualitative study intended. At the

same time, the sample is representative of the genres of Ordinary Level ChiShona literature

from different social settings in Zimbabwe: the pre-colonial, colonial and post-colonial

periods.

Taking heed of Bell (2007, p.124), who wrote that "The field of study needs to be narrowed

as most researchers suffer from being too ambitious and trying to cover too wide an area," I

narrowed down my study by limiting it to prose only which covers the Old World novels

which represent the precolonial, and New World novels and a play that represent colonial and

post-colonial epochs. The eight texts are a reasonable territory which will serve as the starting

point in theorising about gender representation in the Zimbabwean Orinary Level prescribed

ChiShona Literature texts. So, considering Bell (2007, p.127), the number of documents I

select for the study is inevitably influenced by the type of research problem, as well as the

amount of time, which is four years, that is available for my research. However, given the

nature of the in-depth case study that I intend to do in the four-year study period, it is not

possible that I cover more texts, including poetry. I have, therefore, taken only prose, and a play and left poetry for further studies.

1.8 Organisation of the Study

This section gives the breakdown of the study. It provides an overview of the subsequent chapters of this thesis. The chapters are organised as follows:

Chapter 1 introduces the study. It looks at the area of investigation, background to the study, statement of the problem, research questions and the justification, delimitation and organisation of the study.

Chapter 2 focuses on defining crucial terms linked to gender as they are used in this study, the review of related literature and theoretical framework.

Chapter 3's main purpose is to explain the methodology of the study, particularly the theory that guides this study, the qualitative design, methodology employed for the study and the translation theory that I used in this study.

Chapter 4 is an analysis and presentation of findings on gender representation in the selected Old World prescribed Literature texts.

Chapter 5 is an analysis and presentation of findings on the gender representation in the selected New World prescribed Literature texts.

Chapter 6 presents the summary of findings, conclusion, limitations and recommendations.

1.9 Conclusion

This chapter basically served to introduce the entire study. It consists of seven sections, namely area of investigation, background to the study, research problem, research questions, justification of the study, delimitation of the study, and lastly, organisation of the study.

Chapter 2 focuses on the definition of key terms, the review of related literature, and theoretical framework.

CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1 Introduction

The purpose of this chapter is to review related literature. It is important to discuss, in this introductory section, the objectives governing the review of related literature, and, therefore, the considerations made as well as the overall organisation of the chapter. The review of related literature is done under the following subheadings: definitions of key concepts; historical background to gender debates in education; gender policy and practice in education; gender and pedagogy in education; gender sensitivity in educational materials, and theoretical framework.

Taking a leaf from Shunda (2007, p.4), my review of related literature is an overview of what I know and what I do not know about gender and instructional materials prescribed for pupils in schools. Although the review of related literature includes all the major works in the area of study, it may not necessarily be exhaustive. The review of related literature is guided by five basic objectives, which Ridley (2008) correctly identified. I outline them here:

- To place each scholarly work in the context of its contribution to the understanding of a phenomenon, in my case, the gender roles represented in selected Zimbabwean Ordinary Level ChiShona literature texts prescribed for 2010-2015. The key criterion for selection of literature for review in this chapter was the extent to which a piece of literature contributed to the understanding of gender representation which is the subject under study and how it helped in the crafting of the study's thesis. This is strictly related to the next objective.

- To give focus to the study of gender representation through making the direction of the research more definite and specific. Thus, among the literature selected for review

are works that define the concepts: sex, gender and gender roles, gender representation, and provide the necessary historical background to gender within the context of education studies; gender policy and its implementation in education; the relationship in education studies between gender and pedagogy; gender sensitivity in literary works in education and lastly, literature that provides building blocks for the study's conceptual or theoretical framework, especially literature dealing with two concepts that are germane to this study, namely Afrocentric paradigm and African womanist theory. Logically, this leads to the next objective.

- To describe the relationship of each work to others under review. This is what mainly determined the organization of the literature review. Of the three main organizing principles of a literature review, namely chronological, thematic and methodological organizing principles, this reviewing of related literature was organized on the basis of the chronological and thematic organizing principles. This means that literary texts were organized basing on common themes treated, but within each school of thought, an effort was made to arrange instances of literature chronologically, unless it was felt that this seriously compromised the logical argumentation of the study.

- To identify new ways to interpret and shed light on any gaps in previous research endeavours. This objective and the one below are regarded as critical to the formulation of this study's point of departure. During the review of each school of thought, an effort was made to identify gaps in terms of grey areas, points of difficulty and/or unresolved areas, as well as areas that might be regarded as virgin soil on the basis of previous research endeavours. This is strictly related to the final objective.

- To select (a) gap(s) from previous research and therefore arrive at the study's point of departure or alternative theory on the subject under study. Thus, the literature review necessarily concludes with the study's point of departure.

The purpose, selection and structuring of literature for reviewing that Ridley (2008) suggests is confirmed by Machi and McEvoy (2009) a year later, by Aveyard (2010) two years later and by Jesson, Matheson and Lacy (2011) three years later, though in a different order and wording. The reviewing of related literature was, therefore, arranged as stated in the second bullet above, beginning with literature that defines gender and gender representation, as well as literature on background issues.

2.2 Definitions and the Historical Background to Gender Debates in Education

A logical starting point will be to review literature that would assist in arriving at working definitions of "gender," "sex," "gender representation" and "social roles" so that all examples of literature might be reviewed with clarity. The terms "gender," "sex," "gender representation" and "social roles" will feature frequently. The working definitions for these key terms are supposed to guide readers as they read through this study. It is, thus, imperative to articulate the kind of conceptualisation of those themes with regards to my study in the preliminary stages. The conceptualisation may be different from what has been approved by other scholars or by dictionaries, and working definitions therefore take strict precedence.

2.3 Literature on Definitions

"Words make worlds" (Cornwall, 2010, p.1). The purpose of this section is to clarify the concepts that underlie and guide my study within the specific context of my research. This gives the reader insight into my understanding of the main components of my study. As Glasser and Smith (2008, p.245-346) argue, "Conceptual clarity will support greater methodological clarity because the ways that concepts are used in data collection and analysis matter as much as their conceptual content." In clarifying concepts, I am guided by the title of my thesis. It includes three core concepts that need to be clarified. These are "gender,"and "gender representation." I intend to clearly position and describe my understanding of these core concepts in order to inform the reader about the ideas that underpin my research. In

clarifying the key concepts, I first provide dictionary definitions and definitions from subject-relevant sources. I present views of authors and give my own synthesis and present my own view on the concepts in relation to the specific background and context of my study. This is important, as it helps in situating my study in the larger field of study, that is, gender and education. It also helps to carry the reader along and remind them of the differences and relatedness of the previous studies to my study of gender representation in Zimbabwean Ordinary Level ChiShona literature texts prescribed for 2010-2015 in the broad context of related studies. I begin by considering the term "gender".

2.3.1 Gender

In this section, I take heed of Smyth's (2007, p.585) observation that, "One has to be cautious. Clearly gender is a widely used and often misunderstood term." This may be so because the concept of gender has a long history. The word's use dates back to the 14th century. The Oxford dictionary we learn that:

> The word gender has been used since the 14th century as a grammatical term referring to classes of noun designated as *masculine*, *feminine*, or *neuter* in some languages. The sense 'the state of being male or female' has also been used since the 14th century, but this did not become common until the mid-20th century. Although the words gender and sex both have the sense 'the state of being male or female,' they are typically used in slightly different ways: sex tends to refer to biological differences, while gender refers to cultural or social ones (Oxford Dictionary, 2015).

Pilcher and Whelehan (2004, p.56) acknowledge this history when they argue that, "the concept gender as we now use it came into common parlance during the early 1970s. It was used as an analytical category to draw a line of demarcation between biological sex differences and the way these are used to inform behaviours and competences which are then assigned to us as either masculine or feminine." This squares well with Oakley's (1972) use

of the term. She used the term to describe those characteristics of men and women which are socially determined, in contrast to those which are biologically determined.

"Gender", therefore, can be used in two contexts. These are (i) gender as a grammatical term and (ii) gender referring to the state of being male or female (Pilcher & Whelehan, 2004: Oakley, 1972). In this study, I take a position regarding the way gender has been used from the mid-20th century because my focus is on how the characteristics of men and women, which are socially constructed, are depicted in ChiShona literature prescribed texts considered for this study.

In this study, I adopt the following working definition of gender: "Gender is the social construction of men's and women's roles in a given culture or location." (Pilcher & Whelehan, 2004: & Oakley, 1972). Gender roles are distinguished from sex roles which are biologically determined. So, in relation to the focus of my research, gender refers to the social construction of both male and female characters as portrayed in ChiShona prescribed Literature texts. In doing this, I guard against confusing readers. As Smyth (2010, p.147) suggests, "Perhaps the most confusing of all terms is that of gender itself. We know that often the word is used to mean 'women'." I thus depart from the "gender equals to women" conception. In this contextual definition I maintain the distinction between gender and sex in order to emphasize that gender as a social construction changes according to changing and different cultural settings.

The idea of maintaining a binary divide between gender and sex can, however, be challenged from a gender essentialist point of view. This point of view maintains that people are biologically determined to behave in certain ways. Since my study is primarily qualitative, I keep an open mind towards data that point to an essentialist portrayal of gender, so that I do not close out possibilities. Yet despite this observation, I do not use gender and sex

interchangeably. I therefore use my way of understanding gender as a point of departure. I begin my study from this vantage point and remain as open as possible to understandings of gender that emerge from the data of my research. The definition I settled for therefore provides a place to start, not to end with. I do not intend to be locked up in the original concept of gender. Most researchers start their studies already hooked to the original, prevailing theories of gender, and end with these without considering theories of gender that emerge from data. In light of my working definition of gender, I define gender representation below.

2.3.2 Gender representation

In order to define gender representation, it is imperative that I define representation first. Representation can be understood in two ways. First, it may refer to "the action of speaking or acting on behalf of someone", or the state of being represented. Second, it may refer to "the descriptions or portrayal of someone or something in a particular way" (Oxford Dictionary, 2015). In this second sense, its possible synonyms are "portrayal" and "depiction." In this study, I am inclined to the second sense, because of the nature of my main research question. I assume that the concept of representation entails how something, or someone is expressed. I therefore agree that "to represent something or someone, involves the process of description, depiction or symbolization" (Durkin, 1985, p.110). In my study, I therefore use "representation," "portrayal" and "depiction" interchangeably.

In light of the above definition of representation, gender representation in this study refers to the social construction of male and female characters as portrayed, described, depicted or symbolized in ChiShona prescribed Literature texts. In my view, gender representation is not synonymous with the depiction of gender roles associated with women characters only. Previous studies tend to suggest that gender representation equals representation of women

(Gaidzanwa, 1985). Smyth (2007) regards this as embedded in gender definitional problems. This is clear in the following statement: "Most works begin with an assumption that gender means 'women' and focus on the portrayal of women in literature texts" (Cornwall, 2006, p.585). I challenge the gender equals women thesis and explore gender representation among men and women as well as among groups of men and women. I do not assume that the portrayal of male characters is the norm. I argue, taking a cue from Warne (2001) that, "He who knows one gender knows none." In connection with gender representation in ChiShona literary prescribed texts, my study explores both genders. Thus, one who explores the representation of one gender explores none.

2.3.3 Social role

There are various definitions for the phrase 'social roles'. First, Masolo, Vieu, Bottazzi, Cantenacci, Ferrarrio, Gangemi & Guarino (2004, p.267), define social role "as immaterial product of the community that depends on agents who, by means of conventions which constitute the product, make use of, communicate and accept it." The scholars consider four major characteristics of social role. It is a network of relations among social agents that can be played in contigent or temporary way by entities who enter a relation. Social roles are labels of the entities linked to relationships, and are not fixed as they change as times and contexts change. Loebe (2003) summarises social role as comprising relationships, events, organisations, behaviour and a contextual approach as its ingredients. On top of the above suggested traits, this study considers social roles as either ascribed or achieved and can even be multiple. This then means that in this discussion social roles may be occupations, relationships and interactions between people and groups. In this case, the prescribed novels and play are the social stages on which the characters play their gender social scripts temporarily or permanently; the roles that they have either achieved through hard work, cheating, or ascribed, that is, through birth right.

With this position regarding sex, gender, gender representation and social roles, I move on to review related literature and begin by considering that which deals with background issues to the gender debate in education.

2.4 Historical Background to the Gender Debate in Education Studies

Having provided working definitions of the key concepts and phrases, I here look at literature dealing with background issues to the gender debate in education studies. Martin (1981b, 1994, p.70-87) and Driller, Houston and Morgan (1996) are known to have pioneered the gender debate in education (GDE). Rolland, Driller, Morgan and Ayim (1996) followed up the debate by setting out what scholars in the area referred to as a new vision of how gender should be treated in education and, in the process, coming up with an alternative to traditional education in which boys and girls are taught their own clearly differentiated socially determined gender roles. Furthermore, the scholars also uncovered much more complex problems associated with pedagogical practices that continued to perpetuate gendered forms of educational practices that empowered women but, in some instances, disempowered them. This also holds true for men. This school of thought has attempted to go beyond the traditional quantitative approach to GDE, seeking more qualitative approaches to the debate.

I appreciate the position that this pioneer school of thought proffers because gender issues are not entirely conceived through counting numbers and arriving at some kind of representation. Some critical aspects of the debate are embedded within relationships between unquantifiable variables. Thus, I take a step back to uncover the gender biases, which might be found in educational materials of Zimbabwean Ordinary level ChiShona literature texts prescribed for 2010-2015. While my study may go a step further to look at gender biases in pedagogy, its primary focus is on teaching materials, even though issues of pedagogy indeed shed light on the analysis of teaching materials. However, the production of teaching materials and related

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pedagogy in Zimbabwe is governed by specific government policies and educational practices. For this reason, it is prudent to briefly look at literature dealing with gender policy and practice in education.

2.4.1 Gender policy and practice in education

Gathu (1998, p.6) discusses the institutional policies on gender and practice in education. He explains how the policies have failed to effectively address the marginalization of girls and women in education. The author argues, "The school practices and the curriculum offered in schools have failed to address the gender concerns and help eliminate gender biases in education." Gathu explains how formal education and the way it is organised disadvantages women. So, for him, gender is equal to women. Thus, Gathu (1998, p.6), raises a major question: "Should we change our curriculum to reflect the lives and experiences of girls and women or not?" Gathu raises a critical question that haunts those concerned with gender issues in education. Changing the curriculum may involve changing or reforming the curriculum material. In terms of gender in instructional material, it may be possible in the case of textbooks. "Textbooks" here refer to those books that are used for teaching the principles of a particular subject. In my study, I do not argue for changing or reforming the instructional material because I am exploring Literature texts, novels and a play, that have the purpose of telling a story or entertainment. In Zimbabwe, with regard to the ChiShona curriculum in secondary schools, there are prescribed literary texts, some representing the "Old World" and some representing the "New World." I define these worlds in chapter four and five respectively.

Literature on gender and education abounds in Zimbabwe. For example, Chirimuuta (2006) specifically focuses on gender and the Zimbabwe Education Policy looking at whether the latter has been an empowering tool or a factor influencing the perpetuation of gender

imbalance. Her observations are that the policy is vague on implementation, and this has a bearing on the effectiveness of the policy in empowering the girl child. In a way, Chirimuuta's study implies a different question from that of Gathu: Should we rework the policy, or change it entirely?

It is my view that policy is not the issue. My position is that it might not be necessary to change the curriculum; neither is there a need to come up with a new policy on the production of curriculum material as this may impede authors' artistic skills and creativity. What may be critical is to determine the state of gender representation in the curriculum materials as an essential precursor to "teacher talk" (pedagogy) around the curriculum materials. This is the primary task of my study. Therefore, I aim to ascertain the state of gender representation in Zimbabwean Ordinary Level ChiShona literature texts prescribed for 2010-2015. Yet, while pedagogy is a necessary and logical conclusion of my task, investigation of factors influencing the resultant "teacher talk" on the prescribed texts is beyond the scope of my study. My position above should not be taken to imply that reviewing literature on pedagogy is trivial for my study. My task of ascertaining the gender state of the prescribed texts, as a precursor to "teacher talk" on them may be clearer after a brief review of the literature on gender and pedagogy in education.

2.4.2 Gender and pedagogy in education

A number of scholars have explored the area of gender and pedagogy. Jeske (2004, p.3) raises a wide range of issues: establishing "the origins of sex-gender differences and ascertaining whether these are changeable; the structure and function of the postmodern patriarchal family and its role in sex gender development and sex gender stereotyping; the role of education in sex-gender/other stereotyping; and the development of a holistic, inclusive pedagogy and the implementation of this pedagogy". My interest in this scholar

relates to the link which he establishes between the origins of sex-gender differences and the production of the materials in a patriarchal society that are gender stereotyping on one hand, and the development and implementation of the necessary pedagogy to deal with the gender stereotyped texts on the other. Jeske (2004) investigates the kind of pedagogy needed to ameliorate the injustices pupils suffer as a result of sex-gender and other stereotyping.

Jeske (2004) is not alone in advancing this kind of argument. A number of scholars have investigated what they have referred to as the "Call for moving from gender bias in the text to teacher talk around the text" (Schmitz & Nicoleyczik, 2009, p.2). Schmitz and Nicoleyczik (2009, p.2) focus on the kind of teaching methodology that is appropriate for gender bias in texts, and they propose what they refer to as transdisciplinarity, indicating how this teaching methodology potentially supports gender sensitive teaching. Their key research question is: How can gender sensitive teaching be realized in transdisciplinarity contexts?

Pawelczyk, Pakula and Sunderland (2014, p.1) support the view that appropriate pedagogy is key to addressing gender injustices. They argue that "a text may present female actors favourably but, depending on the teacher's mediation of that text, it may be used to achieve gender bias that is different from that portrayed in the text". What Pawelczky et al. (2014) succeed in doing is shifting focus from the text itself to pedagogy. The weakness of such an argument is that it relegates the text and its importance to the periphery, as if what matters is the teacher and his or her methods. This may result in the teachers reading into the texts their own gender assumptions and using them to vindicate their pedagogy.

Sipho and Shongwe (2009) go a step further in examining the need for training gender sensitive teachers. Their study investigates the extent to which colleges of education in Swaziland prepare student teachers to be gender sensitive in their practices as teachers. The research focuses on factors perceived by teachers, lecturers and teacher education

management as necessary for the implementation of a gender sensitive curriculum in teacher education colleges.

In a similar study that tries to sensitise teachers and students with regards to gender, Chinyani (2010) explores the potential of the school system in bringing about gender equality changes in Zimbabwe. The study examines both teachers' and students' understanding of gender and the extent to which this is encouraged and exercised in the school systems and in the home. Attention is drawn to both the formal and the hidden curricula in the portrayal of gender equality. Chinyani (2010) establishes that teachers are not fully conversant with the proposed methodology of gender mainstreaming, and their knowledge of gender issues is too basic to warrant effective implementation.

Furthermore, Chinyani (2010) indicates a weakness in the focus on pedagogy, which I shall deal with in detail when I review literature dealing with my study's conceptual framework. For now, it suffices to say that what Chinyani refers to as the "proposed methodology for gender mainstreaming" is feminism, which is the methodology upon which the efforts of the majority of the scholars reviewed above are anchored. The problems associated with feminism are discussed in detail later when I mark my point of departure and establish my position around Afrocentric Africana womanism.

While the efforts of Jeske (2004) and the scholars who followed him are appreciated, they emphasise the role of pedagogy in dealing with injustices associated with gender stereotyped texts without taking a first and necessary step: determining the state of gender representation in such selected texts and establishing the factors influencing the nature and extent of gender representation. My study is concerned with this initial task, focusing on a selected set of Ordinary Level ChiShona literature set-books as a necessary step that can then make sense of the efforts of the Jeske school of thought. However, there are examples of literature that look

at gender sensitivity in texts. This is closer to what I am doing in this study, but, as I show below, I also mark a point of departure from the literature.

2.4.3 Gender sensitivity of educational materials

Gaidzanwa (1985), who explored the images of black women in ChiShona, iSiNdebele and English literature by blacks in Zimbabwe, analysed and explored the images of mothers, wives, and single, divorced and widowed women, as well as rural and urban women. She discovered positive as well as negative images of women in literature. Her work does not relate this to gender and education, nor does it employ the Afrocentric paradigm and Africana womanist theory. Further, her research concentrated only on exploring images of women in literature in general. In contrast, I intend to explore the state of gender representation in relation to both femininity and masculinity of the Zimbabwean secondary school Ordinary Level ChiShona prescribed literature texts for 2010-2015. The present study also assesses how such representation may possibly affect both male and female pupils in their learning and general socialisation. I also try to establish how we may possibly account for the state of gender representations by considering the cultural contexts of the authors of the Literature texts I sampled for my study.

Closer to what I intend to do is the collaborative work of Chirimuuta, Bhukuvhani and Gudhlanga (2012), *Towards a Gender Inclusive Curriculum in Zimbabwe: Opportunities and Challenges.* In this work the three authors set out to critique the gender responsiveness of the curriculum in Zimbabwe by focusing on the nature and content of textbooks. Their main objective was to find out the extent to which prescribed textbooks for history, literary and other subjects in general have balanced the capturing of heroes and heroines in their content. Their work employed a gender and development (GAD) as a conceptual framework in order to analyse secondary English, Maths and History textbooks for the representation of male and

female heroines. The authors concluded that both men and women were still depicted in stereotypical ways.

Gudhlanga et al's (2012) work took a general approach regarding the portrayal of males and females in prescribed literature texts for ChiShona, iSiNdebele and English, and concluded that the literature texts supported the oppression of women. This was clear when they said, "Some prescribed literature texts for the three languages Shona, Ndebele, and English support oppression of women and glorify male promiscuity on the grounds that this is our culture, and it is not supposed to be questioned" (Gudlanga, Chirimuuta & Bhukuvhani, 2012, p.45). This conclusion seems to be biased towards the "gender equals women" understanding that I discussed above under my definition of key concepts and phrases. It appears there is no evidence of in-depth qualitative investigation, given that the authors did not even mention a sample of the literature text that they based their study on. My study moves beyond theirs by carrying out an in-depth exploration based on purposively sampled prescribed ChiShona literature texts by focusing on novels and a play and comparing how males and females are portrayed. Instead of beginning by imposing the analytical category of "stereotyping" *a priori*, I allow gender representation to emerge inductively for both male and female characters in order to leave room to theorise about the sex-gender dichotomy on the basis of the data from the Literature texts, particularly in an Afrocentric paradigm of Africana womanist theoretical framework.

2.5 Theoretical Framework
One of the research questions for this study is: From the perspective of the Afrocentric paradigm of Africana womanist theory, what is the possible impact of the gender representation in the ChiShona Ordinary level 2010-2015 prescribed literature texts on the socialisation of pupils? Most scholars of gender issues in instructional materials have tended

to account for and analyse gender representation in the light of Western feminist theoretical frameworks, and in particular Western liberal feminist theoretical perspectives. For example, the different forms of gender bias that may be found in literature texts have been considered in terms of Sadker and Sadker's (2001) pre-set categories of invisibility, stereotyping, linguistic, unreality, fragmentation, selectivity and cosmetic biases. This is consistent with research questions that tend to point to gender representations selected through pre-set categories already encompassed in Western feminist theories. Rarely do we find cases where gender representation in instructional material is regarded as affirming the African male and African female relational ontology. In order for my research to be based on openness to the unexpected, to new findings, I employ an interpretive theoretical framework using an Afrocentric perspective, particularly Africana womanist theory. I therefore depart from Western feminist approaches to gender issues in instructional materials and employ an Afrocentric paradigm, particularly the theory called Africana womanism, in order to account for and analyse ChiShona literature gender representations in their own terms, that is, in the context of the Shona culture which the authors presuppose.

In this study, I reject feminism also because most African women writers reject that label as they see it as nothing but another Western discourse which once again surbodinates African women and denies them their own voice and reduce their struggle to simply fighting men. The fighting against men is not even on their agenda.

2.6 The Afrocentric Paradigm

The Afrocentric paradigm is a complex concept. It defies a single and simple definition. Mazama (2003, p.5) opines that, "There is still confusion on the definition of the term Afrocentricity as some scholars tend to give their own definitions, free versions and often choosing to emphasise certain aspects of the paradigm to suit their own purposes. Others take

the term Afrocentricity for granted and ignore to define it." It is not my intention to settle the definitional problems related to Afrocentricity. Afrocentricity is rather complex. It has many manifestations and expressions. I am going to settle for the common characteristics of the Afrocentric perspective, particularly as espoused in definitions by leading scholars such as Asante, choosing to emphasise certain aspects of the paradigm to suit the purpose of my study.

One way in which Afrocentrism is defined is with reference to the establishment of a particular frame of reference and as an intellectual theory. For example, Asante (1991, p.172) tells us that Afrocentrism establishes,

> a frame of reference wherein phenomena are viewed from the perspective of the African person... it centres on placing people of African origin in control of their lives and attitudes about the world. This means that we examine every aspect of the dislocation of African people; culture, economies, psychology, health and religion ... As an intellectual theory, Afrocentricity is the study of the ideas and events from the standpoint of Africans as the key players rather than victims. The theory becomes, by virtue of an authentic relationship to the centrality of our own reality, a fundamentally empirical project ... it is the Africans asserting themselves intellectually and psychologically, breaking the bonds of Western domination in every other field.

An important implication of this definition is that, as Mazama (2003, p.5) rightly points out, "Afrocentricity contends that our main problem is precisely ours, usually unconscious adoption of the Western world view and perspectives and their attendant conceptual framework. The list of those ideas and theories that have invaded our lives as 'normal', 'natural' or, even worse, 'ideal' is infinite." The scholar further contends that, "Rarely, people would question concepts like 'the need for democracy', planning, progress, the nation state as the best form of political and social organisation."

One of the concepts that have not been questioned in relation to gender representation in instructional material, and in particular in relation to Ordinary Level instructional material, is the liberal feminist approach as a conceptual framework.

In order to depart from the unconscious adoption of the Western worldview and perspectives and their attendant conceptual frameworks, I take heed of Asante's call for the need for an Afrocentric orientation to data. This involves, in the case of my study, a way of analysing information from an African perspective as opposed to a Western feminist perspective. The central issue is: How would Africans, the Shona in particular, look at gender issues if there was no Western feminism? To continue using Western gender perspectives in vetting Shona gender issues means that, according to Afrocentric terminology, "we do not exist on our own terms, but on borrowed terms, European ones. We are dislocated and, having lost sight of our gender constructions and conceptions in the midst of European feminist decadence and madness, it becomes increasingly difficult for us to orient our lives in a positive and constructive manner." (Mazama, 2003, p.5). In addition, Mazama (2003, p.5) sums this up by saying, "The challenge is monumental: our liberation, Afrocentricity contends, rests upon our ability to systematically displace European ways of thinking, being, feeling, etc, and consciously replace them with ways that are germane to our own African cultural experience." I therefore assume that gender means different things to different people, since it carries the ideologies of the socio-cultural context in which it is constructed (Gambahaya, Muwati & Mutasa, 2008, p.41). Sacks (2003, p.64) thus argues that, "Diversity brings totality of human wisdom. Who is wise? One who learns from all?" This makes it imperative that we have alternatives to feminism with regard to gender in the African and Shona world.

The focus of my study is, therefore, on exploring the state of gender representation seen from the Shona socio-cultural perspective with regards to gender (male and female characters)

portrayal in Zimbabwean Ordinary Level ChiShona prescribed Literature texts prescribed for 2010- 2015. In this way, I argue for different points of departure in order to understand gender representation of male and female characters in ChiShona Literature texts by taking the Shona view of reality (ontology), which I shall define below, as a starting point. I am encouraged more than before, in light of Afrocentrism, to rely on local perspectives to measure our African phenomena and gender issues in ChiShona Ordinary Level literary text materials. I thus argue for the Afrocentric paradigm, in particular its branch called Africana womanism.

2.7 Africana Womanism

Africana womanism, like the Afrocentric paradigm, is a broad-based theoretical perspective. According to Hudson-Weems (2003, p.157), Africana womanism theory accommodates "several motifs, if not species, under its genus." No definition or shortlist of characteristics could be exhaustive, but many, although by no means all, Africana womanist theories are able to identify their perspective with the idea that Africana womanism proceeds from the proposition that relations expressed in African culture, (in my case in Shona culture), need to be taken seriously, and should be considered on their own terms. My study differs from liberal feminist approaches that premise gender issues on the philosophy of Western individualism and tend to describe such gender relationships as massive gender oppression, gender stereotyping, gender bias and gross human and women rights violation. The strength of Africana womanism is therefore its assumption that African gender relationships must be grounded in distinctive African and Shona ontologies and epistemologies, characterised by a holistic approach in which male and female constitute an organic reality. In this reality and truth are understood to be context bound and relational.

Africana womanism, according to Hudson-Weems (2003p.157), is 'neither an outgrowth nor an addendum to feminism, or Walker's womanism that some Africana woman has come to embrace. It is an ideology created and designed for all women of African descent". I feel it is appropriate to screen the Shona gender matrix as it is grounded in African culture and, therefore, it necessarily focuses on the unique experiences, struggles, needs and desires of African women. African womanhood thus takes precedence and comes at the centre, whereas any other is in the periphery (Hudson-Weems, 2003).

I therefore agree with Gambahaya, Muwati and Mutasa (2008, p.41), who find it quite disturbing that Western feminist approaches continue to be used to deal with gender issues in African and particularly Shona contexts. They added that, "Quite disturbing, though, is the fact that in many instances today, women's studies in particular and gender studies in general continue to be directed and informed by Western feminist ontologies, as if they are a naturalised reality in a multicultural context." In the same vein, Sacks (2003, p.63) observes that, "It is terrible and dangerous arrogance to believe that you alone are right: You have the magical eye that sees the truth and others cannot be right if they disagree with your views." This applies to the universalisation of Western feminism, even in contexts that may appear alien. In this study, thus I deem the feminism lens illogical to use in screening the Shona gender matrix in Ordinary Level ChiShona Literature texts. Feminism is foreign and alien. Gambahaya, Muwati and Mutasa (2008, p.41) decry Western feminism as an approach that has 'fundamentally eclipsed the African gender possibility, which in many ways has nothing in common with the Western view with its insatiable inclination towards polarization.' What is more important for me is the way the position they argue for is consistent with Africana womanism. They rightly point out the thrust of Africana womanism when they say: "The thrust is on casting a different gender ontology that taps from African ontological and

epistemological experience; it should occur that it is natural and legitimate for any people to approach their life from the perspective of their own culture" (Gambahaya, Muwati & Mutasa, 2008, p.41). In my study, I take further the issue of ontology and qualify it as Shona relational ontology. This will be explained at the end of this section.

Hudson-Weems (2003, p.153) shares the same concern. The scholar finds Western feminism embarrassing. She regards feminism as "an embarrassing Western philosophy." She therefore discredits feminism as a destroyer of homes that was imported from America to ruin nice African women (Ama Ata Aidoo, 1986, p.7); and insists that the African context needs to consider the role of the African woman and her family, her community and her career in today's society as the central question. In approaching gender representation in ChiShona literature texts, I do not assume that gender issues in Shona culture primarily involve seeing men as the primary enemy of women. I therefore agree with Hudson-Weems (2003, p.158) who argues that the "Africana woman does not see man as her primary enemy as does the white feminist, who is carrying an age-old battle with her white male counterpart for subjugating her as property. African men have never had the same institutionalised powers as to oppress African women as white man has had to oppress white women."

The Africana womanist adopts Hudson-Weems' (2002) eighteen characteristics that include: genuine sisterhood. The concept of reclaiming self, security and harmony of women undergird the strength and structure of society and all its participants. To genuine sisterhood, Hudson-Weems adds self-namer, self-definer, and strong, flexible role player, respected, recognised, spiritual, male-compatible, respectful of elders, adaptable, ambitious and mother nurturing. The eighteen traits of Africana womanist theory define the stance of the subscribers to the theory and differentiate it feminism, black feminism and Alice Walker's womanism. Africana womanism is usually misconstrued as being the same as Alice Walker's

Black feminism or feminism of colour (Hudson-Weems, 2002). The agenda, that is, the principles and approaches of Africana womanist theory differ from those of Black feminism or feminism of colour. Unlike feminism, Africana womanist theory treats African women as a unique group, which therefore should be read in its own context. Although the question may be asked: "What is in a name?" I still argue, why wrongly name in order to correctly describe. Hudson-Weems (2003) thus argues for proper naming in African cosmology which brings things into existence. The acceptance of the extension of the label Black feminism or feminism of colour makes the African gender phenomenon an appendage to that of the West. The acceptance is colonial naming as it denies Africans naming and defining selves, hence the naming would be of no substance to the Africans.

It is also important to take note of Hudson-Weems' (2002) comparisons of Africana womanism and mordern-day feminism. While feminism universalises women's cause, the Africana womanist cause respects the dignity of difference between Western and African women. The African women of Africana womanist theory are family-centred, while feminism is female-centred. African women of Africana womanist theory's priorities are also diverse, that is, along racial, class and gender dimensions, while the feminist plight is merely gender in outlook. Universalising the feminist theories to African cause is thus insensitive and unjust, as feminism cannot fully address the Africana womanist plight. To treat African and Shona gender issues through the feminist lens is tantamount to arithmetically taking family as equal to female. If ever the two were equivalent, then it would be based on Western equivalence. What is true in the Western worldview is not neccessarily so in the African, and in particular the Shona gender matrix. Paraphrasing Aristotle, Jefferson (1921) warned that, there is nothing more unequal than the equal treatment of the unequal. In line with this, I argue that there is nothing unfair than treating the African and Western gender phenomena

alike. In this case, the differences between Western and African women demand that they be treated differently.

Theoretically, my point of departure is therefore that gender issues in the context of African culture have been explored from a Western liberal feminist approach. This approach, assuming Western ontology and epistemology, approaches gender issues with pre-set categories that indicate that African women are oppressed. As a result, the main argument has been that the relationship between males and females serves to divide, oppose and alienate females from males. This is because the philosophical basis of liberal feminism is individualism. Even African feminists who have attempted to address gender issues in African culture tend to produce Western style research on gender issues conducted by indigenous people. To this end, they also end up wailing more than the bereaved regarding the status of African women in terms of gender. They end up giving an outsider perspective, like a stranger who, upon arriving at a funeral, wails more than the bereaved, and later asks, "Who has died?" In my study I employ the Afrocentric perspective of African womanist theory grounded in a Shona relational ontology as an indigenous research paradigm to qualitatively explore gender issues in the Zimbabwean Ordinary Level Literature texts prescribed for 2010-2015.

2.8 Shona Relational Ontology

At the heart of Shona people lies kinship. Mbiti's (1970, p.135) observation about kinship among Africans in general is apt and therefore worth quoting at length:

Kinship is reckoned through blood and betrothal (engagement and marriage). It is kinship that controls social relationships between people in a given community; it governs marital customs and regulations; it determines the behaviour of one individual towards another. Indeed this sense of kinship binds together the entire life of the tribe and is even extended to cover animals, plants, and non-living objects through the

totemic system. Almost all the concepts connected with human relationships can be understood and interpreted through the kinship system. The kinship largely governs the behaviour, thinking, and whole life of the individual in the society of which he is a member.

This idea of kinship is based on the belief that all people descended from a common ancestor who, long ago, lived in their territory (Paris, 1995, p.77). The status of women vis-a-vis men in Shona society must primarily be considered in the context of kinship. In this context, the key word is "relationship", in fact, ontological relationship. The Shona view the world in such a way that everything in the universe is due to relationships. Everything is interconnected, interwoven into one; everything can relate to us, and we can relate to every "thing" as one. That belief makes relations between males and females more fundamental than males and females themselves. This flies in the face of substantivist ontology that implies that males/females are ontologically primary and relations ontologically derivative (Wildman, 2006, p.1). This ontological primacy of relations is emphasised in the idea of Bantu *unhu/ ubuntu/ vumunhu.*

Using Africana womanism as a theoretical framework, I argue that the relationship between males and females in Shona culture must be understood in the context of a truly relational ontology where all things are recognized and respected for their place in the overall system. While males and females are differentiated, their relationships are neither oppositional nor binary, but are viewed in a fashion that is inclusive and accepting of diversity. I accept Gambahaya, Muwati and Mutasa's (2008, p.41) observation that the Shona and Ndebele conception of gender means "different things to different people since it carries the ideologies of the socio-cultural context in which it is constructed." The Shona conception of gender, though not exactly close to the Yoruba's as espoused by Oyewumi (2010, p.32), denies dichotomous gender discourse about binary and hierarchical opposed social categories of

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men and women. To the Yoruba, according to Oyewumi, these categories are neither binarily nor hierarchically opposed. They are complementary, unlike in Western societies that privilege men. The two physically and physiologically apparent differences are thus not even related to the social privileges. This again is in line with Viet-Wild and Naguscheswiski (2005, p.ix) who discovered that, "The version and subversion in the Old World literature to which body, sexuality and gender is the overture, aims to lay out new traits for the pursuit of African literature to get out from African outdated inscriptions and debates." These scholars who question the supremacy that feminist theories have held in theoretical discussions on gender undo the canonical status of the literature texts to be studied here. I thus take a leaf from the scholarly views that they expressed when they argued that there is no one version of African literature, rather there are many versions and even more subversions. I propose, therefore, the use of an Afrocentric paradigm and Africana womanist theory based on the reasoning that there is not one way to look at the phenomenon of gender in Literature texts. This approach challenges the authoritative, uniform truth, and opposes any hegemonic and monolithic political or theoretical discourse in the gender field. This breaks the feminist monopoly in the field of gender and proposes the re-writing of the African and Shona gender matrix. In this study feel that it is imperative to relook at the Shona gender portrayal of the authors in the prescribed Literature texts, this time with an Afrocentric paradigm and Africana womanist theory.

I therefore argue that the epistemology, ontology and personhood embedded in Western feminist discourses on gender are not universal. Though I go along with a multi-perspectival approach to any African and Shona phenomenon, and to gender in this context, I still argue for an appropriate yardstick in measuring phenomena. Gender issues in ChiShona literature must be approached against the backdrop of Africana womanism, featuring Shona relational

ontology. In a Shona context, gender does not necessarily imply the asymmetrical dualism that characterises Western feminist discourse on gender issues in African contexts. I defend the thesis that the Zimbabwean Ordinary Level ChiShona Literature texts prescribed for 2010-2015 portray gender in an ambivalent way. The texts portray gender as open to any "body"- male or female. This ambivalence demonstrates that these texts are a site for gender reflexivity of the authors caught in pre-colonial, colonial and postcolonial cultural settings, rather than a site for gender stereotyping.

Although I have outlined the suitability of the Afrocentric paradigm and Africana womanism, I should not appear like I am unaware that there are criticisms lavelled against the frames, especially in screening the African gender phenomenon. Odu Yoye (1995) criticises users of African frames for the three core tenants:

i) "Our women are not oppressed" stance, that is, an ideological statement that emanates from Africa and seeks to render feminism a non-issue for Africa, especially if that connotes submissiveness.

ii) Absolute priorisation of the corporate personality of the family, clan or nation over the personhood of an individual, especially when the individual is a woman.

iii) Regarding self-affirmation as selfishness.

iv) Denouncing egocenricism as the antithesis of this communal personhood.

My position in the study is that universalising feminism is an underestimation of cultural and gender differences that may exist between Africa and the West and, in particular, between the Shona and the West. While I am not dismissing pluralism, I also argue for the alteranative frame of Afrocentric paradigm and Africana womanist theory. Taking a leaf from Asante (2006, p.101), who says "centering African and Shona interests and perspectives is key in

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transformation of attitudes, beliefs, values and behaviour to achieve new consciousness that allows the African to view and evaluate … gender from an African core."

2.9 Conclusion

This chapter has reviewed literature related to this study. The first part focused on literature dealing specifically with both the present state of research and previous research efforts on the subject under discussion. This section confirmed the initial claim of the study that there was no work that had explored gender representation in the Ordinary level ChiShona Literature texts prescribed for 2010-2015. This indicates the thesis' originality and, therefore, its contribution to knowledge.

The second part focused on the literature on the basis of which the theoretical framework of the study was formulated. This located the study in a tradition of theory, namely the Afrocentric paradigm, and, in particular, its branch called Africana womanism. While the study argued for Africana womanism, it went on further to argue for African womanism premised on a Shona relational ontology. In this context, I have argued for disregarding an approach to gender issues in ChiShona prescribed literature texts that uses pre-set categories stemming from liberal feminist approaches such as invisibility, stereotyping, linguistic, unreality, fragmentation, selectivity, and cosmetic biases. So, at the level of theory, my study makes a fresh contribution to knowledge. The next chapter deals with the methodology of the study.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

In the previous chapter, I reviewed related literature and outlined the theoretical framework. In this chapter I present the research methodology and design. I start with an overview of the research strategy, which I used, followed by the purpose of my study. I then give the sampling strategy I used to obtain the research case study, and data on the selected case study. After this, I present the research instruments I used to gather data, and the research process that I followed. I will then explore data analysis and interpretation techniques. I conclude the chapter with a discussion of the ethical procedures that I followed.

Before I do that, there is need to analyse key concepts first that are associated with research methodology and therefore terms that clarify what this chapter is all about. As will be observed in discourse on methodology, especially as the chapter clarifies the above key terms, it is inevitable to revisit some elements of the research already dealt with in earlier chapters, namely the purpose of the study, the research questions and the theoretical framework of the study. This is because the choices of the research design, methodology and specific methods employed are respectively dependent on the purpose of the study, research questions and theoretical framework (Babbie, 2012 p.49). As will be observed later in this chapter, the three key concepts of "design," "methodology" and "method" are not taken as synonyms. As is expected, the chapter also clarifies the ethical considerations made when employing the selected design, methodology and methods.

3.2 Preliminary Remarks and Definition of Research Design

The purpose and nature of research questions and the theoretical framework of this study dictate that the study should adopt a qualitative research design. The questions are open-ended, in line with a qualitative research design. They require an in-depth understanding of the gender representation of the Zimbabwean Ordinary level ChiShona Literature texts prescribed for 2010-2015, which is in tandem with a qualitative research design. Thus, a qualitative research design allows the study to approach the phenomenon under study with an open mind, with no pre-set categories.

Morgan and Sklar (2012, p.111) strongly recommend that "when dealing with issues of methodology, there is need to re-state the aim and objectives of the study." Though they were looking at a quantitative research design, I strongly feel it is still necessary, even in qualitative research designs, to consider the purpose and questions informing the study in crafting appropriate methodology. This is so since research methodology is related to the research purpose and objectives. In my case, I refer to the purpose and research questions. Therefore, following Morgan and Sklar, it may be appropriate at this juncture to re-state especially the purpose and research questions of the study, in order to justify my choices of design, methodology and methods. These are stated below:

The purpose of my study is to examine how gender is represented in eight Zimbabwean Ordinary Level ChiShona Literature texts prescribed for 2010-2015 in the context of the Afrocentric paradigm of Africana womanist theory and how that paradigm relates to the study of gender and education.

The key research question that guides the study's quest to explore gender representation in Zimbabwean Ordinary level ChiShona literature texts prescribed for 2010-2015 is: How are gender roles represented in these texts?

This purpose is achieved through answering the following research sub-questions:

1) What are the gender representations that may be found in ChiShona prescribed Ordinary Level Literature texts prescribed for 2010-2015?

2) Are there any differences or similarities in the way gender roles are represented in ChiShona Ordinary Level 2010-2015 selected prescribed Old and New World novels and a play?

3) What are the possible instructional implications of gender representations in these Literature texts?

4) From the perspective of the Africana womanist theory, what is the possible impact of the gender representations in these texts on the socialization of the learners?

So far, I have used the terms research design, methodology and method as though scholars have a homogenous understanding of the terms. Yet this area of the research endeavour is riven with controversy. The terms "research design" and "research methodology" are either used interchangeably or used to refer to two different aspects of research, often without any attempt to define them. Thus, discourse on these terms is characterised by uncertainty, controversy and lack of precision in terms of the application of certain of their concepts. As Clough and Nutbrown (2007, p.32) argue, to try and define "methodology" as used in the social sciences and still try to serve the purposes of all researchers everywhere and at all times is rather like trying to catch water in a net. Differences in the definitions and applications of the terms come from the fact that different researchers come from different training backgrounds, and disciplines, and have different purposes when carrying out research. Therefore, given my discipline and purpose of research, I take a position regarding the definitions and application of these terms.

By "research design" I refer to the "plan" of the research in concepts of how the research or investigation is to take place. The confusion with the concept "research methodology" is related to how the term "research design" is often defined. For example, it is often taken to mean "...how data is to be collected, what instruments will be employed, how the instruments will be used and the intended means for analysing data collected" (*business dictionary*, undated). In this narrow sense it may be difficult for one to see how this is any different from the research methodology. However, the concept "research design" is often conceived broadly to include "...the arrangement of conditions for collection and analysis of data in a fashion which aspires to combine relevance to the research purpose" (*universal teacher*, undated). This is in line with Leedy (1997, p.195), who says research design is "a plan of study, providing an overall framework for collecting data." Similarly, MacMillan and Schumacher (2001, p.166) suggest that research design is, "a plan for selecting subjects, research sites, data collection procedures to answer the research questions." Close to the explanations of the four scholars above, Durrheim (2004, p.29) defines research design as a "strategic framework for action that serves as a bridge between research questions and the execution or implementation of research strategy." There are two critical points in this definition. These are "arrangement of conditions for data collection and analysis'; and overall framework which is chosen in light of 'relevance to research purpose." In this broad sense the concept "research design" comprises an overview of what the researcher will do from writing the hypothesis or research question(s) and the operational significance of either the hypothesis or research question for the final interpretation of data (*universal teacher*, undated). In this way, a research design is different from a research methodology, in that the research design necessarily includes the research methodology and the whole plan of the research. The research design in this case is broad and more encompassing. It even includes research methodology.

In this study, what I refer to here as the "arrangement of conditions for data collection and analysis" is taken to mean the "ontology," "epistemology," philosophy of science and theory of society (Burrell & Morgan, 1979, p.1) governing the collection, presentation and interpretation of data in a given research design.

Broadly speaking, there are three 'arrangements of conditions for data collection and analysis' that relate to three different purposes of research and, hence, three different research designs. The first one is where data is collected quantitatively with the purpose of drawing meaning from specified quantities of data collected. Such a design is a quantitative research design. The purpose of such a research design is to arrive at some generalization about data from a representative sample of the data. Therefore, numbers (quantities) are very important in such a design. The second one is where data may be collected through ways that do not emphasise quantities because emphasis is on the relationships between variables or the quality of lived experiences, and the purpose of such research is to give an assessment of the essential meanings and quality of the relationships rather than how well a sample of data represents a given pool of data. Such a research design is referred to as a qualitative research design. A third and controversial arrangement of conditions for data collection and analysis is where tools from both a quantitative design and a qualitative design are used to process data. Such a design is referred to as a mixed methodologies research design. So, in my use of the terms quantitative, qualitative or mixed methodologies researches respectively, I am not necessarily referring to my research methodology, but to the research design. So, each time I mention "research design" I am strictly referring to some arrangement of research conditions that is far broader than merely research methodologies. Thus, there is no way in this study that I am going to use "research design" and "research methodology" interchangeably.

Since the purpose of my study is to explore and understand the essential meanings in ChiShona literature that authors ascribe to gender through their portrayal of male and female characters, my research design is qualitative. The choice is influenced by the view that "…not everything that is counted counts, and not everything that counts can be counted." (Cameron (1963, p. 13). In this case, my study is based on the second research arrangement where data is collected through ways that do not emphasise quantities because emphasis is on the relationships between variables or the quality of lived experiences. I therefore base my study on Denzin and Lincoln's (2002, p.10) understanding of the implication of qualitative research. They argue that, "The word qualitative implies an emphasis on the qualities of entities and on processes and meanings that are not experimentally examined or measured (if measured at all) in terms of quantity, amount, or frequency.

Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry. They seek answers to questions that stress how social experience is created and given meaning." The implication reflected in this citation is consistent with the aim of my study, namely, the exploration of how, through male and female characters, the authors of selected ChiShona Literature texts give meaning to gender. My study is narrow and deep, an endeavour that intends to yield rich descriptions of the authors' subjective representation of gender and the meaning of gender. Thus, emphasis is on the quality of lived gender experiences of the characters as portrayed in the ChiShona literature texts selected; and the purpose of my research is to give an assessment of the essential meanings and quality of the portrayal of the male and female characters in the stories, rather than how well a sample of data represents a given pool of data (population). This makes my design inevitably qualitative. While my study may exhibit quantitative elements like counting the number and frequency of characters, and also the number of males and females, say, in a particular novel,

ultimately these numbers are not of primary significance in drawing meaning from the data collected. I take heed from Cameron (1963, p.13) that "If we have counted things to our satisfaction, we can run them through IBM machines and draw charts as economists do. However, not everything that can be counted counts, not everything that counts can be counted. Often we must use nonquantitative methods." So, as I state later in this chapter, my methods of data collection, presentation and analysis are essentially qualitative.

My study is based on open-ended questions, and data are collected until I reach what Kumar (2011, p.206) refers to as the saturation point; a point where I can no longer ask any more questions regarding gender portrayal in the literature. The results are not amenable to statistical analysis and data are analysed inductively. What is more important is that my study does not end with merely assessing the essential meaning of gender portrayal in the ChiShona literature texts selected, but also with assessing a lacuna that exists in research on gender. Preliminary review of the literature on the subject revealed that, apparently, there was no known Shona gender theory, and my study seeks to generate such a theory. The qualitative research design best suits this purpose, and below I deliberately discuss how the design relates to theory. Having chosen a design for my study, I now move on to elaborate the essential features of the qualitative research design and how I am applying each essential feature in my study.

3.3 Essential Features of the Qualitative Research Design

The essential features to be covered here include the context of the qualitative design, focusing on the views about the nature of the relationship between theory and research, epistemological and ontological considerations. A discussion of these is important because they imply ideas that drive my research process and that shade light on the interpretation of

the resulting findings (Bryman, 2012, p.14). After this I move on to present the methods and methodology that are consistent with a qualitative design.

3.4 The Relationship between Theory and my Research

My study rests on inductive theory. In such an approach one views theory as an outcome of the research process. It is the opposite of deductive theory "which implies that a set of theoretical ideas drive the collection and analysis of data ..." (Bryman, 2012 p.6). The purpose of my study was to collect data to build theories and not to test theory. The major question of my research is open-ended and is suitable for theory becoming the outcome of research. I therefore assume an approach to the relationship between theory and research that is primarily inductive. Bryman (2012, p.710) defines the inductive approach as "an approach to the relationship between theory and research in which the former is generated out of the latter." The inductive approach is thus consistent with exploring gender representation in ChiShona literature texts without reference to hypotheses and ideas from existing theories. Theoretical ideas regarding gender representation emerge out of the data. The inductive theory rests on particular epistemological assumptions.

3.5 Epistemological Considerations

Epistemological considerations "raise questions about and invite us to reflect upon the issue of how the social world should be studied and whether a scientific approach is the right approach to adopt" (Bryman, 2012, p.6). Epistemologically, I base my study on interpretivism. This is an epistemological stance consistent with induction. Morgan and Sklar (2012, p.73) capture the main argument of the proponents of interpretivism in the following way: "Proponents of interpretivism argue that human experience can only be understood from the viewpoint of people. Thus, reality is a socially constructed phenomenon and there are therefore multiple realities." This thrust of interpretivism is consistent with the purpose of my study, because I explore the meaning that the authors of ChiShona literature texts give to

gender representation, and I also assume that multiple gender representations exist between literature of the same genre and across the different genres of literature. I do this without entangling data in theories of gender inequality, gender bias and gender stereotyping. Generally, my intention is to make sense of (interpret) the meanings authors have about gender. Rather than starting with a theory (as in positivism), I generate or inductively develop a theory of thepattern of gender representation in ChiShona literature texts considered in this study. This epistemological stance is consistent with a social constructivist ontological stance.

3.6 Ontological Considerations

The central point of orientation in ontological considerations "is the question whether social entities can and should be considered objective entities that have a reality external to social actors, or whether they can and should be considered social constructions built up from the perception and actions of social actors" (Bryman, 2012, p.32). This implies two positions, namely, objectivism and constructivism, respectively. In my study I take a social constructivist ontological stance. This is the opposite of an objectivism that assumes that "social phenomena confront us as external facts that are beyond our reach or influence" (Bryman, 2012, p.32).

Social constructivists hold the assumption that individuals seek understanding of the world in which they live and work. Individuals develop subjective meanings of their experience. These are meanings directed towards objects or things. These meanings are varied and multiple, leading the researcher to look for the complexity of views rather than narrowing meanings to a few categories or ideas (Creswell, 2009, p.8). Part of my argument is that gender issues in African contexts have been narrowed down to Western feminist ideas. In Chapter 2 I highlighted categories suggested by Sadker and Sadker (2001). In the context of social

constructivism, the goal of research is to rely as much as possible on the participants' views of the situation being studied. In my study, I therefore rely as much as possible on authors' representations of gender as portrayed in their Literature texts. The data from the selected texts form the basis for constructing the meaning of gender or the state of gender representation. I therefore assume a social constructivist ontological perspective in this study in order to penetrate the multiple gender representations in selected prescribed ChiShona Literature texts.

Generally, in my study, I assumed the three major features of qualitative research identified by Bryman (2012, p.380), namely:

i)   an inductive view of the relationship between theory and research, whereby the former is generated out of the latter.

ii) an epistemological position described as interpretivist, meaning that, in contrast to the adoption of a natural scientific model in quantitative research, the stress is on the understanding of the social world through an examination of the interpretation of that world by its participants, the emic view as opposed to the etic view.

iii) an ontological position described as constructivist, which implies that social properties are outcomes of the interaction between individuals, rather than phenomena 'out there' and separate from those involved in their construction.

These three features are consistent with my intention to make sense of (interpret) the meanings authors of ChiShona literature texts assign to gender. This is opposed to starting with a theory, as in positivism, that is in tandem with my purpose in this study, as give in chapter two. I sought to generate or inductively develop a theory from the pattern of gender representation in the data from the selected Literature texts. I used a qualitative paradigm based on interpretivism in striving to understand how the authors constructed the meaning of

gender through male and female characters. The qualitative paradigm allowed me to interact closely with the selected literature texts in order to gain insights and to form a clear understanding of male and female characters' gender roles and what roles are associated with the characters.

The qualitative research design phenomenon remains topical and subject to scholarly endeavours. Scholars, apart from discovering the widely celebrated advantages of qualitative design, have explored its challenge such that the researcher needs to take extra caution as they undertake qualitative research endeavours. Punch (2009, p.115) says: "In sharp contrast with quantitative research design which seems relatively methodologically unidimensional despite its technical internal debates, a dominant feature of the present day qualitative research is its diversity." According to David and Sutton (2004) and Punch (2009), the qualitative research method is complex, changing and highly contested. They further contend that it is a site of multiple methodologies and research practices, an umbrella term that encompasses an enormous variety. Thus, a high level of alertness is needed in weaving a comprehensive qualitative research methodology that is consistent. The research methodology has no clear theoretical or methodological principles to guide researchers. Despite its suitability for my study, which seeks to investigate gender opinions, feelings, values and philosophy and its importance in social sciences where the aim is often to understand complexities of human behaviour, it is singled out for having a degree of bias (Kirton, 2011). As I traverse the gender representation in the selected Literature texts and report the findings, I therefore cannot rule out subjectivity. Kirton (2011) also argues that an individual or small and carefully selected sample may be purposive and not in any way representative. Though this is considered a challenge to users in a quantitative perspective, it is never one for qualitative experts as generalisation is not necessarily the primary purpose of

their studies, but one case among many. In fact, authentic and case-specific detail is the strength of qualitative research.

However, having settled for a qualitative research design, I am aware that the approach has a number of methodologies that go with it. Some of the methodologies are ethnography, phenomenology, case study, grounded theory, and action research.

3.7 Research Methodology

In my study I employ the qualitative case study methodology because I engaged in an in-depth exploration of gender representation in the ChiShona Literature texts I selected for my study. There is, however, controversy regarding whether a case study can be taken as a method. Maree (2007, p.75) hints that, "The term case study has multiple meanings. It can be used to describe a unit of analysis or to describe a research method." Seabie (2012, p.83) is even more controversial in his observation regarding the status of case study in research literature. He writes: "Although it is referred to in the literature as a method, methodology, research design and paradigm, these are inappropriate terms. Case study is understood to be a decision regarding what is to be studied, not methodological decision, although it also guides how an inquiry is to be conducted in any theoretical approaches." While I agree with Seabie's position that a case study is understood to be a decision regarding what is to be studied, and with Maree's position that it can be used to describe a unit of analysis, I take a case study as part of my methodology section in so far as it guides an inquiry in any theoretical approaches. In my study, the two scholarly views, by Maree (2007) and Seabie (2012) that what the unit of analysis is and the decision regarding what is to be studied cannot be divorced from methodological decision. I therefore take a case study as a methodological strategy. This is why I treat it in this methodology section rather than in the section on

research design above. I, nevertheless, treat it separately from "methods," in the sense of various techniques of data collection, analysis and interpretation.

3.8 Case Study Strategy

My study is based on the revelatory case study strategy. There are different kinds of case studies. Bryman (2012, p.70) identifies five types of case studies, namely critical case study, extreme or unique case study, representative or typical case study, revelatory case and longitudinal case study. In the *critical case study,* the issue is that the researcher has a well-developed theory, and a case is chosen on the grounds that it leads to a better understanding of the circumstances in which the hypothesis will and will not hold. The *extreme or unique case study* is a common focus in clinical studies. The objective of the representative or typical case is to choose a case because it represents a broader category. The *revelatory case* study operates on the basis of the fact that the investigator is to observe and analyse a phenomenon previously inaccessible to scientific investigation. The *longitudinal case study* is chosen because it gives the opportunity for something to be investigated at two different junctures (Bryman, 2012, p.70). I opt for a revelatory case study because of its inclination towards dealing with a phenomenon that has not been explored. The major point of departure of my study is that the phenomenon of gender representation in ChiShona Ordinary Level prescribed literature literature texts has not been explored.

Case study has been a subject of various scholarly interpretations. Some attempt its definition while others choose to explain it in terms of its characteristics. I agree with Murry and Beglar (2009, p.48) who are more precise when they say, "Case studies can be defined as the intensive, in-depth study of a specific individual or specific context or situation". Punch (2009, p.119), instead of defining case study, explains it in terms of its characteristics. He says the "...basic idea is that one case (small number of cases) is studied in detail using

whatever methods and analysis seem appropriate." Miles and Huberman (1994) say that "anything can serve as a case ... a case may be simple or complex ... phenomenon of some sort occurring in a bound context." Similarly, Stake (1988, p.258) explains a case study as "... a study of a bound system, emphasising the unity and wholeness of that system, but confining attention to those aspects that are relevant to the research problem at the time." The real strength of the case study method is its potential to illuminate a "case", in this study, the detailed gender representation in Zimbabwean Ordinary Level ChiShona Literature texts prescribed for 2010-2015 analysis of and placing that case in a real context." I am studying the phenomenon *in situ*. I opt for this strategy because the purpose of my research entails a detailed and intensive analysis of a single case. I am concerned with the complexity and nature of gender representation in ChiShona literature texts. In fact, my major research question: "How are gender roles represented in these texts?" is descriptive. As Murry and Beglar (2009, p.48) state: "The case study methodology is best applied when research addresses descriptive or explanatory questions and aims to produce a first-hand understanding of people and events." It is my aim in this study to produce a first-hand understanding of gender representation in ChiShona prescribed literature texts, and to see gender from the point of view of the authors.

Despite the widely celebrated nobility of the case study, researchers should not adopt it blindly. It has its own shortcomings that should be considered when it comes to real application by researchers. It is criticised for its lack of scientific rigour, and and for the fact that its findings may not be generalised, especially for its interpretivist approach. The case study is also criticised for being time consuming when it comes to huge quantities of data that may be a challenge when it comes to analysis (Maree, 2002, p.299). It is also criticised for lacking validity and reliability, for it is said that it gives causal relationships that are often

hard to test. But qualitative researchers themselves do not even take that as a challenge. They say it will not be a challenge unless the purpose of that study is meant to generalise the findings (Maree, 2002, p.299). In my study, I do not intend to say that the findings in the eight selected texts represent hundreds or thousands of ChiShona Literature texts that are not part of this thesis. My intention is simply to gain insights and to provide rich descriptions of authors' perceptions of the Shona life-world with regards to gender. It is up to the reader to consider transferability depending on the contexts in other ChiShona literature texts that are not part of the study. I leave the state of gender representation in other ChiShona literature texts that are not part of this study for further exploration.

3.9 Sample and Sampling Procedure

Punch (2009, p.162) says, "Sampling in qualitative research is as important as it is in quantitative researches." Baker (1994, p.61) argues that, "the selection process of deciding what or whom you will   study rests on a large body of thought about the nature of sampling." My unit of study is based on purposive sampling. I agree with Punch (2009, p.162) that "we cannot study everyone everywhere doing everything." The scope may be too wide for effective exploration of the phenomenon under study. It may be unreasonable to study thousands of ChiShona Literature texts that are, have been and will be prescribed for different levels of education in Zimbabwe. My study is based on documents, and documents equally require selection and sampling procedures. Sampling can either be based on probability, on a purposive, homogeneous or any other sample type, depending on the purpose of the research. Rarely can a researcher use probability sampling in qualitative research. In qualitative research design, the usual sampling is deliberate sampling, or purposive sampling.

In my study I thus opt for the purposive homogeneous sampling strategy. I sampled eight Zimbabwean Ordinary Level ChiShona prescribed Literature texts. The texts are a

homogeneous sample of prose Literature texts that consists of four Old World novels, three New World novels, and a play. The texts represent two Zimbabwe School Examination Council cycles. Each cycle includes two examination sessions for November and two for June. The Literature texts constitute 50% of the two papers written per examination session. Each of the four ChiShona Ordinary Level Literature texts has two questions set on it every session. The candidates are supposed to answer a question from each of the two sections: Old World novels, New World novels, and a play. These Ordinary Level literary materials are sources of examination questions and part of the teaching and learning materials with regards to the subject of ChiShona in Zimbabwe School Examinations Council (ZIMSEC) examinations. While the Literature texts chunk of marks constitutes 50% of paper 2 of ZIMSEC ChiShona examinations, the chunk constitutes 25% of the entire examination of Ordinary Level ChiShona learning. This shows the importance ChiShona literature is accorded compared to other teaching/learning and examination items in the subject of ChiShona Ordinary Level in Zimbabwe. Poetry constitutes 25% of the ZIMSEC Ordinary Level ChiShona examination Paper 2. The poetry chunk translates to 12.5% of the entire total marks of Papers 1 and 2 in the ChiShona learning area. In Paper 2 of ChiShona, 25% of the examination deals with ChiShona grammar. This part has two questions allocated 12.5 marks each. This translates to 12.5% of the entire ZIMSEC Ordinary level ChiShona examination. In Paper 1, the biggest section has been given to composition writing, which constitutes 50% of that paper and translates to 25% of the entire ZIMSEC ChiShona examination at Ordinary level. The second biggest share is taken by comprehension, which constitutes 30% of Paper 1, and which translates to 15% of the entire ZIMSEC ChiShona Ordinary Level examination. Lastly, the smallest section is on language use, which constitutes 20% of Paper 1 and translates to 10% of the entire ZIMSEC ChiShona examination. Thus, I find it imperative to

assess the status of such an important instructional material and source of examination questions with regard to gender and gender representation.

Two June and two November examination cycles are a small and at the same time a reasonable sample size which is big enough and manageable enough for qualitatively assessing gender representation in the given minimum time of four years of part-time study. The selected Literature texts are also sub-divided into four Old World novels, three New World novels, and a play. Although poetry texts are part of ChiShona Literature texts prescribed for the Zimbabwean Ordinary Level 2010- 2015 ChiShona prescribed literature texts, they are not part of the study. I therefore recommend poetry for further study. My study covers the Old World novels, New World novels, and a play. The historical epochs of the pre-colonial, colonial and post-colonial periods the Shona people have gone through are well represented. With regard to gender representation highlights in ChiShona literature, the materials are enough to start theorising about gender and provide building blocks for Shona gender theory. The ChiShona literary materials are an embodiment of values (Ndura, 2000). Literature texts, like textbooks, "are considered as a repository of knowledge that schools communicate. It is a basic tool for teaching and learning." (Chafiaa, 2011, p.101). Sadker and Zittleman (2002, p.144) say "...students spend as much as 80-95% of classroom time using textbooks and … teachers make a majority of their instructional decisions basing on them." Whatever gender representations the pupils may learn may sometimes not be stated explicitly in the literary materials but may be acquired unconsciously through the hidden curriculum (Chafiaa, 2011). My study is thus geared to explore what gender values Ordinary Level Zimbabwe ChiShona pupils are exposed to, especially at such a critical developmental stage of adolescence when they are in an identity crisis. Having justified my case study approach

and described my case, below I move on to describe my tool for data collection, presentation, analysis and interpretation.

3.10 Data Collection, Presentation, Analysis and Interpretation

Although I separate data collection, presentation and analysis for analytical purposes, in implementing these methods I challenge the traditional view that holds that data collection, presentation and analysis are completely different stages in the research process. This view gives a false picture whereby data analysis comes after data collection and data presentation have been entirely completed. It is my position that the three stages go together concurrently. As I collect and present data I also analyse and interpret, which means giving meaning to whatever gender representation will manifest in the texts. As I discern gender representation in the selected set books excerpts, I start analysing data through open coding at the same time. In fact, the data I extract on gender representation are themselves coded data. I take this position in view of Punch's (2009 p.133) advice that "data collection and analysis are done in cycles and stop after two repetitions and even continue until theoretical saturation is achieved." Theoretical saturation is when no more new data are showing up; no theoretical elements are coming out confirming what has been found already about data representations. Data saturation is when no more new insights are found in data. William (2006, p.129) captures the gist of my position when he states that "data collection and analysis are not separate processes in qualitative research, they are reciprocal." In my study of gender representations in the selected Literature texts, there is therefore a constant interplay between coming up with the gender representations and the coding of those representations into sub-themes, themes, categories and patterns, and subsequent theory generation.

3.10.1 Data collection

The main data collection method in my study is document analysis. This is consistent with the nature of my sources of information and my option for a qualitative design. Kelly (2006,

p.46) asserts "documents such as letters, newspaper articles, official documents, and books can be useful in all forms of qualitative research." What is more important for me is the further observation that documents are particularly suitable for constructionist analysis, as they have an obviously constructed nature and are a means by which ideas and discourses are circulated in society. As Seabie (2012, p.91) argues, "Research designs such as case studies, ethnographies, qualitative surveys and action research can use documents such as data collection technique." In this case I, as the researcher, am a key research instrument. This is consistent with Creswell's (2009, p.175) observation that:

> Qualitative researchers collect data themselves through examining documents, observing behaviour or interviewing participants. They may use a protocol as an instrument for collecting data but the researchers are the ones who actually gather the information. They do not tend to use or rely on questionnaires or instruments developed by other researchers.

Documents are historically and contemporarily rich sources of data for educational and social research. Much is compiled daily, yet much of this is neglected by researchers (Punch, 2009). I agree with Bowen (2009, p.28), who argues that document analysis "yields data excerpts, quotations or entire passages."

So, in my study, I take heed of Punch's call and opt for the documentary analysis of eight selected ChiShona Ordinary Level Literature texts prescribed for 2010-2015. My study depends entirely on documentary data as the focus is on the selected texts in their own right.

 A document does not necessarily mean words or messages embedded in the discourses, which are implied. According to Punch (2009, p.160), "Documents are either closed or restricted, open archival and even open published. Thus there is no doubt on their genuineness, credibility, whether accurate, their representativeness of the totality of their class, or what they are intended to say."

Bowen (2009, p.28) observes that document analysis serves well as a complement to other methods. In my study, however I use it as a standalone method in exploring gender representations in selected case study of ChiShona literature texts. It should be mentioned that document analysis has its pros and cons. It has the advantages of being efficient and less time consuming. Many documents are available in the public domain and are easily obtainable without the writer's permission. Document analysis is also cost effective. The data are already gathered and what remain are only the content and quality of documents to be evaluated. Documentary analysis lacks obtrusiveness. Thus, research processes cannot affect reactivity. Documents are also stable because they cannot be altered by the researcher's presence. Exactness, names, dates and details of events are taken as they are. They have broadness in time, and wider coverage of events and settings. However, there may be the complication of insufficient detail, as documents may have been produced for purposes other than research, especially with regard to gender representations. There may be insufficient detail to answer research questions. There is also low irretrievability of data, and of biased selectivity. However, the advantages far outweigh the disadvantages. Choosing eight ChiShona Literature texts that have undergone book reviews, gender being one aspect of the checklist, may also help minimise the impact of the disadvantages (Bowen, 2009).

In my approach to documentary analysis, I began by scheming each selected text. I started by counting types of personality traits of femininity and masculinity in the data. I considered even visuals and pictures on covers. This stage provides the frequency of occurrence of males and females in the texts and, the numbers of the named and unnamed male and female characters. I also noted various gender symbols of manhood and womanhood and considered how many times these male and female names appear on pages, chapters and in the whole text. I further scanned for major and minor characters with regard to women and men and

their decision-making opportunities and achievements. This is related to a more superficial examination of the texts. The counting is done only to pilot test texts and assess their suitability. This has nothing to do with the gender finding which is purely qualitative and goes beyond simple statistical recording of gender messages.

After the above, I engaged in a thorough reading of the literature texts, which is the focus of the study. My primary focus was to select and transcribe key passages, metaphors, and phrases that portray the gender roles of male and female characters. This involved examination and interpretation. When I was doing that, I also engaged in an iterative process that combines content, discourse and thematic analysis. Through content analysis, I organised data into categories related to how the authors of the selected texts portray gender through male and female characters. As I did that, I picked out forms of patterns in the data through thematic analysis. The emerging themes were used as codes for the analysis of the whole text. The coded data was used to construct categories. This involved careful, more focused reading and reviewing of data.

3.10.2 Data presentation

I presented data in two chapters, each chapter representing a literary genre I selected for my study. My data presentation is in Chapters 4 and 5. In presenting data, I began by giving the background of each selected ChiShona literature text in order to place the gender representations in context. I present data primarily in a descriptive narrative form in order to capture the various tokens of gender representations from the perspective of the authors of the text. My main aim was to communicate a sense of the social roles depicted in relation to characters. I organised data in excerpts that explicitly or implicitly testify to the portrayal of social roles regarding both male and female characters. I divided the data into excerpts with something to do with males and females. I first present each of the excerpts in ChiShona as

they are in the text, and then add the English translation in brackets. I coded the data through the grounded theory coding system for gender representation. In some cases, I use titles and subheadings to put all excerpts relating to particular gender representation regarding female and male characters. Chapter 4 deals with Old World novels: *Pfumo Reropa* by Chakaipa*, Jekanyika by* Mugugu, *Kutonhodzwa KwaChauruka* by Chiguvaire, and *Akanyangira Yaona* by Mavengere*.* Chapter 5 deals with New World novels: *Sajeni Chimedza* by Kawara, *Minisita Munhuwo* by Chitsike, and *Ndiri Parumananzombe* by Manyimbiri, and the play *Vakasiiwa Pachena* by Chikanza.

3.11 Data Analysis and Interpretation

Since my research design is qualitative, I analyse the data using inductive qualitative data analysis tools in order to deal with manifest gender representations. I also employ critical discourse analysis in order to deal with latent manifestation of gender representation particularly with regards to texts. So, the aim of this section is to describe inductive content analysis and discourse analysis and how I used them in this study.

3.11.1 Content analysis

Quoting Hsieh and Shannon (2005), Moretti, Bensing, Deladda, Maozi, Rimondini, Zimmerman and Fletcher (2011, p.421) define qualitative content analysis as "a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns." Here it is important to note from the outset what Hsieh and Shannon (2005, p.1277) say, that "rather than being a single method, current application of content analysis shows three distinct approaches; conventional, directed or summative." These authors argue that the three approaches are used to interpret meaning in the content of text data. However, they differ with regard to coding schemes, origins of codes and threats to trustworthiness. The differences are clearly delineated in the following words, "In conventional content analysis, coding categories are

derived directly from text data. With a directed approach, analysis starts with a theory or relevant research findings as guidance for initial codes. A summative content analysis involves counting and comparisons, usually of key words or content, followed by the interpretation of underlying context." (Hsieh and Shannon, 2005, p.1277)

In the light of the purpose of my study, I opted for conventional content analysis since I consistently take the position that I explore gender representation in selected ChiShona literature texts independently of existing gender representation theories. As Hsieh and Shannon (2005, p.1277) argue, the conventional content analysis approach is suitable when existing theory or research on a phenomenon is limited. Researchers avoid using preconceived categories; instead, they allow categories and names to flow from data. This type of content analysis is consistent with inductive content analysis. In my study, I therefore employed conventional inductive qualitative analysis.

I acknowledge that content analysis can be used with either qualitative data or quantitative data, depending on the purpose of the study. In my study, I consistently indicate that there is scant formal knowledge of the state of gender representation in ChiShona prescribed literature texts; if anything, it is fragmented (Elo & Kyangas, 2005).

In my use of inductive content analysis, I organised the data and in so doing, I used open coding, creating categories and abstraction (Elo & Kyangas, 2008, p.109). I made notes and laid out headings regarding gender roles related to both male and female characters in the selected ChiShona literature texts while reading them. I repeated the reading and picked out as many gender role presentations as necessary. After this, I grouped the list of gender roles under higher order headings. Technically, this means employing axial coding.

The purpose of creating categories was "to provide a means of describing gender representation to increase understanding and generate knowledge" (Elo a& Kyangas, 2008, p.111). I agree with Elo and Kyangas (2008, p.111), who argue that "when formulating categories by inductive content analysis the researcher comes to a decision to interpret as to which things to put in the same category."

After this I moved to abstraction. Abstraction means, "formulating a general description of the research topic through generating categories." (Kyangas, 2008, p.111). I named each category using content characteristic of gender role representations related to male and female characters. This process of abstraction can go as far as necessary.

I started with reading all the selected ChiShona literature texts repeatedly to achieve immersion and obtain a sense of the whole. Then I read the texts word for word to derive codes by first highlighting the exact passages that appear to capture key gender roles, thoughts or concepts. Next, I approached the texts by making notes on my first impression, thoughts and initial analysis. I then sorted codes into categories based on how different codes are related and linked, in particular regarding gender roles portrayed in relation to male and female characters. I then organised and grouped codes into clusters. After this, I developed definitions for each category and code to prepare for reporting the findings, examples for each code, category identified from the data. I also compared and contrasted gender representations. I then identified the codes within and between the genres of the literature texts. This is not without considering the limitations of content analysis, as stated by Neuendorf (2011), namely its inability to describe subtle relationship between gender representations, practices or identities, or to explore the complex connection between literature texts and gender. In this study I triangualated content analysis and critical discourse analysis.

3.11.2 Critical discourse analysis

In my study, I also employ critical discourse analysis to deal with latent manifestations of gender representation. This means that in analysing data, I go beyond looking at words, passages and sentences and deal with the general framework or cultural milieu within which authors of the selected ChiShona literature texts formulate gender representation with regard to male and female characters. Critical discourse analysis is said to be both theory and method. It is a general term for a number of approaches "to analyse written and spoken discourse" (Yule, 1996, p.139). Researchers interested in relationships between language and society use critical discourse analysis to help them describe, interpret and explain such relationships (Rodgers, 2004). Critical discourse analysis is different from other analyses as it includes, on top of description and interpretation of discourse in context, an explanation of why and how that gender discourse works in trying to account for the discourse.

Scholars agree on the fact that critical discourse analysis is not only concerned with social injustice, inequity, power and power struggles, but also exposes the often subtle role of discourse in the construction and maintenance of injustice, inequality and domination (Rodgers, 2004). I therefore capitalize on this function of critical discourse analysis to expose the subtle role of discourse in the portrayal of gender roles of male and female characters.

Van Dijk (1993, p.280) takes critical discourse analysis to be "...primarily interested and motivated by pressing social issues, which it hopes to understand through critical discourse analysis." An investigation using critical discourse analysis views language as a form of social practice and focuses on the way social and political domination are reproduced by texts or talk. "It uses language to create pictures of and assume reality" (Fairclough, 2003, p.124). Thus, if I study and analyse language, I can get closer to the perception of a true Shona

gender reality. This is so since critical discourse analysis is "a domain of statements and ways of representing aspects of the world" (Fairclough, 2003, p.124).

This gives critical discourse analysis a critical edge in educational and social research as it can describe, interpret and explain gender relationships in language and important educational issues. Rodgers (2004, p.34) contents that the aim of critical discourse analysis is to "explore hidden power relationships, inequality, discrimination and bias". I therefore use critical discourse analysis to explore the hidden power relationships with regards to gender representation in eight Ordinary Level ChiShona literature texts prescribed for 2010-2015. This enables me to explain the possible consequences or implications that gender representation may have for Ordinary Level pupils in the light of the ChiShona context and cultural influence that affect the way the authors portray gender. In doing this, I "engage in a form of deconstruction in so far as I dismantle gender representations to show connection with power and ideology" (Punch, 1998, p.229) in the context of Shona culture and in light of the Afrocentric paradigm of Africana womanist theory I discussed in Chapter 2.

3.12 Grounded Theory: Content Analysis Coding Scheme

In this study I employed grounded theory. I use it as a method and as the product of inquiry. I engaged the grounded content analysis scheme in order to build a theory on gender represenation based on the data from the literature texts that I have sampled. I agree with Charmaz and Bryant (2008, p.374) who state, "grounded theory refers simultaneously to a method of inquiry and the products of that inquiry".   From the onset, I am therefore using grounded theory here as both a method and as a research output. This implies that it is my primary intent to produce a grounded theory on gender by using tools from the method of grounded theory, such as the grounded theory coding scheme. Overall, I employed grounded

theory as a method for conducting inductive qualitative inquiry aimed towards theory construction.

This coding scheme is in tandem with critical content and discourse analysis. "Coding is naming segements of data with a label that simultaneously categorises, summarises and accounts for each piece of data." (Charmaz, 2014, p.111). The grounded theory content analysis coding schemes meant that I have to "start coding data as soon as I start gathering the data to familiarise myself with emergent issues early" (Gary, 2009, p.496). The grounded theory coding scheme allowed me to move beyond concerete gender statements in the gender data to make analytic sense of gender stories, statements and observations. I made an interpretive rendering that begins with naming of gender segments and illuminating the gender phenomenon under study. I took gender fragements apart and asked myself whose gender lens am I gleaning from. I took raw gender data from the selected texts, got the gender setting and heard the gender voice through the authors' written accounts. I coded every gender data and saw the gender story it led me to. Through grounded theory coding, I took segments of gender data apart, named them in conscise gender terms and proposed an analytic gender handle to develop abstract gender ideas for interpreting each segment of data. This grounded theory coding scheme allows me to define what constitutes data and make explicit views, actions and processes more visible (Charmaz, 2014, p.113).

3.12.1 Rationale for coding data through grounded theory coding scheme

The coding scheme allows a triple process to go on at the same time. As I collected the gender data from the selected literature texts I coded and tried to explain the meaning, which is a step towards developing an emergent gender theory. "The naming of codes and directing further data collecting is the beginning of weaving two major threads in the fabric of the

grounded theory… The grounded theory coding generates bones of my analysis … and shapes the analytic frame" (Charmaz, 2014, p.113).

3.12.2 Grounded theory coding phases

Charmaz (2014, p.113) comes up with two grounded theory coding phases, namely the "initial phase involving hanging each word, line or segment of data, and focused or selective phase that uses most significant or frequent initial codes to sort, synthesise, intergrate and organise large amounts of data."

Initial phase of coding: Grounded theory coding is ideal to my study in that its goal is to remain open to all possible theoretical directions in my reading of the gender data. I learnt gender representation through the gender codes I constructed from data from the literary works. I tried to understand authors' gender conceptions as well as actions within the setting. In the coding, I adhered to codes that emerge from the data. I created the gender codes by defining the gender story I saw in the literary works. I interacted with gender data again and again and asked different questions and allowed codes to take me into unforeseen areas and new research questions. In short, the initial coding phase prevented me from jumping into theory before making initial steps; its openness sparked my gender thinking and allowed new gender ideas to emerge, thereby making me conduct the initial coding without preconceived gender ideas. Charmaz (2014, p.116) warns that, "There is a difference between open mind and an empty head." Thus, an open mind is unguided by what I know about gender and not that I approached the study without having read widely within and around the area of study.

Focused or selective phase: According to Charmaz (2014, p.145), this phase "uses most significant or frequent earlier codes to sift through and analyse large amounts of data. This needs decisions about which initial codes make the most analytic sense to categorise my data incisively and completely." This focused or selective phase agrees with Gary's (2009, p.496)

"second reading of reviewing and amending codes." Thus, my focused or selective codes could lead me to unanticipated but exciting gender directions. I therefore maintained the flexibility that allowed me to raise the analytic level of a code when my data indicated it. I also checked on how and to what extent the gender codes fit other gender data. This focused and selective coding phase took me into axial coding, which "relates categories to sub-categories, specifies the properties and dimensions of categories and reassembles the data I fractured during initial coding to give coherence to the emerging analysis" (Charmaz, 2014, p.146). Although axial coding allowed me to explore my data, it also encouraged me to apply an analytic frame to the data. Taking a leaf from Charmaz (2014, p. 150), I deliberately used theoretical codes to give my work a sharp analytic edge. These codes added precision and clarity as long as they fitted into my data and substantive analysis. Thus, I came as close as possible to my data so that the codes amply summarised my products of data and were germane to the data rather than imposed.

In agreement with Charmaz's (2014) axial coding, Gary (2009, p. 496) suggests a re-reading and cross-checking for "two codes of the same phenomenon and remove one. Also on cross-checking on whether the codes are hierarchical so that some are sub-categories and establish the connections." Further, taking a leaf from Gary (2009, p. 496), I had to establish the connections between categories in order to decide whether they can generate a gender theory. In this case I had to ask myself two major questions, which are:

i) Do the connections between categories and concepts that are emerging from adata amount to a set of theoretical principles?

ii) Do they relate to any theoretical model in literature?

If so, I would then develop the hypothesis about some of these connections and return to literature to see if they can be confirmed by the evidence? Thus, taking heed of Gary (2009, p.496), I assessed whether the connections between gender themes and sub-themes that emerged from the data amounted to a set of theoretical gender principles.

3.12.3 Suitability of grounded theory coding scheme to my study

I made my codes fit the data that I had rather than forcing data to fit the imported gender codes or superimposed coding like the pre-set gender categories. I remained open even to new and surprising twists that could have emerged from the data. I also stayed close to my data. This allowed me to compare data and the gender codes generated. I undertook line-by-line coding in the initial coding phase. This type of coding brought me into data and I interacted with it and studied each fragment. It helped me to define implicit gender meanings and actions. It gave me directions to explore, spurs, making comparisons between gender data and suggesting emergent links between processes in the data to pursue and check. This coding scheme goes deeper into the gender phenomenon and attempts to explicate the gender story. Thus, helped me to pick ideas that would have escaped my attention when reading the data for general thematic analysis. It also allowed me to look at gender data anew and allowed me not to accept the authors' gender views unquestioningly. I stuck to what I defined in my data. I built on my analysis "step by step from the ground up without taking off on theoretical flights of fancy" (Charmaz, 2014, p.125).

Despite the suitability of line-by-line grounded coding scheme, not every line, word, phrase or sentence is apparently important. Sometimes I even went deeper, syllable by syllable in the word construction or even punctuation, to capture the gender meaning.

3.12.4 Trustworthiness and realiability of the grounded theory coding scheme

I am aware that I hold prior ideas and skills. Clearly, my openness does not imply emptiness but that I am not bringing preconceived ideas from wide reading within and around the area of study into my coding. I made an effort to learn and examine my past influences from the way I regard the gender world and gender data from the literary works under study. I am not even saying the readers and reviewers of my thesis will necessarily get codes similar to mine. This is mainly because we may differ in perspectives, social locations, personal and professional experiences that are likely to tint how we code the gender data.

3.13 Thematic Web-like Data Analysis and Interpretation

This section is going to detail in a step-by-step fashion, the process of conducting gender-thematic analysis with the aid of gender-thematic networks. This has the advantage of providing practical and effective procedures for conducting this data analysis. In addition, it enabled a methodical systematisation of textual gender roles and representations from the eight purposively sampled texts. Furthermore, it facilitated the disclosure of each step in an analytic process, aided in the organisation of gender roles and representation analysis and its presentation, and allowed a sensitive, insightful and rewarding exploration of the texts in the area of the overt structure and underlying patterns of gender representation. Thematic networks, as analytic tools, draw on core features that are common to many approaches in qualitative analysis (Attride-Stirling, 2001). This makes it difficult to isolate the specific conceptual foundations of the method as parallels to the guiding principles, and broad structures. Further, specific steps can be easily found in many other analytic techniques, for example, grounded theory (Corbin & Strauss, 1990, p.86).

The thematic analysis is based on some of the principles of argumentation theory (Toulmin, 1958). This aims at providing a structured method for analysing and negotiation process. Paying heed to Toulmin (1958), I defined and elaborated gender representations and typical,

formal elements of arguments as a means of exploring connections between the explicit statements and implicit gender meanings in people's gender discourse. I also considered Toulmin's (1958) description of argumentation as a progression from excerpts of data through a warrant to a claim. Warrants are principles and premises upon which gender arguments in support of gender claims are constructed. A claim is the conclusion to an argument. The merits of gender-thematic analysis include that data consist of evidence, empirical or otherwise, for example, given to support the conclusion or claim. Claims do not always flow logically from the data or the warrant at hand, and for this reason there are backings (supportive arguments for warrants) qualifiers (elements of doubt in claims) and alternative claims. Toulmin (1958, p.86) has this to say, "With these essential components arguments can be disentangled and be presented intelligibly, thereby facilitating the process of negotiation on decision making and problem solving."

Applying thematic network is simply a way of organising the thematic analysis of qualitative data. This thematic analysis seeks to be suitable to the unearthing of gender themes salient in a text at different levels. The thematic networks enable the structuring and depicting of the constructed gender themes. Thematic data analysis allows the deriving of gender themes from the selected texts and textual data and the illustration of this with a representational tool well established in qualitative research. Thematic networks analysis is not a new method, but one that shares the key features of any hermeneutical analysis. It offers a web-like network as an organizing principle and a representational means, and makes explicit the procedures that may be employed in going from text to interpretation (Toulmin, 1958). This is a novel endeavour that has been a tried and tested method, which complements the range of tools available to qualitative researchers. This thematic network systematises the extraction of basic gender themes that, when grouped together, form categories of basic gender themes that

summarize more abstract gender principles (Attride-Stirling, 2001). These are then presented as web-like maps depicting the salient gender themes at each of the three levels, illustrating the relationships between them. This is a widely used procedure in qualitative research, especially research using grounded theory (Corbin & Strausss, 1990). The thematic networks do not pretend to discover the beginning of gender argument or the end of gender rationalisation, but simply provide techniques for breaking up texts and finding within them explicit rationalisation and its implicit gender signification.

The analysis of texts involves several tasks, like discovering gender themes and sub-themes, winnowing themes to a manageable few, deciding which themes are important in each project, and building hierarchies of themes or code books for linking themes into theoretical gender models. The first task is that of discovering gender sub-themes, themes, categories and global themes in purposively selected literature texts. Thematic web-like data analysis, like any other analytic technique, has its merits and demerits. It is suitable in analysing data rich, complex narratives like the literature texts. Without thematic categories, I could not generate gender sub-themes, themes, categories and global themes to describe, compare and explain. Lastly, I weaved the related themes into the gender on the basis of gender data from the purposively selected literature texts.

The following sub-sections outline the translation method that I employed in uncovering gender representation in the Zimbabwean Ordinary Level 2010-2015 prescribed ChiShona literature texts.

3.14 Translation Method

In this study I present the data excerpts in ChiShona. I translate them from ChiShona to English. It is therefore important for me to articulate the methodological principles I used during translation in this study. This is imperative since the content analysed from selected

Zimbabwean Ordinary Level literature texts has been translated from a source language (ChiShona) to a target language (English). The purpose of this sub-section is to outline the translation theory adopted in this study and its suitability to the study. I also outlines the challenges that I experienced in using the chosen translation method and the limitations of translation.

Translation is inevitable since the language in which the data is generated is different from that of the thesis. The data used in this thesis are in the ChiShona language and the medium in which the thesis is written is the English language. ChiShona is my first language while English is my second language and language of education. My translation is therefore from my first language, ChiShona, that is, the source language, to the target language, that is, English. I tried to reduce the effects of the cultural and linguistic gap between the two by engaging a translation editor, Dr McClymount, whose first language is English. Dr McClymount also speaks ChiShona, which is his second language. Through this effort, I meant to reduce the effects of the linguistic and cultural gaps that distort translations, leading to the production of texts in which ChiShona words are simply relaced by English words. The expertise of Dr McClymount brought the translation to English native speakers as much as possible in terms of equivalence in grammar and sense. However, to appreciate what I am saying here, I ought to define 'translation' first and then proceed to discuss the principles involved in the process and the theories underpinning them.

3.14.1 Definition of translation

There are various debates surrounding the process of translation, its definition, purpose and its feasibility. Catford (1965, p.1) defines translation as "an operation performed on languages: a process of substituting a text in one language for a text in another." This is in line with Munday (2016, p.8) who says, "The process of translation between two different

written languages involves changing of an original written source language text into the original written target language text." The process is sometimes known as interlingual translation according to the scholar.

In the translation process Munday (2016, p. 51) raises a central view that "accuracy is the first requirement in translation." Thus the aim of translating a text is that, "after reading and understanding of what the source text writer was trying to say, the translator should put its meaning into the Target Language in a way that it produces the same impression on the reader." (Munday, 2016, p. 51). In line with Catford (1965, p.1), Newmark (1988) defined translation, twenty-three years later, as "rendering the meaning of a text in another language in a way that the author intended the text." Considering the above mentioned scholars' definitions, it should be possible that I render Shona excerpts into English language with an intention to achieve the same effect to the English native readership.

Translation is deemed to be concerned with a certain type of relation between languages and, consequently, is a branch of comparative linguistics. To achieve the same effect between the source text and the target text, Catford (1965, p.1) suggests that translation equivalence may be set up and translation performed between any pair of languages or dialects related, or unrelated, and with any kind of spatial, temporal, and social and any other relationship between them. In this study I paid attention to the relationship between the two languages, ChiShona and English. This informs me on the best translation model and equivalence possible between ChiShona and English, considering the purpose of translation. Newmark also added "the translated product ought to be able to say something as well in one language as in another." This is my intention in this thesis; to render the meaning of ChiShona excerpts into English language in a way ChiShona literature texts authors intended the texts to say.

Translations from ChiShona to English, therefore, ought to be able to say something as well in English.

Newmark (1988, p.10) posits another view, that "the translated product may be seen as complicated, artificial and fraudulent since by using another language a person pretends to be someone they are not." Here the scholar warns of the temptation to transfer as many source language words to target language words as possible. This means that I have to be careful in the process of rendering content from the ChiShona source language into the English target language. Furthermore, the fact that ChiShona language is carrier Shona culture that is different from English culture has its own challenges when it comes to rendering selected content excerpts from ChiShona to English. There may be a temptation of simply replacing ChiShona words by English words without paying attention to the meaning, manner and spirit that are also critical issues, according to translation theorists. This justifies the need to be guided by a translation theory to avoid making artificial translations that may distort the reality intended in the Source Language texts.

Newmark (1988, p.2) further contents that, 'translation cannot simply reproduce, or be the original, and since this is so, the first business of the translator is to translate. Newmark (1988, p.2) gives a model of translation in which "during the translation process the text is pulled in ten different directions." Thus, according to Newmark (1988), a translator of a source text has to pay attention to the source text's style or idiolect, grammar and lexical usage, content, estimated reader's knowledge and subjectivity to make the translation more realistic.

In the same vein, Danila Seleskovitch, cited in Newmark (1988, p.6), says, "Everything said in one language can be expressed in another on condition that the two languages belong to cultures that have reached a comparative degree of development." This is a controversial

condition in translation. Newmark (1988, p.6) adds that, "if it covers all the points in the source language text; it requires greater space in the target language text." Even if translation is possible, it may not have the same impact as the original. This means, "there is no perfect, ideal or correct translation" (Newmark, 1988, p.6). Any translation product is subject to improvement in terms of knowledge and expression always pursuing facts and words. This is a challenge. It is doubtful whether ChiShona and English have reached a comparable degree of development. I agree that I have to strive to come as close as possible to the target language in my translation of excerpts of content texts extracted from ChiShona. But I am well aware that there is no perfect, ideal, correct or final translation of the material. Thus, my translation from ChiShona to English remains subject to improvement in terms of knowledge and expression. In the light of this I had to settle for a type of translation in the context of the general types of translation.

3.14.2 General types of translations

Catford (1965, p.1), cited in Boushaba (1988), indicates that "there are generally two types of translations. These are total and partial translations." They are usually determined by the extent to which the syntagmatic sense of an SL text submitted to the translation process. Catford (1965, p.1) defines a text as "any stretch of language spoken or written which is under discussion and may be of varied lengths."

Catford (1965, p.1) explains full translation as,

> …one where the entire text is submitted to the translation process. In this case, the Target Language material replaces every part of the Source Language text. Partial translation is explained as the Target Language text material replacing some part or parts of the Source Language Text.

In the case of this study, Shona excerpts are either entirely rendered into English as indicated in full or total translation or parts of Shona excerpts are rendered into English. Considereing the amount of excerpts and the nature it is difficulty to stick to an either or type of translation but rather take either full/ total or partial depending on what fits the particular excerpt. In rendering the Shona excerpts into English there maybe nouns or cultural terms that may require partial translation and left untranslated and but simply transferred to and incorporated into the TL text. In literary translation, it is not uncommon for some SL lexical items to be treated in this way either because they are regarded as untranslatable or for the deliberate purpose of introducing local colour into the TL text.

According to Catford (1965, p.1) "partial translation is sometimes known as restricted, semi-technical or syntagmatic. Full translation is sometimes known as total translation or a gloss that can best be defined as replacement that takes place at all levels." From the choices above, I am taking full translation in some cases while there are cases when I take partial as names of people and places cannot be translated hence partial translation in some cases depending on the situations.

Considering the literary translation that I have opted for in the translation of novels and a play literary excerpts, I sometimes did literal word for word translation to help the reader to follow the relationships between source language text (SLT) and target language text (TLT). This can happen at any level. It is thus not far from full/ total translation. If the words in the two languages do not correspond one to one, I could use one word to many or many words to one. This form of translation is governed by "4 major rules that are; word for word, morpheme-by-morpheme, grammatical category labels and one to many correspondence" (Heldner, 2008, p.10). When such correspondence failed, I could simply translate the sense of the excerpts from novels and a play considered for this study. If they are constructions like proverbs and

idioms, I sought the equivalence from English, which is the target language. In cases when equivalence could not be found, I simply translated the sense like in the case of ideophones. Sometimes I add explanation and context to assist the native English reader to understand the gender discourse.

Considering all the translation theories given in the discussion, they are basically two translations, that is, partial or restricted and full or total translations and formal or dynamic. Of the two translation styles, I considered them complementary as I used both depending on the excerpt to be translated. Furthermore, the notion of equivalence cuts across all the theories. The notion of equivalence, just like translation itself, is controversial.

3.14.3 The notion of equivalence in translation

The notion of equivalence is central in the translation process. Thus, as I rendered source language text material excerpts from ChiShona to the English target language text material, I sought equivalence so that I achieve the same effect as intended by the Shona authors of texts. The challenge comes when theorists bring diverse views of what equivalence means in relation to translation. Boushaba (1988, p.20) contents "the notion of equivalence is a major terminological ambiguity in the field of translation contrary to its precise meaning in Mathematics and logic. This term becomes ambiguous and vague to various interpretations when used in the field of language and translation." The first problem is whether we can define equivalence in terms of sameness. Van Der Broek (1978, pp.32-3) says,

It is the precise definition of equivalence in Mathematics, which forms the main obstacle of its use in translation theory. The properties of a strict equivalence relationship (symmetry, transitivity, reflexivity) do not apply to the translation relationship.

These scholars reject the possibility of considering translation equivalence in terms of communicative effect being non-existent within the same language and become obviously an impossible thing to achieve between two languages. This is an indication that the meaning of equivalence is relative and diverse. Jacobson (1966, pp.232-9), cited in Boushaba (1988, p.21), considered that equivalence cannot be defined in terms of sameness and synonyms in translation theories and no translation can be a complete version of the original for translation is no more than 'a creative transposition.' The translation of a literary text, according to Jacobson, can only be a creative transposition from one literary shape to another in the case of rewording. The scholar sees such as an interlingual transposition in the case of translation from one language to another, for instance, from ChiShona to English. It considers again inter-semiotic transposition in the case of transfer of signs from one system to another, for example, from verbal art into music. Boushaba (1988, p.21) has it that, "anyone acquainted with the complexity of languages can realize that Van Der Broeck and Jacobson reflect undeniable truth." Thus, when used in languages like ChiShona and English, equivalence cannot be defined in terms of sameness and synonyms. This is due to the fact that languages are very complex systems determined by various factors some of which are related to structure of these languages and other extra linguistic features such as socio-cultural contexts, the collective as well as individual uses made of them.

Since no two languages share similar structures and or have identical socio-cultural association equivalence in the sense of sameness is an impossible achievement in translation (Boushaba, 1988, p.21). Gorjan (1970, p.201), cited in Boushaba (1988 p.21), maintains that "translation can strive to come as close to the original text as possible, but they never can or will achieve complete identity in their translation. No matter how strong the translator's desire to achieve a complete equivalence is, what they end up with cannot be completely

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identical to the original." Equivalence in translation of the ChiShona literary excerpts to English should thus not be defined in terms of sameness and identity but, rather, should be viewed as approximations rendering of text excerpts from source language text to an English Language Text. Therefore, having accepted relativity of equivalence, the discussion of the translation equivalence remains controversial and an unachievable goal. Simply accepting equivalence as an approximate rendering of a text from source language (SL) to target (TL) is therefore not enough. There is need to find a condition of such an approximate rendering.

Savory (1957, p.49) presents contrasting pairs that illustrate what translation should render. In the first instance, translation should render the words of the original text. The second condition is that a translation should render the ideas of the original text. The above two conditions illustrate the translation dilemma as explicitly given by Knox (1957, p.4), that is, which one comes first. The literary translation is that translation that is free to express the sense of the original in any style or idiom the translator chooses. Generally, there is consensus on the importance of adhering to both the manner and the meaning of the original text. In principles of translation, as exemplified in the bible, Nida (1966, p.19) agrees that "translation equivalence consists of producing in the receptors' language the closest natural equivalence to the message of the SL, first in meaning and secondly in style." Thus, according to Nida (1966) translation can be completed in two phases: 1) at semantic level; and 2) the style which Meschonnic (1973, p.315) calls the phase of "literalisation or poetisation." The translation task is dually motivated to: 1) capturing the meaning of the original; 2) finding equivalent words, phrases and sentences to reproduce that meaning. The two requirements are difficult to fulfil at the same time. Thus, in the process of rendering literary text excerpts from ChiShona to English language, no matter how much I may aspire to achieve equivalence, what I can achieve is just an approximation.

In line with Nida's (1966, p.19) view that, "Any translated text is an individual creation in a particular language." This implies that the English versions of the excerpts from novels and a play are my own creations. However, "the creations are guided by the sequence of words organized according to English linguistic structure, in accordance to English literary norms and conveying a thought that is determined by historical, social and cultural contexts that are specific to an English speech community" (Nida, 1966, p.19). Basing on Nida's idea, the ChiShona and English linguistic structure, norms, historical, social and cultural contexts are not the same. Though achieving equivalence of both content and form is consequently an ideal task for me in the actual translation process, I inevitably encountered situations in which I had to relinquish one in order that I preserve the other. Translation also conveys the spirit and manner of the original (Nida, 1966, p.19). In line with the translation dilemma, Tytler (1971) raises the following three fundamentals:

1) Translation should give a complete transcript of ideas of original

2) The style and manner of writing should be the same character as that of the original

3) The translation should have all the ease of the original

Through the three fundamentals, Tytler implies that languages are similar forms for universal ideas. This is unattainable for Lefevere (1975, p.28) who says, "semantic mapping of each language is different from those of all languages." Thus, Campbell and Tyler reflect certain uneasiness about the whole translation process. The scholars feel that a translation conveying the same meaning and spirit of original and giving a complete transcript of ideas of the original and, at the same time, having all the ease of the original composition seems to be an acrobatic achievement and unlikely to be reached. This is only undoubted if the translation aims to achieve an ideal translation and no guide is offered for the actual translation process.

This is so since there are no two languages that are identical either in meaning given to corresponding symbols or in the way in which such symbols are arranged in the phrases and sentences (Jacobson, 1966, p.156). Thus, reproducing both the original manner and meaning of the original from ChiShona excerpts to English could be next to impossible.

Overall, all the bipartite divisions raised by various theorists point to one and the same thing. This bipartite division is what the translation theorists refer to as literal versus free translation and which Nida calls formal and dynamic equivalence. Literal translation and Nida's formal equivalence characterizes a translation basically source oriented in that it aims at revealing as much of the original as possible in terms of both form and content. Formal equivalence is one that focuses attention on the message itself in both form and content. Kelly, (1979, p.131) however, refers to it as one that depends on one-to-one matching of small segments on the assumption that the centre of gravity of text and translation lies in the signification of terminology or artistic approach in translation equivalence. McGuire (1980, p.25) approaches translation equivalence from the same aspect. This scholar comes with two categories of equivalence that could correspond to formal and informal equivalence.

1) Linguistic equivalence is where there is homogeneity on the linguistic level of both SL and TL- that is word for word translation

2) Paradigmatic equivalence is where equivalence of the elements of a paradigmatic expressive axis that is elements of grammar that he sees as a higher category than lexical equivalence.

Formal equivalence or correspondence aims at maintaining syntactic and lexical structures of the original text and results in a literary translation, that is, a correspondence at this structural level between the SL and the TL. In my case, it is possible to maintain literary translation as I

cannot maintain ChiShona syntactic and lexical structures into the English version. So, I make relevant adjustments in idioms, grammar and lexicon. Kelly (1979) and Nida (1965) named such translation 'dynamic' equivalence. Nida (1965) based it on the principle of equivalence effect, that is, the relationship between the receiver and the message should aim at being the same as that between the original receiver and the source message. Kelly (1979) maintains what he calls 'dynamic equivalence' that seeks for the word of the source text as a unit of equivalence in communicative function. According to literature texts (1965, p.94), communicative function is a condition that is necessary for translation to occur. Thus, he writes:

> For translation to occur, then both source and target texts must be related to the functional relevant features of the situation substance.

And adds for precision that:

> And those, which are functionally relevant, is that, they are relevant to the communicative function of the text in that situation.

The view of translation equivalence, though relying on different terminology all reflect Nida's bipartite division of translation equivalence formal versus dynamic equivalence. Dynamic and formal equivalence are not conflicting poles in translation but rather two interrelated phases of the translation process and for equivalence to occur both are necessary (Boushaba, 1988). This has the implication on the translation that I have done in this thesis. Thus, I ought to present the English version reader with the stylistic features of the original ChiShona version. This does not necessarily mean word for word translation of the ChiShona source language text excerpts to the extent of distorting the linguistic structure and literary norms of the English target language text. Blindly replacing ChiShona words with English words in the process does not guarantee a successful translation, it may lead to awkwardness and ambiguity (Boushaba, 1988). So, I opted for literary translation for I am translating

literary excerpts from novels and a play. As I render ChiShona literary excerpts from ChiShona to English, I employ either full or partial translation depending on the excerpt in question. Again, the notion of equivalence comes in where I employ either formal or dynamic equivalence. The English language translation products I come up with are approximates though my wish is to come up with an ideal (Gorjan, 1970). So, the versions of novels and a play excerpts that I come up with are no more than 'my creative transpositions' of the ChiShona versions (Jakobson, 1966). Equivalence is thus relative to theorists and is dependent on whether I focus my attention on the texts to be translated or the effect it is supposed to produce to the target language text reader. This is against Lefevere (1993, p.7) view that, "How can a text possibly have the same effect and elicit the same response in two different cultures and times. Hence translation equivalence is subjective."

3.14.4 Translation units

Having agreed with Boushaba (1988) on approximation rather than sameness in equivalence, another hiccup comes in my translation process and procedures. This is the unit of equivalence that I used in translating ChiShona literary excerpts into English. They create a dilemma, according to McGuire (1980, p. 116), as there is "no definite level of word, phrase or sentence to rely on." According to McGuire, the translation units can be syntactic, lexical and semantic. These are as follows: functional, semantic, dialectic and prosodic units that are classified into simple, fractional for an example word, lexeme or the segment of the word. In this case, I avoid taking smaller units of words as that focuses my attention on smaller units. These smaller units make it difficult in considering their relationship with each other and understanding of the gender representation in the text as a whole as to allow both content and discourse analysis. Also, considering too small segments leads to literal, artificial and unrealistic translation of the ChiShona literary text excerpts to English target language text. However, resorting entirely to larger units may lead to omission of the effect of smaller units

in the overall discourse. There is also a risky that I may deviate from the original and alter the author's intention by performing too liberal translations. Basing on Boushaba's idea (1988) I read the text and become a mediator between ChiShona source language text excerpts and English target language text translation versions. This requires that I act as both a mediator and an interpretive artist working in medium, which is both, identical with and different from that of the original work that I set on to render in my own terms. Through intensive and thorough reading, I enhance my understanding of the ChiShona source language texts, which gives me the necessary clues for my interpretation hence my translation. Through reading and re-reading, I also came to understand different parts of the ChiShona source language texts and their relationship to each other as well as the entire text. It is through that reading that I also determined important stylistic devices that convey the authors' intentions in the ChiShona source language and English target language to which I should get equivalent stylistic devices.

It is after an in-depth understanding that I determined the translation units. Apparently, Boushaba (1988, p.42) highlights "the absence of fixed parameters to fix the right way of reading and determining the reading texts. Thus, there is relativity in the reading and sense interpretation different readers may attribute to it." Thus, I had my own way of determining reading units and creation of my own translation units. I could not merely look for reading units, but I focused on their function in conveying gender meaning in the text, the authors' concepts and personal experiences which condition the ChiShona gender meaning. To this end, subjectivity in literary translation is unavoidable in the rendition of the meaning of the literature texts excerpts as I am creating some target language version in English.

3.14.5 Subjectivity to do with the translation process

Having admitted that the possibility of subjectivity exists, especially to do with translation of literary materials, I took heed of O'Brian (1966, p.91) that it is not enough for me, as translator, to simply find out what authors say in the picked ChiShona source language text excerpts, but also "why they have said what they said." It is not easy to know the intentions of the ChiShona language literary tests authors. I had to go an extra mile in the translation process to explain the actions of characters in the excerpts. So, apart from giving what the authors of ChiShona source literature texts say, I also account for whatever they say and, sometimes, why they say it in the way they did. The explanation sheds light on my interpretation and gives room for alternative interpretation from different readers and viewers.

Overall, the aim of translating is to render ChiShona source language texts excerpts literary materials into English target language text excerpts. I depart from the narrow confines of the concept of style that restricts it to form only. As opposed to some theorists, I acknowledge and take an active role and I shape and recast the ChiShona source language text excerpts literary materials into new fashion unrestricted by form only. Thus, I get into the reconstruction of the authors' creative intention and explication of the semantic of ChiShona into the semantic possibilities of the English version. The translation processes of the literary materials unlike Science texts, which are direct and objective, have no correlative in an objective reality but fictional reality, which is relative. Thus, my task is far bigger as to decide on the stylistic devices that are relevant and to which I should find equivalence and the secondary ones that can be omitted and changed. This makes me the writer of the English target language version of excerpts, which demands a certain level of creativity.

In some instances, there are "additions of some stylistic devices that were not in the source language text in order to make it conform to the English literary norms" (Boushaba, 1988, p.174) and sometimes omissions and commissions of some devices in the ChiShona source language text excerpts. This brings the translation discourse into another translation phenomenon where what has been in the authors' ChiShona version cannot get equivalence hence a loss or gain. The loss of stylistic effect should not be considered as non-existence of an adequate translation of ChiShona to English literary resource but my creativity, which is, by nature, the translation process. This is relativity of correspondence. A gain in translation happens when the target language text has a stylistic device that was not in the ChiShona source language text. The linguistic and cultural disparities in ChiShona and English make my renditions of ChiShona excerpts to English never identical hence the level of equivalence is approximation and far from sameness. Unlike other theorists, I cannot dissociate formal equivalence form dynamic equivalence. Stylistic and communicative equivalence are also not conflicting but complimentary as sticking to one blindly will make the translated version lose the value of the original version (Boushaba, 1988). Though there is no translation theory, the discussion has devised an eclectic one by depending on answers suggested to the raging debates in translation, its nature, purpose and feasibility.

However, the suitability of literary translation is not without challenges. Translation discourse is thus punctuated by uncertainties and disagreements among theorists. Apparently, there is no single translation method that I can employ that perfectly fits nicely the translation of a novel and play excerpts, hence a hybrid like the one I am using that borrows aspects from solutions suggested by some theorists. Overall I agree with Lockshin (2006, p.578) who argues "There is no translator who can convey every nuance of the original."

3.15 Validity, Reliability and Generalisability in Research

I have to articulate how I am going to deal with issues of validity, reliability and generalisability in my research. Traditionally, these have been associated with quantitative research, but they are increasingly becoming important in qualitative research as well (Anderson, 2010, p.19). That is why, there is an increasing need for objectivity and credibility. Those three variables are well-known criteria for evaluating the reliability of research data. Stausberg and Engler (2011, p.7) say, "Literature distinguishes between different forms of validity, reliability, generalisability, and methodological research has developed methods for judging and improving the achieved degree of these criteria of excellence." Anderson (2010, p.20) explicitly defined validity as "the honesty and genuineness of the research data, while reliability relates to reproducibility and stability of data". Validity and reliability are important in every research, irrespective of design.

David and Sutton (2004, p.29) describe validity in two ways with regard to fitness between data and reality. They insist that researchers should ask themselves: Is my data really showing what is out there? Does my data fit in the wider world, the wider population from which my sample was selected? The research principles of validity, reliability and generalisability can be assured by a number of techniques that can be followed in research. Anderson (2010) explains validity "as accurate representation of the phenomenon they intent to represent." In the case of this study, it is accurate representation of gender in the selected literary works. My study pays heed to David and Sutton (2004), Stausberg and Engler (2011) and Anderson (2010), who argue that there is need for triangulation, use of contradictory evidence, respondent validation and constant comparisons to ensure validity in research. Triangulation requires that I employ more than one research method. That is why I have used both qualitative inductive content analysis and critical discourse analysis to vet the status of gender representation in the selected literature texts. In my study, I sampled texts of different

genres, Old World and New World novels and a play, thus representing multiple case studies. My research methodology is also open and flexible and approaches gender data with no set categories; hence I am prepared to find surprises and insights. I let the data speak for itself, and no screening is done to obtain data, as screening data leads to bias, altering perceptions of data and any insights manifesting from data. I also avoided the use of pre-set gender categories as that may lead to the groaning of data as I force it into the pre-set pigeon holes.

To ensure reliability, which is the reproducibility and stability of research data, I also adhered to some guidelines. My study's research methodology has set out a clear step by step outline of how the data is collected, presented and analysed, and clearly outlined related theories for researchers who may be interested in reproducing it. This ensures that, for audit trailing purposes, researchers may not have challenges in following the methodology.

In terms of generalisability (Stausberg & Engler, 2011), every researcher has to be guided by the question: Is the chosen case or sample so sufficiently representative, typical, exemplary or comparable that the findings are likely to apply to relevant broader groups? In this case, my study is based on a qualitative research design. There are many reasons why researches are carried out. My study is not meant to generalise. I am not saying that the gender representation in the selected literature texts is indeed the same in all other ChiShona literature texts in Zimbabwe. My study can only give insights that may inform researchers in dealing with other literary works. Thus, the transferability of the results of my study to similar cases rests with the reader's consideration.

The section has discussed how my study is going to deal with issues of validity, reliability and generalisability. Coming next is a section on ethical considerations.

3.16 Ethical Considerations

In this section I highlight ethical considerations with regard to my research. Maree (2007, pp.41-42) advises that: "An essential ethical aspect is the issue of the confidentiality of the results and findings of the study and the protection of the participant's identities." This could include obtaining letters of consent, obtaining permission to be interviewed, undertaking to destroy audio tapes, and so on. My research has no ethical aspects related to the protection of the participant's identities since it is based on public documents that are already in use in Zimbabwean secondary schools. These documents are open to public scrutiny. The authors and publishers are well aware that they are under scrutiny by educationists, of which I am one. For me, "there is no hassle of trying to get permission from authors" (Bowen, 2009, p.28).

3.17 Conclusion

In this chapter, I have presented the research methodology and design. I have argued for and justified a qualitative research design in light of the purpose of my research. I also considered the philosophical underpinnings of the qualitative design in relation to theoretical, epistemological and ontological stances. I discussed the revelatory case study as an overall research strategy for my study in the light of the restatement of the aim of my study. I then gave my sampling strategy as purposive. After this, I presented the research instruments, indicating myself as the main research instrument, using documentary analysis. In terms of data analysis and interpretation, I took the position that the two were concurrent and argued for using qualitative inductive content analysis and critical discourse analysis. I concluded the chapter with a discussion of ethical considerations. In the next chapter, I focus on data presentation, analysis and interpretation on gender representation in the first set of selected ChiShona literary prescribed texts, namely Old World novels.

CHAPTER 4

PRESENTATION OF FINDINGS FROM PURPOSIVELY SELECTED OLD WORLD LITERATURE TEXTS

4.1 Introduction

The aim of this chapter is to respond to the research sub-questions of the study with reference

to the first set of literary works. The first sub-question is: What are the gender representations

that may be found in ChiShona Old World novels prescribed for Ordinary level 2010-2015?

The second sub-question is: What is the possible effect of the gender representations on

Ordinary level learners? The chapter is an inductive qualitative content and discourse

analysis of the following four purposively sampled Old World novels: Chakaipa's (1964)

Pfumo Reropa, Chiguvaire's (1976) *Kutonhodzwa KwaChauruka*, Mavengere's (1979)

Akanyangira Yaona, and Mugugu's (1968) *Jekanyika*. The chapter presents results regarding

how the authors of the four above-mentioned purposively sampled literature texts represent

gender in relation to female and male characters. Thus, I identify six themes and their sub-

themes through which the authors of the novels represent masculinity and femininity. I

present each theme and describe how the depictions of female and male characters play out in

terms of gender, using exemplifying quotations.

The exemplifying quotations that form evidence in backing the claims about gender

representations are in the form of excerpts from the novels. Since the excerpts are in

ChiShona, I translated them from the source language (SL), ChiShona, to the target language

(TL), English, paying particular attention to the literary translation method that I selected for

this study. The themes include: depiction of characters in social roles, for example,

custodianship and guardianship of cultural values and wealth; depiction of characters in

protagonist, heroic and villainous activities; depiction of characters in occupational roles;

depiction of characters' personal traits; depiction of characters in marriage; and depiction of

characters in relation to the status of children. Each theme and sub-theme are treated using a quadruple structure. Thus, there is: (i) a statement of a claim; (ii) the presentation of excerpts as evidence that supports the assertion; (iii) my interpretation of the meaning of the excerpts; and (iv) a discussion of the educational implications of the gender representation. In situating the presentation of the research findings, I present a background synopsis of the plots of novels in the sub-sections that follow.

4.2 General Synopsis of the Novels

Pfumo Reropa by Chakaipa, *Jekanyika* by Mugugu, *Kutonhodzwa KwaChauruka* by Chiguvaire and *Akanyangira Yaona* by Mavengere fall in the Old World category. The conception of the Old World is based on Kahari's (1990) definition, that it is the period before the colonisation of Africa by Europeans. Thus, I am guided by this conception and classify all novels with the pre-colonial setting under the Old World novels. Below, I highlight the nature of the setting of these novels.

4.2.1 The setting of the Old World novels

The setting of the Old World novels captures life before colonial rule in Africa. Generally, these novels are situated in the pre-colonial world setting before the coming of the whites to Rhodesia, now Zimbabwe (Kahari, 1990). Human relations, like gender roles, that are in the texts are in an Old World context. Stronger groups could fight weaker ones and acquire wealth and women, as evidenced by wars in Chakaipa's *Pfumo Reropa*, Mugugu's J*ekanyika*, Chiguvare's *Kutonhodzwa KwaChauruka,* and Mavengere's *Akanyangira Yaona*. In the wars, the stronger groups raided the weaker for wealth and manpower. The kind of gender status portrayed is a social construct and, as such, depends on the political, social and economic factors existing during the time. Thus, I go into these selected Old World literature texts indicated above to explore how gender roles are represented and to assess what the potential

effect of such representation on the Ordinary Level learners who are exposed to such depictions of gender roles and representations could be.

While all the four selected novels fall in the Old World category, each of them has its own story line, which I have given, briefly in this section. The social, economic and political conditions prevailing in the novels directly or indirectly influence gender roles and representations. The synopsis of the settings in the novels guides readers in contextualising the gender roles and representations from each novel whose content I analyse. The gender roles and representations are given in various ChiShona settings, though generally in the Old World communities.

Pfumo Reropa, by Chakaipa, is a story about a chief, Ndyire, who is covetous. Chief Ndyire's insatiable appetite for women causes him to abuse his subjects. He kills many men, cripples some and causes others to flee from his domain. In the process, Ndyire kills Dematsanga and gives the widow to his nephew, Musasa. Ndyire goes on to kill Shizha and the rest of Nhindiri's family and takes VaMunhamo, Shizha's wife, whom he admires. VaMunhamo threatens to kill herself if her son, Tanganeropa, is killed. Haripotse asks for justice by suggesting that if the people who are killed are really guilty, and then they should be brought to court with the items they have stolen. Haripotse does not want the accused to be judged in absentia. For this reason, Haripotse is chased away from the chief's *dare* and homestead. Chief Ndyire warns VaMunhamo not to tell anyone about his love proposal. Little does Chief Ndyire know that Haripotse has heard Chief Ndyire proposing love to VaMunhamo. Thus, VaHaripotse later tells Tanganeropa that he cannot get anything from Ndyire's estate since Ndyire is not his father. This angers Tanganeropa, who later fights Ndyire and regains the chieftainship, which is his birthright.

Jekanyika, by Mugugu, is also an Old World story about a young man, Jekanyika. He is chief Dendera's son, who has grown up with his mother, VaMumbamarwo, in the absence of his father. His father leaves the homestead before he is born. Jekanyika always clashes with his mother, who wants him to get married, settle down and prepare to take over the chieftainship after his father, after the ritual of *kutambirwa.* VaMumbamarwo has assigned Chitate, Dendera's ex-army officer, who has returned home from the battle front after losing a hand, to bring up Jekanyika. Chitate, the mentor, has had charge of Jekanyika for over five years and has realised Jekanyika's talents, recognising that he is potentially a strong man and very brave. This is after Chitate tells VaMumbamarwo that Jekanyika is strong, and when he gets the chieftainship, he is going to be an outstanding fighter, and also that Jekanyika does not seem to be interested in women and has never told him about his interest in any girl. The implication is that Jekanyika has no intention to marry any time soon. This frustrates VaMumbamarwo, Jekanyika's mother, who wants her son to marry and stay at home. VaMumbamarwo tells Chitate that she is not the one who broke his hand. On one occasion, VaMumbamarwo insists that Chitate should reason with Jekanyika and convince him that after the *kutambirwa* ritual he (Jekanyika) should marry, settle down and start preparing to take over the chieftainship after his father.

A few days after the *kutambirwa* ritual, Jekanyika disappears from home and follows his father, whom he has not seen since he was born. Jekanyika undertakes a long journey, and passes through chief Chipezvero's area into that of chief Chaitezvi who, he realises, has been fighting with his father, chief Dendera.

Kutonhodzwa KwaChauruka, by Chiguvaire, is also an Old World novel. The story is about a cruel chief, Chauruka, who uses magic to confuse and weaken people from other chiefs' communities and raid them, taking away people and livestock. Chauruka's people cause

suffering for Chief Dzumbunu and his people, taking livestock, kidnapping people, and beating and crippling some. The woes end when Chirombo, one of Chauruka's kidnappers, is captured and exposes Chauruka's operations to Dzumbunu's people. Chauruka's village is raided. Some of his people are killed. Roparembwa, chief Dzumbunu's *n'anga* (diviner)*,* betrays chief Dzumbunu's people and lets Chauruka escape when he gives the guards alcohol. Mutonhodzazvinopisa, one of chief Dzumbunu's generals, investigates and realises that Chauruka is not dead. Chauruka is recaptured and then killed. Mutonhodzazvinopisa marries Maidei, chief Dzumbunu's daughter, as his wife in return for his outstanding role in destroying Chauruka.

Akanyangira Yaona, by Mavengere, also falls in the Old World category. The story is about chief Musuruvari, who is experiencing a series of family problems. Tarurera, Chief Musuruvari's nephew, and his ally Chitsamatoro consult and make a contract with a *n'anga,* VaGakava, to bring suffering, illnesses, deaths and loss of livestock to Musuruvari's family. VaGakava swears that something will happen to Musuruvari before the onset of the rainy season. Musuruvari's family experiences a series of mysterious deaths and illnesses, with lightning striking children and livestock and a bad omen in the form of the birth of twins, which was a taboo at the time in Shona culture. Muchazoona, a spirit medium, has warned of the attack by Tarurera but Musuruvari defies the warning. Musuruvari later consults VaGakava, the spirit medium of the area, who tricks Musuruvari into performing the *bira* ritual for Bare. This makes Musuruvari and allies' easy prey to Tarurera and his camp as they are attacked unarmed at Chidziva chaMusipimbi. Unfortunately, Tasariranhamo, Musuruvari's son, comes to know of Tarurera's plot and dashes to the *bira* ritual to alert his people. This confuses Tarurera's plan. When Tarurera reaches the *bira,* he fights hard, but they are defeated and Tarurera hangs himself and his allies perish.

I intend this synopsis of the plots of the novels to act as the context for discussion of how the authors depict male and female characters' gender representations.

4.3 Depiction of Characters in Social Roles: Cultural and Wealth Custodianship and Guardianship

There are various definitions of social role. In this study I agree with a definition that social roles are a set of rights, duties, expectations, norms and behaviours that a person has to face and fulfil. A social role defines a set of behaviours that are expected of someone who holds a particular status (academy social roles, 2013). This theme of social roles is divided into four sub-themes: culture custodianship, counselling, mentoring and advisory social roles. The findings reveal gender bias regarding culture custodians. Male characters monopolize custodianship in relation to taboos, justice, wealth and valuables. While male characters alone are the custodians these mentoring, counselling and advisory roles are gender-balanced since they are shared by both sexes. This is indicated in detail in the following sub-themes, where each sub-theme is presented in detail.

4.3.1 Depiction of characters regarding decisions on the fate of twin babies

There is gender-bias in Mavengere's *Akanyangira Yaona* regarding decisions on the birth of twins. Only male characters serve as decision makers under the guise of being custodians or guardians of culture. This leads to the demise of twin babies and blameworthiness of women. In Mavengere's *Akanyangira Yaona,* chief Musuruvari is a male character who is conscientious in enforcing the custom of killing twins. Chirisamhuru, the son of Musuruvari, has a wife who gives birth to twins. The twins are a boy and a girl. On one hand, Musuruvari believes that twins, whether boy or girl must be killed as required by tradition regardless of their sex. On the other hand, Chirisamhuru is desperate for a son. He gives instructions to the midwives to kill the girl twin and let the boy twin live. Chirisamhuru's bid to convince his

father, Musuruvari, to kill the girl twin and spare the boy twin gets the following responses from Musuruvari;

> *Wakambonzwepi kunobvumidzwa kuti mwana wamaManyimbiri ararame? Zvawakati woita shuramanenji rakadaro nokutevedzera marara anoitwa kune dzimwe nyika mwana iyeyu akadyiswa mushonga nani ini mwene wemusha ndisingazivi?* (p.43) (Where have you ever heard that a twin child is allowed to live? Since you decided to perform and follow the rubbish that is done in other countries, who administered the medicine to this child without my knowledge, the owner of the homestead?)

The rhetorical question "*Wakambonzwepi kunobvumidzwa kuti mwana wamaManyimbiri ararame?* (Where have you ever heard that a twin child is allowed to live?), implies Musuruvari's decision to stick to the traditional script that prescribes the killing of twin babies. The key phrase in this rhetorical question is "*kunobvumidzwa*" (where it is allowed). *Kunobvumidzwa* therefore implies that allowing a twin baby to live is prohibited. In fact, keeping a twin baby alive courts bad omen. The phrase *"shuramanenji rakadaro"* (such kind of behaviour that courts bad omen) implies that Chirisamhuru risks incurring misfortunes by keeping a boy twin alive. Musuruvari reinforces his stance to stick to the tradition of killing twins by reminding Chirisamhuru that he is a cultural deviant. He says, "*kutevedzera marara anoitwa kune dzimwe nyika*" (imitating the rubbish that is done in other countries). This phrase implies that keeping twin babies alive is foreign cultural rubbish. The rhetorical question, *Wakambonzwepi kunobvumidzwa kuti mwana wamaManyimbiri ararame?* implies a patriarchal decision. Twin babies must be killed.

In light of the analysis that I have done above, it seems clear that the fate of twin babies lies in the hands of a male character under his patriarchal qualification of being the custodian of culture. In fact, it is apparent when Musuruvari says,

> *Unoona mwanangu Chirisamhuru, tinozvarwa namadzibaba edu anotidzidzisa tsika namagariro ounhu anoitwa panyika. Kune zvinhu zvizhinji zvinoera zvatinosungirirwa kuteerera nokuchengetedza kana nokusazviita.* (p.44) (You see my child Chirisamhuru,

we are begotten by our fathers who teach us the customs and traditions of humaneness practised in this world. There are many things that are taboos that we are supposed to take heed of and observe or refrain from doing.)

Musuruvari claims custodianship of the culture of killing twin babies in the phrase, "…*tinozvarwa namadzibaba edu anotidzidzisa tsika namagariro ounhu anoitwa panyika.*" (…. we are begotten by our fathers who teach us customs and tradition of humaneness practised in this world). This phrase suggests that killing twin babies is part of tradition that has been passed from one generation to the other. Musuruvari's claim to custodianship reaches its climax when he says, "*Kune zvinhu zvizhinji zvinoera zvatinosungirirwa kuteerera nokuchengetedza kana nokusazviita*" (There are so many things that we are supposed to take heed of and observe or refrain from doing). In light of this phrase, part of *zvizhinji zvinoera* (There are so many things that are taboo), is keeping a twin baby alive, part of "*zvatinosungirirwa kuteerera nokuchengetedza* (those things that we are supposed to take heed of and observe), is to kill baby twins and part of *kana nokusazviita*" (refrain from doing), is to keep baby twins alive. In his conversation with Chirisamhuru, Musuruvari therefore insists that a twin baby must not live. He says, referring to the boy twin that Chirisamhuru allows to live, *Chikara ichi chawanyengedzwa nacho uchinzi wazvarirwa mwanakomana chinotosungirwa kuurayiwa.* (This monster that is used to mislead into thinking that you are blessed with a baby boy is supposed to be killed). The idiom, "*Chikara ichi chawanyengedzwa nacho*" (This monster that is used to mislead by), implies that through keeping a twin boy alive, Chirisamhuru is a good as keeping a wild animal thinking that it is a human baby boy. In keeping with tradition, Musuruvari therefore insists that a child born in twin-birth is not a child, but a wild animal. Musuruvari also says that the wild animal, which is posed as a baby boy, misleads Chirisamhuru. He queries Chirisamhuru, "*uchinzi wazvarirwa mwanakomana*" (when it is said that your wife has given birth to a baby boy for you). The phrase, "*uchinzi wazvarirwa mwanakomana*" means what seems to be a normal

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baby boy is not, as long as the baby boy is part of a twin-birth. For Musuruvari, according to custom, the baby boy is *chikara* (wild animal) and thus "…*chinotosungirwa kuurayiwa.*" (…it is supposed to be killed). The phrase *chinotosungirwa kuuraiyiwa* means it is mandatory that the boy twin must be killed.

Musuruvari's decision to insist on convincing Chirisamhuru to kill both twins, in accordance with the custom, is coupled with a gender-biased decision regarding the fate of two women. Musuruvari believes that women are both part of the problem and part of the solution regarding the bad omen of begetting twin babies. He advises Chirisamhuru, *Mukadzi wako anotofanira kudzorerwa kumusha kwake... wopiwa muramu anozorera nherera dzasara* (p.44). (Your wife must be sent back to her home... you will be given your wife's young sister who will take care of the orphans).

First, according to Musuruvari's guardianship of custom, Chirisamhuru's wife is guilty of giving birth to twins. This is why Musuruvari says, "*Mukadzi wako anotofanira kudzorerwa kumusha kwake.*" (p.44) (Your wife must be sent back to her home). The word *anotofanira* means that it is a must that a woman who gives birth to twins must be divorced. Second, Chirisamhuru must take one of the sisters (from among his wife's sisters) to replace his wife who has given birth to twins. With regard to this customary condition, Musuruvari says, "*wopiwa muramu anozorera nherera dzasara*" (you will the be given one from among your wife's sisters who will take care of the orphans). Thus, according to Musuruvari, Chirisamhuru's wife (a woman) is part of the problem and must be divorced and her sister (who is also a woman) is part of the solution who should come and care for her sister's children.

Chirisamhuru defies his father's advice to stick to tradition regarding the fate of twins. He makes a gender-biased decision. He gives instructions that the girl twin be killed and spare the boy twin. In the following excerpt, Chirisamhuru explains his decision:

> *Mudzimai wangu akaita mashura. Akazvara maviri. Zvino ini somunhu wamunongozivavo kuti ndanga ndakamirira mwanakomana nameso mashava ndakati mudzimu haupi kaviri ndokuti musikana aurayiwe asi mukomana ararame nokuti ndiye akatanga kubuda.* (p.43) (A bad omen has befallen my wife. She has given birth to twins. Now, as a person whom you know was waiting badly for a baby boy, I thought the ancestral spirit does not give its gift twice, so I said that the girl should be killed but the boy should live because he was the one who came out first.)

It is important to note that Chirisamhuru accepts that the birth of twins is a bad omen and that the women are blameworthy. He acknowledges, *"Mudzimai wangu akaita mashura."* (My wife committed a bad omen). The key phrase is *akaita mashura. Akaita* means she committed and *mashura* means bad omen. The entire phrase suggests that the wife is to blame. Further, the phrase *"Akazvara maviri."* (She gave birth to twins), suggests that it is the responsibility of women to determine, in marriage, whether there is going to be a twin or single childbirth.

Second, Chirisamhuru declares his desperate need for a boy child and decides on the demise of the girl twin. He says, *"Zvino ini somunhu wamunongozivavo kuti ndanga ndakamirira mwanakomana nameso mashava,"* (Now, as a person whom you know was desperately waiting for a baby boy), *"ndokuti musikana aurayiwe asi mukomana ararame nokuti ndiye akatanga kubuda,"* (so I said that the girl should be killed but the boy should live because he was the one who came out first). The idiom, *"ndakamirira nameso mashava"* (waiting with red eyes) implies that Chirisamhuru has been eagerly waiting for the birth of the boy child. Also, the part proverb, *"ndakati mudzimu haupi kaviri,"* (I thought the ancestral spirit does not give its gift twice), from the full proverb *chawawana batisisa mudzimu haupi kaviri,* means Chirisamhuru does not want to lose the boy child and to wait in uncertainty for another chance when he knows that fortune knocks once at one's door. Chirisamhuru therefore

declares his gender-biased decision. He says, "*ndokuti musikana aurayiwe asi mukomana arararme nokuti ndiye akatanga kubuda,*" (so I said that the girl should be killed but the boy should live because he was the one who came out first).

Chirisamhuru is obsessed with fulfilling the cultural precepts of boy child preference. He violates a cultural taboo by not killing a male twin baby. He is desperate for a male who will be his heir. Chirisamhuru's distaste for female children as heir apparent is clear in the following excerpt.

> *Akange aberekerwa vanasikana vatanhatu nomukadzi uyu, akazodzikana owana mumwe wechipiri, uyo wakanga azodai kufa nemhuru, achifunga kuti angapiwawo mwanakomana aizotora tsvimbo yake kana iye afa.* (p.42) (He had been given six girl children by this wife, and as time went on married his second wife, who, similarly died while giving birth, expecting to be given a boy child who would assume his inheritance when he died.)

Chirisamhuru is not comfortable with female children in so far as who will take his inheritance is concerned. He, therefore, disregards six female children in search of a male child. As Mavengere puts it, "*Akange aberekerwa vanasikana vatanhatu nomukadzi uyu*" (He had been given six girl children by this wife). He even marries another wife in search of a male child. Unfortunately, the second wife died while giving birth. Mavengere confirms, "*akazodzikana owana mumwe wechipiri, uyo wakanga azodai kufa nemhuru, achifunga kuti angapiwawo mwanakomana*" (and as time went on, he married a second wife who died while pregnant, expecting to be given a boy child). The decision to marry another wife is driven by Chirisamhuru thinking; *achifunga kuti angapiwawo mwanakomana aizotora tsvimbo yake kana iye afa,* (thinking he will be given a boy child who would be the heir). It is in light of his desperate need for a male child that Chirisamhuru decides that the girl twin be killed. Chirisamhuru therefore emerges as a male character who wants to adhere to a patriarchal culture that values the ability to bear male children who will father progeny. Chirisamhuru

fights for the male sanctioned culture of male-child preference by defying the custom defended by his father, chief Musuruvari, in order to fulfil a male-sanctioned stereotype that inheritance is for males.

This depiction of two male characters as decision makers about the twin babies has the potential of denying both male and female pupils positive role models in decision-making concerning cultural issues that affect twins and the girl-child. This may also affect male pupils as they are exposed to models of cultural custodians who sometimes make bad decisions. For example, Chirisamhuru decides to kill a girl-child. Female pupils are not exposed to female models holding cultural custodianship positions. There is the potential that they may feel that the subject is neither theirs nor concerns them. Such a situation may alienate both male and female pupils from the subject and, as a result, may diminish enthusiasm for ChiShona literature, making pupils put less effort into the subject. This is consistent with Mkuchu's (2004, p.36) findings that "the way textbooks are written does not provide motivation for girl pupils to learn ChiShona literature. One way of motivating the pupils is through including characters of the same sex as the pupil." However, in this case, although the decision makers are of the same sex as the male pupils, even the male pupils are not likely to be influenced positively since the male characters are involved in making a bad decision regarding the fate of the male twin. On the other hand, the depiction of Chief Musuruvari in cultural thinking frame of reference in regard to the fate of twins in part of the excerpt, "*Kune zvinhu zvizhinji zvinoera zvatinosungirirwa kuteerera nokuchengetedza kana nokusazviita*" (There are so many things that we are supposed to take heed of and observe or refrain from doing), refutes the Afrocentric paradigm stance. The Afrocentric stance is transformative. Asante (2006, p. 11) argues that, "One does not live in the past, but one uses the past to advance towards the future. Musuruvari is reverting to the past, instead of using it

to project the future of the twins. Similarly, Chirisamhuru is also reverting to the past in arguing that the birth of twins is a bad omen and, through that, he makes women and girl children vulnerable by recommending that the midwife kill the girl child.

In the same context, of social roles regarding making decisions about twin babies, Mavengere portrays female characters in a stereotypical way. He depicts *Nyamukuta* (midwife) and Chirisamhuru's wife in terms of their inability to defy patriarchy. They act in services of patriarchal interests. The two women do not question Chirisamhuru's instruction to abrogate the custom of killing both twins. They know that both twins must be killed. This is why the midwife says, *Mudzimai wenyu aita mashura. Asununguka maviri, mukomana nomusikana* (p.41). (Your wife has committed a taboo. She has delivered twins, a boy and a girl). Under normal circumstances, they expect an instruction to kill both twins. However, Chirisamhuru gives them instruction to kill the girl and spare the boy. He says, *Atanga kubuda ndoupi?* (Who came out first?). The midwife replies, *Mukomana ...*(The boy …). Chirisamhuru then gives the following instruction… "Ndinozouya *kana kwasara mukomana chete"* (p.42). (I will come when only the boy is left). This statement implies that the midwife must kill the girl and spare the boy, without any questions, so that the community will not know that the boy is part of a twin birth.

The midwife fearfully accepts because she is aware that it is against the taboo. Mavengere describes the midwife's reaction as follows;

> *Vanyamukuta vakamboramba vakangotipo bondokoto vachifunga kuti Chirisamhuru achataura zvimwe asi haana. Ivo pachavo vakanatsa kuziva zvairehwa nemashoko ake asi havana kubvuma kuti airevesa. Paakanyarara ivo vakabva vaziva kuti murume uyu aipinduka pakurara chete kwete pakutaura. Saka vakazongosimuka voenda hana ichirova.* (p.42) (The midwife briefly waited while seated undecidedly, expecting that Chirisamhuru would say something but he did not. She herself really knew what was meant by his words but she could not admit that he meant it. When he fell silent, she

knew that this man changed his side only in sleeping and not in talking. So she stood up and left with her heart pounding.)

The statement, "*Vanyamukuta vakamboramba vakangotipo bondokoto vachifunga kuti Chirisamhuru achataura zvimwe asi haana,*" (The midwife briefly waited while seated undecidedly, expecting that Chirisamhuru would say something but he did not), implies that at first the midwife thought Chirisamhuru was not serious about what he was saying. At the same time, the midwife had understood the gist of Chirisamhuru's message. She, however, thinks that he is serious. This is made clear in the following, *Ivo pachavo vakanatsa kuziva zvairehwa nemashoko ake asi havana kubvuma kuti airevesa.* (She herself really knew what was meant by his words but she could not admit that he meant it.). Eventually, the midwife realised that Chirisamhuru was not joking and went on to kill the girl twin. This is clear in, *vakabva vaziva kuti murume uyu aipinduka pakurara chete kwete pakutaura.* (When he fell silent then she knew that this man changed his side only in sleeping and not in talking.). *Saka vakazongosimuka voenda hana ichirova.* (So she stood up and left with her heart pounding). The pounding of the heart is a sign of fear, which indicates that women are timid. This is the opposite of a male character. This implies that he maintains what he says, which is an indication of the confidence of a fearless personality. Like in the case of Musuruvari's decision regarding twins, Chirisamhuru's decision also implicates women as part of the problem and part of the solution.

The negative image of *Nyamukuta* and Chirisa's wife reinforces stereotypical images of the women consistent with Mala's (2010, p.31) observation that, "This portraiture perpetuates the stereotypical image of passive and voiceless woman who does not happen to things but to whom things happen." *Nyamukuta*, in this case, merely reacts and does not act. Women are supposed to be submissive and obedient (Mala, 2010, p.41).

Mavengere, through *vanyamukuta* and Chirisa's wife, also depicts female characters that are timid and unquestioning. They just accept unquestioningly the order to kill the girl twin and save the twin boy when they are quite aware that it is tradition. This observation resonates with Hake Wrenn's (2010) observation that, in the past, men have confidently asserted that women exist, not as agents of, but merely as passive guardians of the life force and that it is nature's purpose that women sit and watch. In this case, women are serving as means for men to achieve their agenda.

In terms of pedagogical implications, the decision that Musuruvari and Chirisamhuru make regarding twin babies are not gender balanced and therefore not gender sensitive. They perpetuate gender inequity in the sense that Mavengere's prescribed ChiShona text may lead learners to believe that women and girls are considered inferior or different. Male learners may presume that it must be permissible to take advantage of their superior male status. ChiShona literature, in this case, may mediate gender stereotyping. This may have the negative consequences of reinforcing gender stereotypes emerging from culture from which the author is writing. On the other hand, learners may be led into the stereotyped belief that the only males are guardians of culture. Zulu's (2012, p.58) observation applies when he writes, "Literature reflects a gendering process and also serves as an agent of gendering. The images and depictions relegate women to an inferior or circumscribed status regarding custodianship of culture." On the other hand, the depiction of *VaNyamukuta* and Chirisamhuru's wife killing the girl twin is pitting woman against a woman. The scenario confirms the usual politics of gender in the male dominated patriarchal communities that intimidate women unnecessarily and exonerate men. This scenario, on top of stereotyping men and women, also mocks the patriarchal conventions for failing women and children. The scenario partly confirms the Africana womanist theory, which is family, centred in that the

killing of the girl twin is meant to serve the boy twin. This ensure the continuity of the family and at the same time it refutes the theory in that it is anti-family in killing the girl family member and anti-nurturing. Chief Musuruvari, in insisting on the killing of twins in the scenarios shows to be spiritual as he believes in his ancestors, which is an affirmation of Africana womanist. In this case, the characteristics of the Africana womanist theory are contradicting. While another characteristic is that of being pro-family, on the other side, being spiritual would mean adhering to the community belief (Hudson-Weems, 2000).

In *Pfumo Reropa*, Chakaipa confines the role of guarding against violating the taboo of scolding or beating one's mother to a male character, Haripotse. Haripotse warns Tanganeropa: *"Unoda kuuraya amai vako usingafungi kuti vakakupa upenyu? Kunyangwe dai vakakutadzira sei, havatukwi kana kurohwa."* (p.49). (You want to kill your mother not considering that she gave you life? No matter how she has offended you, she should not be scolded or beaten). The word *kuuraya* means to kill, *havatukwi* means she is not to be scolded and *dai vakakutadzira sei* means despite how much she has wronged you. So Haripotse's rhetorical question, "*Unoda kuuraya amai vako usingafungi kuti vakakupa upenyu?*" (You want to kill your mother not considering that she gave you life?), cautions Tanganeropa, who has indicated he wants to kill his mother. Tanganeropa scolds her and justifies his intention to kill his mother,

> *Kusanditaurira munhu akauraya baba vangu. Ini, kurerwa nemhunzamusha yakaparadza musha wedu. Sei amai vangu vasina kundiudza? Ndamai here kana kuti mumwewo mukadzi zvake amai vangu vakafa? Kwete havasi amai vangu. ……Ndinouraya amai nomurume wavo ...*" (p49) (Not telling the person who killed my father. I, to be raised by those who destroyed our homestead. Why did my mother not tell me? Is she a mother or she is just another woman and my mother is dead? No, she is not my mother. …. I will kill my mother and her husband …)

So, it is in light of Tanaganeropa's intention to kill his mother that Haripotse reacts. Employing a rhetorical question, Haripotse says, "*usingafungi kuti vakakupa upenyu?*" (not considering that she gave you life?). This phrase implies that Tanganeropa does not, despite his mother's wrong doing, consider that she gave birth to him. Chakaipa portrays Tanganeropa, a male character, as ungrateful and inconsiderate of the fact that he owes his existence to his mother. Furthermore, Chakaipa's male character, Haripotse, warns Tanganeropa, another male character that, "*Kunyangwe dai vakakutadzira sei, havatukwi kana kurohwa.*" (No matter how much she offended you she should not be scolded or beaten). The scenario above portrays an intra-gender dimension in which the elderly man, Haripotse, guards Shona value systems against a young man, Tanganeropa. In this case, Haripotse defends taboos that protect mothers, thereby, portraying egalitarian gender representation. Hayat (2014, p.19) asserts that, "In most of the analysed textbooks, gender roles reflect traditional stereotypical and binary male/female divisions." In contrast to this, this case challenges binary opposition regarding gender, since we have a male character defending a custom that protects mothers from being beaten. There is no hierarchical opposition of male/female.

In one scene, despite having been told that mothers should not be scolded or beaten, Tanganeropa defies the taboo. He says, "*Imi hamusi amai vangu….kundirega kukura kudai ndiri mumaoko emhondi vanhu vakandirozva zvakadai….akavati ruoko dzvii akagoguwa neizwi guru* (p.50). (You are not my mother… you leave me to grow up in the hands of murderers who robbed me like that.......he held her hand tightly and roared with a loud voice.). In part of the excerpt, "*Imi hamusi amai vangu*" (You are not my mother), Tanganeropa implies that VaMunhamo does not love him. Tanganeropa's reason for rejecting VaMunhamo as his mother is because she left him growing up in the hands of murderers). In

this scenario, Tanganeropa in Chakaipa is portrayed as an agent as he is not necessarily acting according to the traditional gender script. Thus, intra-gender dimensions where VaHaripotse is conformist and wants to protect women who are vulnerable. Tanganeropa transgresses the traditional gender script and wants to punish the women for their deeds. Thus, gender script is not a straitjacket as there are intra-gender differences that are within the same gender.

In *Pfumo Reropa*, the author depicts Haripotse as a male character who tries to protect particular cultural ideas and principles or forms public morals, a sort of stance McIntosh (2013, p.371) defines as a custodianship personality. This endorses a conception and perception that mothers are not marginal and inconsequential in a patriarchal set-up. This is contrary to the construction of debased images of women in order to contrast them with men and build up images of the superiority of men (Zulu, 2012, p.58). This may contribute a sense of dignity to female pupils. (McCabe, et.al, 2011, p.219). This theme defies traditional gender stereotyping regarding the status of mothers.

However, it is important that the reason Haripotse uses to defend VaMunhamo may carry negative stereotypes about women as mothers. Hariopotse defends VaMunhamo on the basis that she gave birth to Tanganeropa. The key phrase is "…*usingafungi kuti vakakupa upenyu?*" (…without considering that she gave you life?). One may wonder whether mothering a child is a licence for mothers to be dishonest to their children to the extent that they do not tell them who their real fathers are. Female pupils that may read and interpret the issue this way could be prone to be socialised into believing that as long as they give birth to them. In this scenario, Haripotse affirms the Afrocentric view of defending the vulnerable. This is in tandem with Oyewumi (2010, p.32), who says "If the victim is Afrocentric sister or any sister, then if anything we should rally to her defense." The same scenario further affirms the Africana womanist theory in that Haripotse comes across as a flexible role player who

transcends the physiological and biological bounds, demonstrating caring and life-serving personality (Hudson-Weems, 2000).

4.3.2 Depiction of characters in custodianship of wealth

There is gender bias regarding custodianship of family wealth. Custodianship of family wealth is a monopoly of male characters. In *Pfumo Reropa*, for example, Chakaipa portrays characters in any way that does not promote gender equity in the custodianship of family wealth. In the Nhindiri family, for example, custodianship of wealth is a preserve of males. This is clear in the following excerpt.

> *VaHaripotse vakatora Tanganeropa ndokuenda naye kune chinhu chikuru chavakanga vati vanonomurakidza ... Mwana akaona kubwinya kwendarama tsvuku, akatarisa mberi kwebako akaona kwakangoti ta nenyanga dzenzou. Hauzenge upfumi hwakange huri mukapako aka. Urikuona upfumi huri mukapako aka, nyanga dzenzou dzauri kuona hapana zviripo pane zviri mukakati. Ndakasiya ndarakidzwa nasekuru wako mukuru mukoma waNhindiri. Akasiya andikomera kuti ndisarakidze ani naani zvake kusiya kwemunhu andakanga ndichazopfurira pfumo rangu rokupedzisira* (p.66) *....pokupedzisira rega kurakidza vanhu upfumi uhwu kusiya kwanevanji wako chete kana wazoita mwana mukomana ...* (pp.66-67) (He took Tanganeropa and went with him where there was something big that he had said he would show him…The child saw glittering red gold, he looked further in the cave and saw that it was full of elephant tasks. It was as if it was not wealth in this small cave … You see the wealth in this small cave, the elephant tasks that you are seeing are nothing compared to what is inside the cave. I was shown the wealth by your grandfather the elder brother to Nhindiri. He insisted that I must not show anyone except the one for whom I am going to forge the last spear … finally, do not show people this wealth except for your first-born son alone when you have a boy child ...)

First, VaHaripotse reveals the family's wealth to a male, Tanganeropa. Chakaipa's comment from the above excerpt sums it all. *Mwana akaona kubwinya kwendarama tsvuku, akatarisa mberi kwebako akaona kwangangoti ta nenyanga dzenzou. Hauzenge upfumi hwakanga hwakange huri mukapako aka.* (The child saw the glittering of red gold, he peeped through the cave and saw that it was full of elephant tasks. You could not believe that it was wealth that was in this small cave.). The key phrase is *Hauzenge upfumi hwakange huri mukapako*

aka. The word *upfumi* means wealth. The entire phrase means that the wealth that Tanganeropa saw was more than what he has always thought about wealth. Tanganeropa saw glittering gold (*kubwinya kwendarama tsvuku* and elephant tasks (*akaona kwangangoti ta nenyanga dzenzou)*. The ideophone *ta* means full of. Second, VaHaripotse, a male character, reveals that he also knows about this wealth through a male character, Tanganeropa's grandfather (*Ndakasiya ndarakidzwa nasekuru wako*). In the phrase *nasekuru, /na-/* means by and *sekuru* means grandfather. Third, VaHaripotse implores Tanganeropa to show this wealth only to his first born son (*rega kurakidza vanhu upfumi uhwu kusiya kwanevanji wako chete kana wazoita mwana mukomana…*). The key phrase is *kusiya kwanevanji wako chete*. The word *kusiya* means except and *nevanji* means the first-born son.

There is gender bias regarding wealth custodianship, as the following phrase sums up it all. "*Pokupedzisira rega kurakidza vanhu upfumi uhwu kusiya kwanevanji wako chete kana wazoita mwana mukomana*" (Finally do not show people this wealth except for your eldest son alone when you have a boy child). This means that wealth custodianship is an issue for males only. If Tanganeropa fails to have a boy child, then no one will ever take over the treasures. He indicates that he is going to entrust the same role to a male character, Tanganeropa. Haripotse also advises Tanganeropa to entrust custodianship of wealth to his eldest male child once he has one. This scenario plays out a patriarchal male child preference regarding the inheritance of the wealth and treasures of the family. This is clear from the part of the above excerpt in which Haripotse warns Tanganeropa not to show anyone his wealth except his eldest son, once he has one in future. Also, in the phrase, '...*pokupedzisira rega kurakidza vanhu upfumi uhwu kusiya kwanevanji wako chete kana wazoita mwana mukomana'* (p.67), custodianship regarding family wealth comes out evidently as an exclusively male pursuit. This confirms what Yang (2016, p.675) calls "binary notions of

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gender." This situates male characters mainly within a discourse of traditional Shona masculinity and reinforces the dominance of males in the patriarchal family. Males, irrespective of age, act as the primary authority figures, controlling family affairs, women, children and property. Through this, Chakaipa does not project female children as full members of their families (cf. Mala & Bartels, 2010). Thus, the depiction resonates with Freitheim (2014, pp.131-132) who says that ... "to be man in our society is to be in a very privileged position." Similarly, the conceptions of gender in the scenario agree with Laqueur's (1990, p.18) that "If there is one thing that people like to feel certain about, it is whether a new born child is a girl or a boy. Until we have that piece of information it is difficulty to think about a baby as a person at all, and we do not know how to treat it."

This scenario sends the message that male and female babies are immiscible opposites (Ellis, 2013, p.12). Such portrayal instils a sense of differentiation between boy and girl children. The portrayal has the potential of socialising pupils in a very traditional and stereotypical way (cf. Aoumeur, 2014, p.13). Male pupils may internalise the belief that they are the privileged members in society and begin to believe in male supremacy regarding the wealth and valuables of the family, while female pupils may internalize a defeatist outlook. The same depictions may foster in the female pupil a sense of irresponsibility, as custodianship of wealth may be understood as the responsibility of men and boys. Aoumeur (2014, p.19) makes an observation relevant to this problem: "The problem is that pupils might get the idea that some activities, roles, traits and behaviours are only appropriate for men and some only for women." The scenario is still influenced by outdated feminist inscriptions and debates that alienate men from women when subversions have undone the canonical conceptions of gender (Oyewumi, 2010). Such depiction of men and women in differentiated roles refutes

the Africana Womanist theory's characteristic of the need for flexibility in role playing (Hudson-Weems, 2000).

4.3.3 Depiction of characters in mentoring roles

There is gender-bias regarding mentorship of women in the institution of polygamy. This is despite the fact that the mentors are women. The mentorship confirms previous studies that have found that women are depicted as caricatures desperate to be accepted in a men's world. They try to fit into the position while men seem to be comfortable and naturally in charge (McCabe et al., 2011, p.219). The role of women is serving men in domestic settings (Sallem & Zubair, 2013, p.59). In *Pfumo Reropa* two female characters, Ndyire's senior wife and VaMunhamo's grandmother, initiate VaMunhamo into a polygamous marriage. This is after chief Ndyire has killed Shizha, VaMunhamo's husband. Ndyire's senior wife confides to VaMunhamo;

> *Izvozvi zvaakauraya murume wako achatokuwana chete…. Ukadzimara waziva sewe uchiri mudiki kudai Ndyire anobva ava muranda wako. Murume wose kana uchimupa chokudya anokuda chete. Ichi ndicho chinhu chikuru pabarika. Kana murume auya nenyama idya imwe uchiita chimukuyu chaunoisa muhari. Masikati akauya kumba kwako mupe chimwe chinhu chokudya kwete kumuburitsa mumba mako miromo yakasvava."* (p.19) (Now it is true that he killed your husband and is definitely going to marry you... If you manage to know this advice, given that you are so young Ndyire will be your servant. Every man will certainly love you if you give him food. This is the big thing in polygamous marriage. If the husband brings meat eat some and dry some which you can keep in a clay pot. During the afternoon when he comes to your hut give him something to eat. Do not let him leave your hut with shrivelled lips.)

Chakaipa, through Ndyire's senior wife, objectifies women. He objectifies VaMunhamo as a sex object in the eyes of Ndyire, when she says, "*Izvozvi zvaakauraya murume wako achatokuwana chete…."* (Now that he killed your husband, certainly he is going to marry you). Ndyire's senior wife sees it as normal that men kill each other to take each other's wives. This is why she says "*achatokuwana chete*" (he is certainly going to marry you). This implies that, for Ndyire's senior wife, it is common knowledge and acceptable that chief

Ndyire is going to marry VaMunhamo whether she likes or not. She must be prepared for this. She therefore prepares VaMunhamo for this inevitable eventuality. This is why Ndyire's senior wife is prepared to orient VaMunhamo. Senior wife is therefore emphatic in her advice. She says "*Ukadzimara waziva.*" (As long as you know). Ndyire's senior wife indicates that women should not be worried about getting into forced polygamous marriages as long as they are well advised about handling polygamous men.

In this case, two women, Ndyire's senior wife and VaMunhamo's grandmother, deliberately and consciously prepare junior wives, in this case VaMunhamo, to fit into forced polygamous marriages in a patriarchal system. These two women are therefore conformists who support a system that exploits them. The two women give a female stereotypical survival tactic in a polygamous marriage. The tactic is that women can make men servants by expressing love in such a way that the polygamous men end up giving more attention to one wife. The two women advisers see potential in VaMunhamo since she is still very young. They advise, "*sewe uchiri mudiki kudai Ndyire anobva ava muranda wako*" (given that you are so young, Ndyire will be your servant.). The word *muranda* means servant.

Chakaipa ties the way Ndyire will become a servant to a stereotypical role of women in the home; cooking good food for their husbands in order to win their love. First, Ndyire's senior wife advises VaMunhamo, "*Murume wose kana uchimupa chokudya anokuda chete.*" (Every man will love you if you give him food.). This implies that men, in this case, Ndyire, only love a woman, in this case, VaMunhamo, just for cooking him food and for sexual gratification. Thus, husband's love to a wife is based on food. Ndyire's senior wife further emphasises this in, *"Ichi ndicho chinhu chikuru pabarika."* The most important thing in a polygamous marriage is giving the husband food. Second, Ndyire's senior wife advises, *"Kana murume auya nenyama idya imwe uchiita chimukuyu chaunoisa muhari"* (If the

husband brings meat eat some and dry some which you can keep in a clay pot). The essence of *chimukuyu .... chaunoisa muhari* (dry some [meat] keep in the clay pot) is to preserve and spare some meat for the husband when he comes. So, giving biltomg to the husband is a sign of love and respect which will make VaMunhamo get Ndyire's attention in a polygamous marriage. Third, the advice, "*Masikati akauya kumba kwako mupe chimwe chinhu chokudya* (During the afternoon when he comes to your hut give him something to eat) stereotypically reduces women to people whose role in the home is to entice men into love through cooking and serving them food. This is why Ndyire's senior wife insists that, "…*kwete kumuburitsa mumba mako miromo yakasvava."* (…do not let him leave your hut with shrivelled lips) which equates womanhood to food provision.

In the above scenario Chakaipa portrays women as stereotypical conformists to polygamy. Ndyire's senior wife is a conformist who advises VaMunhamo about the best strategy to conform in a polygamous marriage and fight to win the heart of the husband from other wives through serving the husband with food. Ironically, VaMunhamo is advised to fight to win the heart of a man who killed her husband. Ndyire's senior wife does not invoke agency in VaMunhamo regarding the killing of her husband, Shizha, by chief Ndyire, and her landing into polygamy without her consent.

Contrary to the advice Ndyire's senior wife gives to VaMunhamo, VaMunhamo's grandmother is protesting against a conformist stance regarding pampering husbands in a polygamous marriage. The grandmother protets;

> *Hachisi chinhu chakanaka kuti munhu womukadzi usiye nyama yaunoti ndeyemurume. Musi waunorega kumusiyira anokurova senyoka yapinda mumba. Anodarowo kana warega kumuka kumunamurira…* (p.19) (It is not a good thing for you as woman to leave some meat which you say is for the husband. The day you fail to leave it for him he will beat you like a snake that has entered the house. He will also do the same when you fail to get up and give him breakfast.)

In, "*Hachisi chinhu chakanaka kuti munhu womukadzi usiye nyama yaunoti ndeyemurume.*" (It is not a good thing for you as a woman to leave some meat which you say is for the husband), VaMunhamo's grandmother gives advice to VaMunhamo that contradicts Ndyire's senior wife's advice. In this case, VaMunhamo's grandmother dismisses, "*chimukuyu ... chaunoisa muhari*" (dry some meat that is kept in the clay pot.). VaMunhamo's grandmother's argument is that, "*Musi waunorega kumusiyira anokurova senyoka yapinda mumba.*" (The day you fail to leave it for him he will beat you like a snake that has entered the house.). The implication here is that the husband should not expect to get eats every time. Similarly, in, "*Anodarowo kana warega kumuka kumunamurira.*" (He will also do the same when you fail to get up and give him breakfast.), VaMunhamo's grandmother implies that over pampering the husband will cause problems some day when the wife fails the wife fails to do so.

Regarding the depiction of characters in mentoring roles, there is female stereotypical intra-gender roles. Finding herself in a polygamous marriage as a junior wife, VaMunhamo is confronted with contradicting advice from the two elderly women, Ndyire's wife and VaMunhamo's grandmother. This brings differences within the feminine gender with regards to husband and wife relationship. Thus, Ndyire's senior wife is conformist in stance and advises that the husband be pampered, while VaMunhamo's grandmother is non-conformist in stance and advocates for non-husband pampering. Thus, VaMunhamo is in a dilemma considering that the critical service that a woman must offer to a polygamous husband in order to retain his affection is to make sure that he is well fed. *Murume wose kana uchimupa chokudya anokuda chete* (Every man, if you give him food, will certainly love you), as against, "*Musi waunorega kumusiyira anokurova senyoka yapinda mumba*" (The day you fail to leave it for him he will beat you like a snake that has entered the house). This enables

VaMunhamo to fit into the men's world. This is consistent with Barton and Sakwa's (2012, p.184) findings that it positions females in a situation in which they are the ones in need of marriage partners, and associates females with marriage. This fosters the perception that marriage is of the utmost importance for women, and that only women should strive to make marriage work. The husband is not given instructions to be responsible. Chakaipa therefore depicts women as supporters of the men's world. Regarding mentorship of women in polygamous marriage, female intra-gender stereotyping is evident. A woman in a polygamous marriage mentors another woman to be submissive to a husband who killed her husband. This implies, sexism as the impression given is that women are somehow less completely human and have fewer rights than males (Hall, 2014, p.53). The novel, *Pfumo Reropa,* may reinforce sexism among pupils and therefore become a hindrance to the achievement of gender equality. It may give pupils the message that men have the dominant position in all aspects of marriage. I agree with Freitheim (2014, p. 132), who sums up male domination when he says, "to be man in our society is to be in a very privileged position. The feminine condition is largely determined by the masculine position."

4.3.4 Depiction of characters in rituals

To begin with, the custodianship of the *kutambirwa* ritual in Mugugu's *Jekanyika*, in which boys are branded with their totemic symbols on their chest, is a male monopoly. A council of male elders preside over this ritual. It is evident that no women involvement is allowed in the so-called *dare* (meeting place/court).

> *Pamusha paDendera pakanga paine harahwa ina. Harahwa idzi dzakanga dzakura kwazvo. Naizvozvo dzakasangana mukati medare repamusha uyu, rakanga riri pakati pomusha chaipo. Iri dare rakanga risina mukadzi kana mumwe chete zvake anoti dori kupinza gumbo mukati maro.* (p.17) (In Dendera's homestead there were four elderly men. These elderly men were very old indeed. So, they met within the *dare* that was situated in the centre of the homestead. This council had no woman and no woman was allowed to set her foot inside it.)

The phrase that indicates the composition of members of the *dare* is *harahwa ina* (four old men). The word *harahwa* refers to old men. Thus, the *dare* is a masculine preserve. This exclusionary status is clear in the following statement, *"Iri dare rakanga risina mukadzi kana mumwe chete zvake anoti dori kupinza gumbo mukati maro"* (There was not even a single woman who could set her foot in this meeting place). Traditionally, *dare* is the supreme decision-making body. The exclusion of women from the realm of decision-making can be said to arise from the male cultural belief in female defectiveness. Women have no representation in the governing council. In this case, female pupils have limited role models for participation in decision-making bodies, and limited positions to identify with, while male pupils are offered such an opportunity. There is, therefore, gender asymmetry regarding the composition of the *dare*.

Second, in the *kutambirwa* ritual, Mugugu depicts boys in a way that makes masculinity primary and femininity secondary and ancillary. In order to instil the primacy of masculinity, Nhamo, one of the elders, says;

> *Ndinoziva kuti vamwe venyu muri kutya, asi ndiyani anoda kugara somusikana? Madzisekuru namadzitateguru edu aingoti, mhembwe rudzi inozvara mwana ane kazhumu. Aka ndiko kazhumu kamuri kuzopiwa nhasi kuti mugofanana navabereki venyu.* (p.22) (I know that some of you are afraid, but who wants to live like a girl? Our grandfathers and forefathers used to say, "The duiker is a family that gives birth to a child with a little tuft on its head." This is the little tuft you are going to be given today, so you can be like your parents.)

Nhamo, one of the four elders, indicates that through experience most boys are afraid of the *kutambirwa* ritual, *"Ndinoziva kuti vamwe venyu muri kutya"* (I know that some of you are afraid). Under normal circumstances, any boy would fear because the branding instruments are red-hot irons. So, there is a need for Nhamo to call for masculine bravery. The call to bravery he makes implies that any boy who fears the branding is a girl. He therefore throws the following rhetorical question to the boys, *"...asi ndiyani anoda kugara somusikana?"*

(…but who wants to live like a girl?). This question implies that no matter how much pain the boys are going to experience, it is worth it because it separates them from girls. They have to endure it so as to separate themselves from girls.

Furthermore, the last two sentences of the excerpt indicate the high status that the ritual confers on boys regarding their role and status in the ancestral tradition. Nhamo says, *"Madzisekuru namadzitateguru edu aingoti, mhembwe rudzi inozvara mwana ane kazhumu"* (Our grandfathers and forefathers used to say, "the duiker is a family that gives birth to a child with a little tuft on its head) and "*Aka ndiko kazhumu kamuri kuzopiwa nhasi kuti mugofanana navabereki venyu."* (This is the little tuft you are going to be given today, so you can be like your parents). The words play on the psychology of the boys so that they accept that they perfectly fit into hegemonic masculinity. This means, all men have to have …*kazhumu kamuri kuzopiwa nhasi kuti mugofanana navabereki venyu."* (…the little tuft you are going to be given today, so you can be like your parents). Anyone left without *kazhumu* is neither like his parent nor his forefathers. The parents and forefathers are all males because only males are branded. The implication is that if not branded you are a girl, *"…asi ndiyani anoda kugara somusikana?"* (…but who wants to live like a girl?). As things stand, in the community, no one would want to be a girl.

Now, Mugugu raises some gender issues that boys are brave as they undergo the painful ceremony of *kutambirwa* ritual, which no woman can dare to. Second, no boy wants to be a girl as all of them sacrifice a painful undertaking of *kutambirwa* so that they avoid the unwanted, "…*asi ndiyani anoda kugara somusikana?"* (…but who wants to live like a girl?). Through such portrayal, Mugugu presents the two genders asymmetrically. It is a binary divide that makes women and men oppositional and different. In a way, it sends a message that girls are what boys do not like to be. Thus, boys become men by *kazhumu*, a

mark of identifying with grandfathers and forefathers. This renders women inferior. They are cowards who cannot carry the identity mark or totemic symbols of their clans; *kazhumu.* The way Nhamo juxtaposes boys against girls in order to enlist the bravery of the boys in *kutambirwa* ritual confirms what Van der Laan and Arfini (2016) refer to as the ritualization of gender. This ritualization reflects power and reinforces power differences between males and females. Many studies have established that gender poses typical signal to female dependence, subordination and objectification against male dominance, autonomy and subjectification (Baker, 2005; Collins, 2011; Hatton & Troutner, 2011; 2013, Gill 2009; Mager & Helgerson, 2011). In most cases, under rituals, masculinity emerges as primary while femininity emerges secondary.

This is clear in the role that Mugugu accords to girls in the *kutambirwa* ritual, particularly in relation to Jekanyika, the chiefs' son. In the *kutambirwa* ritual Mugugu portrays girls as attractive sex objects for the boys. The *kutambirwa* ritual does not give room for the girls' agency regarding choosing a marriage partner.

> *Musi uyu vasikana vakange vakazvishongedza pachokwadi. … Raingove saruraude. Rukudzo rwakadii irworwo kuunganirwa nevasikana vose ava? Chokwadi musi uyu Jekanyika akazvishaira pazvo. Vasikana vakaramba vachitamba kudzamara vaneta asi hazvaikodzera kuzorora nemhaka yokuti mumwe nomumwe aifunga kuti haazonyatsoonekwa.* (p.29) (On that day the girls were indeed smartly dressed…There was a wide selection. What an honour this was, to have all these girls gathered for you. That day Jekanyika was surprised indeed. The girls continued dancing although they were tired, but they had no right to rest for fear that one or the other person would think that she would not be seen properly.)

In, "*Musi uyu vasikana vakange vakazvishongedza pachokwadi.*" (On that day the girls were smartly dressed.), Mugugu portrays girls as an ornamental presence. Girls dress themselves so that Jekanyika can see them and get attracted. Theirs was no ordinary attire. The girls' importance, as compared to that of the boys who bear the totemic symbols of their clans, is relegated, and the extent of their beauty is only meant to attract the boy, Jekanyika.

Furthermore, *"Raingove saruraude"* (it was a matter of choosing who one wants) implies that these girls were on display for Jekanyika to choose the one he wanted.

This is captured in the excerpt that reads:

> *Hona, Jekanyika, nhasi hapana zvokutamba. Vasikana vose vakamirira iwe. Vane shungu dzokuda kuziva kuti ndiyani wauchasarura…Hona rimwe riri seri kwaMaidei iro. NdiSarudzai mwachewe, mwana waVaChimutezu…Anenge akaitwa zvokuvezwa nyambisirwa kwete. Tarisa uone mumwe arikutevera mushure maSarudzai. Usaite meso meso, Jekanyika. Unofanira kusarudza musikana kwaye akakodzera kuita muroora waVaMumbamarwo.* (p.29) (Look, Jekanyika, today there is no fun and games. All the girls are waiting for you. They are eager, desiring to know whom you are going to choose…Look at the big one behind Maidei. It is Sarudzai my dear, Chimutezu's daughter… It looks like she is a sculpture, yet she is not. Look at that one following behind Sarudzai. Do not be envious, Jekanyika. You are supposed to choose the girl who is suitable to be VaMumbamarwo's daughter- in-law.)

"Vasikana vose vakamirira iwe." (All the girls are waiting for you.), implies that the girls are publicly competing for one boy. All the girls are eager to know whom Jekanyika is going to choose. *"Vane shungu dzokuda kuziva kuti ndiyani wauchasarura…"* (They are eager, anxious to know whom you are going to choose…). The key phrase is *wauchasarura.* It means the one whom you shall choose to be the best and most suitable. The command to Jekanyika, *"Unofanira kusarudza musikana kwaye akakodzera kuita muroora waVaMumbamarwo"* (You are supposed to choose the girl who is suitable to be VaMumbamarwo's daughter- in-law), reinforces the stereotypical view that girls are at the mercy of boys regarding the choice of a marriage partner. In light of this, Mugugu portrays girls as objects that wait to be chosen while boys have the prerogative to choose. It also implies that the pride of women is in being chosen.

In these excerpts, Mugugu portrays a stereotypical patriarchal culture that reinforces the idea that females have no choice regarding marriage partners. They are not subjects of concern in the choice of marriage partners. The author portrays the girls in a traditional stereotypical

way in which they are prepared to compete to be chosen. In *Jekanyika*, Mugugu therefore stereotypically depicts girls in a ritualised way where they are passive objects to be chosen by their marriage partners. Girls also seem to have reached a self-fulfilling prophecy as they accept the inferior position to compete for one boy to choose one girl amongst them. The girls even feel comfortable to be part of the pool from which Jekanyika is going to fish. In the phrase "*Vane shungu dzokuda kuziva kuti ndiyani wauchasarura…*" (They are eager, desiring to know whom you are going to choose…), *vane shungu* implies that they are determined. The word *shungu* means determination.

On the one hand, in this case, the educational implication is that the novels may not provide motivation for girls to engage in making their own choices regarding marriage partners, and therefore, they will lack agency. There is no model for females to have their own part to play regarding the choice of marriage partner. On the other hand, this case can foster the empowerment of males as decision makers and choosers. Conversely, Mugugu disempowers female pupils who are pictured as having nothing to do with the choice of their future husbands. This again resonates with Freitheim (2014, p.132), who argues that, the feminine condition is largely determined by the masculine position. The scenarios that differentiate and hierarchically order women and men refute the Africana womanist theory that insists that both men and women should be respected and recognised as flexible role players. Thus, the author's depictions restrict flexibility of characters from taking masculine and feminine roles irrespective of their bodies (HudsonWeems, 2000). The same is against Oyewumi's view (2010, p.32), that "The physical and physiological differences are not even related to the social privileges."

4.4 Depiction of the Statuses of Characters

There is gender-bias regarding the status of male and female characters in relation to their positions and regarding their names as titles in the texts and regarding characters as protagonists and their engagement in heroic and villainous activities. Thus, there is gender-bias in favour of or against one gender. Below I explore how gender representation plays out in relation to each of the three sub-themes from the four Old World texts: Mugugu's *Jekanyika*, Chakaipa's *Pfumo Reropa,* Mavengere's *Akanyangira Yaona* and Chiguvare's *Kutonhodzwa KwaChauruka.*

4.4.1 Depiction of characters in the titles of novels

The four Old World novels, Mugugu's *Jekanyika*, Chiguvare's *Kutonhodzwa KwaChauruka*, Chakaipa's *Pfumo Reropa* and Mavengere's *Akanyangira Yaona* in this study are sexist in using male character's names as titles of texts. All the four authors, Mugugu, Chiguvare, Chakaipa and Mavengere place male characters at the centre by implicitly and explicitly naming the novels in terms of the male characters. The naming of the novels basing on male characters is despite that the male characters are protagonists, heroes or villains. Even in cases where the title is shared by two characters, the characters are males.

First, Mugugu's *Jekanyika* is named after a male character, Jekanyika. Mugugu, by naming the novel after the male character, Jekanyika, draws the attention of the readers to Jekanyika. This is centering a male character Jekanyika in the story. The centering of Jekanyika, a male character in the novel, has implication that Jekanyika is the main character in the novel. The attention of Ordinary Level pupils is directed towards Jekanyika, a male character, who is the main character. The story follows the main character, Jekanyika. Knowing the novel *Jekanyika* is knowing what Jekanyika does, say, and is said or done by other characters to him in the novel. Mugugu, through naming the novel *Jekanyika* after this male character Jekanyika, endorses him with long life to live until the end of his story. It is also rare that

readers do forget this character, Jekanyika who is the main character. Forgetting Jekanyika is the same as forgetting the title of the novel, *Jekanyika,* that they wish to answer examination questions from. Even the cover designer puts the male figure on the cover page who has stride wide open to show that he is walking as the name Jekanyika means 'cutting the country'. This summarises that he travelled widely looking for his father.

Second, Chiguvare's *Kutonhodzwa KwaChauruka* is a shared title between two male characters, Mutonhodzazvinopisa and Chauruka. Chiguvare's *Kutonhodzwa KwaChauruka* alludes to the male character Mutonhodzazvinopisa who captured notorious Chief Chauruka, hence the title *Kutonhodzwa KwaChauruka*. In this case, *Kutonhodzwa* implies that Chauruka was 'silenced or captured'. Similarly, Chiguvare names his novel basing on two male and main characters Mutonhodzazvinopisa and Chauruka. Through this Chiguvare centres his novel on dual male characters. Chiguvare, therefore, draws the attention of the Ordinary Level pupils exposed to the novel to the dual male characters Mutonhodzazvinopisa and Chauruka. Through the title of the novel, *Kutonhodzwa KwaChauruka* Chiguvare puts the dual characters Mutonhodzazvinopisa and Chauruka in spotlight. This automatically sends the message that Chiguvare's Mutonhodzazvinopisa and Chauruka are the main characters in the novel *Kutonhodzwa KwaChauruka*. As such Mutonhodzazvinopisa and Chauruka are the least forgotten characters in the novel by Ordinary Level pupils exposed to the reader. For the Ordinary Level pupils forgetting Mutonhodzazvinopisa and Chauruka is as good as forgetting the title of the novel, *Kutonhodzwa KwaChauruka.* Thus, the Ordinary Level pupils follow on how Mutonhodzazvinopisa (cool the hot) captures Chauruka (the jump/skip). Similarly, the title influences even the cover designer that put an armed warrior.

Third, although the title of Chakaipa's *Pfumo Reropa* does not mention exactly the name of the male character per se, the bearer of the *Pfumo Reropa* (Spear of Blood), is the male

character Tanganeropa. Thus the title indirectly refers to Tanganeropa (Begin by blood). Chakaipa implicitly bases his novel on a male character, Tanganeropa. Tanganeropa has an ancestral spear. VaHaripotse has been asked to forge his last spear that he is supposed to give the strongest man from the Nhindiri family. The man to receive that last spear is supposed to be brave as to get into a thicket of thorns and cut the spear handle. For generations Tanganeropa's family members come and fail for the thicket was intricate. Thus, Chakaipa names the novel *Pfumo Reropa* basing on Tanganeropa, a male character who managed to cut that spear handle and bled in the process. This naming after Tanganeropa centres Tanganeropa, a male character in the story. Tanganeropa automatically is the main character in the story, which draws the attention of the Ordinary Level pupils to Tanganeropa, a male character. Through indirectly giving the title a character's name, Chakaipa puts Tanganeropa under surveillance. The Ordinary Level pupils do not easily forget Tanganeropa, as he is the centre of the story. Forgetting Tanganeropa is equivalent to forgetting the name of the novel. To the cover designer the summary of the story is simply to put a male figure and a blood spear. The story follows Tanganeropa, the main character. It is about what he does, says, is said or done to him by other characters. Since the story follows him, so are the examination questions. Also, Tanganeropa is awarded a long life as he lives up to the end of the story.

Fourth, Mavengere, *Akanyangira Yaona* is not an exception. Mavengere though does not explicitly name the text after male characters' exact names; the male characters are implied implicitly. Mavengere names *Akanyangira Yaona* after the dual male characters Tarurera Mudzimiri who has plans to ambush his uncle Musuruvari at a ritual at *Musipimbi* well that were discovered by Tasariranhamo, Musuruvari's son. Tasariranhamo warns the Musuruvari family who then fights gallantly against Tarurera. This implicitly centres two male characters, Tasariranhamo and Tarurera in the story. Mavengere implies that males are the main

characters. Thus, drawing attention of Ordinary Level pupils to Tarurera who is discovered by Tasariranhamo prematurely when he plans to wipe out all his uncles as he was bitter because his uncle, Chief Musuruvari, denies him to inherit his late uncle's widow. Tarurera is the one *Akanyangira Yaona* (who ambushes the already knowing) Tasariranhamo. So, forgetting Tarurera and Tasariranhamo is as good as forgetting the name of the novel. Following the story line is following Tarurera and Tasariranhamo. As such, even the cover page designer has been influenced and put armed warriors on the cover as summary of the novel.

In fact, the authors, Mugugu, Chiguvare, Chakaipa, and Mavengere, base their story titles of the novels primarily on these male characters. This is in tandem with Clark's (2016, p.4) observation that, in most textbooks, protagonism is represented as almost exclusively as male activity. The roles of Tanganeropa, Jekanyika, Mutonhodzazvinopisa and Tasariranhamo show the social supremacy of the male gender, and therefore show gender-imbalance. Their depiction is tied to their engaging in adventurous and superior roles. As a result, the authors depict them as engaging in various activities that reinforce the positive aspects of maleness among male pupils at the expense of female pupils. The invisibility of female characters in the titles of novels communicates volumes in terms of gender. It is either that female characters are unimportant or that they have not fared well. ChiShona Old World novels, in this case, have the potential of socialising and orienting pupils in a gender-asymmetrical way. There is therefore gender-bias against female pupils reinforced by a lack of female protagonists. This may be contrary to national gender policies that seek to achieve gender equality in education. Generally, the stories in the four novels are male character based. The world in the novels is male defined. By not mentioning anything about women in the novels, the authors, Mugugu, Chiguvare, Chakaipa and Mavengere are telling Ordinary Level pupils

the gender story of women passivity and irrelevance. In addition, the authors portray men and women through the centre-periphery relationship where men are at the centre while women are in the periphery.

4.4.2 Depiction of characters as protagonists, heroes and villains

The depiction of characters as protagonists, heroes and villains in Chiguvare's *Kutonhodzwa kwaChauruka,* Chakaipa's *Pfumo Reropa,* Mavengere's *Akanyangira Yaona* and Mugugu's *Jekanyika* is to a large extent sexist. The authors of the novels attach heroic or villainous activities to male protagonist characters thus depriving female pupils of models and the attendant traits that people associate with protagonists and heroes/heroines, such as determination, bravery and perseverance. McIntosh (2013, p.750) defines a hero/heroine as a great person with great courage. A hero/heroine is a person who is admired for having done something very brave or having achieved something great. In literature, the hero/heroine usually is the main character. The authors of the novels present a number of male characters with great courage, in positions that people admire, having achieved great things.

At this juncture, it is imperative that I justify inclusion of the depiction of characters as protagonists/ heroes and villains in the same section instead of each one in its section. Kahari (1990) says that the three are inseparable as a hero/ine or protagonist is a main character who fights the evil. The villainous character fights the protagonist/ hero/ine. The protagonist/ hero/ine represents the good and protects the vulnerable from the villain that represents the bad and endangers the vulnerable. At the end the protagonist/ hero/ine triumphs over the villain. The story is about the villain that tries to pull down the protagonists/ hero/ine. The story ends with the protagonist/ hero/ine overcoming the villain. As such, dealing with protagonists/ hero/ine and villain may lead to unnecessary repetition as I cannot explain one

without mentioning the other. This is evident in the exemplifying quotation I give below. The quotations pit the protagonist against the villains.

Chakaipa portrays a male character, Tanganeropa, as a hero. He portrays Tanganeropa as famous, renowned and worthy of glory. Tanganeropa leads a war against Chief Ndyire and wins. Regarding this Chakaipa writes, *Zuva rakachiti rogara miti, mambo akaona hapana chakadaro, hondo yaTanganeropa ikati yasvika Tananganeropa akatungamirira irwo rumbo rokurwa ruchingoiimbwa* (p103). In the word *akatungamirira* (he was leading) a- refers to Tanganeropa as the leader, - *tungamir* – a verb root that assigns the leading role to Tanganeropa. The word *rumbo* means song. The war song attributes fame to Tanganeropa.

> *Mbiri ina vashe tonorwa* (Fame is with the chief we will fight)
> *Yowerere tonorwa* (Ooooh we fight, we fight)
> *Mbiri ina Tanganeropa* (Fame is with the chief we will fight)
> *Yowerere tonorwa* (Ooooh we will fight)
> *Tanganeropa ishumba tonorwa chief's* (Tanganeropa is a lion we will fight)
> *Yowerere tonorwa* (p102) (We fight, we fight)

The key word in the song is *mbiri*. This word means glory or fame. Tanganeropa is therefore the subject of fame regarding his bravery in leading and fighting in the war in this war song. He becomes renowned because he won the war. This is clear when the author of the novel, Chakaipa, describes the reaction of Tanganeropa's enemies as follows; *Machinda akanga ashevedzwa akasvika akawana guta rangove dota. Zvavakazviona, vakabva vakanda mapfumo pasi ndokuzvipa kuna Tanganeropa.* (p104) (The subchiefs who had been called arrived and found the village already in ashes. When they saw this they threw their spears down and surrenderd themselves to Tanganeropa).

After winning the war, Tanganeropa also becomes a hero. He is installed as the chief. Chakaipa describes this development as follows;

> *Vanhu vose vakafadzwa nokuita kwake zvokuti vakabva vamuita mambo wavo. Ushe hukabva hwabuda mumba maGwiba hwoenda kumba kwahwo. Tanganeropa akafara chaizvo pamusana pokuti akanga aita zvainzi naHaripotse hazvigone kuitika...* (p.104) (All the people were delighted with what he had achieved, and they made him their chief. The Chieftaincy passed from the house of Gwiba and went to its rightful home. Tanganeropa was very happy because he had achieved what Haripotse had said was not achievable.)

"*Vanhu vakafadzwa...vakabva vamuita mambo wavo*" (People were happy ...they made him their chief), implies that the people are happy and therefore reward Tanganeropa by making him their chief. He rules by the will of the people. So, Tanganeropa becomes a unanimous choice of the people. He does not impose himself upon the people. This makes him a hero considering how villainous Gwiba had become as chief. It seems Gwiba had not followed the proper custom regarding chieftaincy. The following sentence insinuaes this suspicion, "*Ushe hukabva hwabuda mumba maGwiba hwoenda kumba kwahwo*" (The chieftaincy then passed from the house of Gwiba and went to its rightful home.) This makes Gwiba a villain since, "*Ushe hukabva hwabuda mumba maGwiba*" (The chieftaincy got out the house of Gwiba); and makes Tanganeropa a victorious hero as chieftaincy goes to him, the rightful heir ("*hwoenda kumba kwahwo,*"). The phrase, "*hwoenda kumba kwahwo*" (goes to its rightful home), indicates that Tanganeropa is the rightful heir to the chieftainship and Gwiba was illegitimate.

Furthermore, in the sentence, "*Tanganeropa akafara chaizvo pamusana pokuti akanga aita zvainzi naHaripotse hazvigone kuitika*" (Tanganeropa was very happy because he had achieved what Haripotse had said was not achievable), Chakaipa portrays Tanganeropa as heroic. Generally, most heroes do what others think impossible. Chakaipa insuates this concerning Tanganeropa. Chakaipa writes, "…*akanga aita zvainzi naHaripotse hazvigone kuitika.*" (…had achieved what Haripotse had said was not achievable). The phrase, "*hazvigone kuitika*" refers to what cannot be done or happen. But in Tanganeropa's case, he

had done what Haripotse thought could not be done. The fact that Tanganeropa "*Akanga aita*" means he had done it, that which had been thought to be impossible crowns him heroic. Generally, Tanganeropa is a hero as he is "a great person with great courage" (McIntosh, 2013) who is admired for repossessing the chieftainship that had been lost to the Gwiba family, a possibility that VaHaripotse had ruled out. Chakaipa also pits Tanganeropa's heroic achievements and fame against villainous chiefs (*madzishe*).

> *Izvi hazvina kufadza mamwe madzishe akanga akaganhurana naye. Nokudaro vakaisa misoro pamwe chete kuti vamuparadze asi vakamutadza. Ivo ndivo vakazoparadzwa. Mamwe madzishe aitya akakanda mapfumo pasi asati asvika. Mukurumbira wezita rake wakapararira kumabvazuva nokumadokero, kuchamhembe nokumaodzanyemba.* (p.105) (This did not impress the other chiefs with whom he shared borders. Thus, they put their heads together in order to destroy him, but they failed to overcome him. They are the ones who were destroyed. Some other cowardly chiefs put down their weapons before his arrival. The glory of his name spread from east to west and from north to south.)

The sentence, "*Izvi hazvina kufadza mamwe madzishe akanga akaganhurana naye*" (This did not impress the other chiefs with whom he shared borders.), implies other chiefs are not happy about Tanganeropa's heroic achivements leading to his chieftaincy. This is clear in the phrase, *Izvi hazvina kufadza mamwe madzishe (*This did not make other chiefs happy). These other chiefs' unhappiness leads them to plot against Tanganeropa as a team. The sentence "*Nokudaro vakaisa misoro pamwe chete kuti vamuparadze asi vakamutadza*" (Thus, they put their heads together in order to destroy him, but they failed to overcome him), implies the other chiefs' evil intentions against Tanganeropa. In this sentence, the idiom, "…*vakaisa misoro pamwe chete*" (…they put their heads together) means they worked together. The intention of working together is "…*kuti vamuparadze*" (…in order to destroy him). The word *vamuparadze* is from the word *paradza* which means destroy. The other chiefs' intention is evil and therefore villainous. The neighbouring chiefs plan to destroy Tanganeropa's empire.

In light of the above analysis regarding the evil intention of other chiefs, Chakaipa propels Tanganeropa's heroism by indicating that the chiefs fail to defeat Tanganeropa. Chakaipa declares, "…*asi vakamutadza*" (…but they failed to overcome him) and *"Ivo ndivo vakazoparadzwa"* (They are the ones who were defeated). *Vakamutadza* is from the word kutadza which means fail. The import of *vakamutadza* therefore is that they failed to defeat Tanganeropa. In fact, *Mamwe madzishe aitya akakanda mapfumo pasi asati asvika* (The other chiefs who feared him put down their weapons before his arrival.), implies that, because of fear, other chiefs just backed down before Tanganeropa arrived in their villages for the fight. The idiom, "…*akakanda mapfumo pasi*" (…they throw down their weapons), means some chiefs cowardly surrendered. The part that reads, "…*asati asvika.*" (…before his arrival), suggests that Tanganeropa is so powerful that other chiefs did not wait to fight with him but surrendered after hearing about him only. Finally, Chakaipa crowns Tanganeropa's heroism by employing the word *mukurumbira* (glory of his name spread). Chakaipa writes, "*Mukurumbira wezita rake wakapararira kumbvazuva nokumadokero, kuchamhembe nokumaodzanyemba"* (The glory of his name spread from east to west and from north to south.). *Mukurumbira* means glory/fame/renown. Chakaipa further indicates that Tanganeropa's fame (*Mukurumbira*) spread in all directions. He says, "…*kumabvazuva nokumadokero, kuchamhembe nokumaodzanyemba"* (…from east to west and from north to south). This phrase suggests that Tanganeropa, a male character, is a great hero.

The above analysis reveals Tanganeropa's heroic achievements. He is a victor in that he defeated other chiefs and attained chieftaincy. Through such portrayal Chakaipa provides male pupils with a positive role model with heroic traits and conversely denies such a positive role model to female pupils. Chakaipa indirectly communicates the gender message of heroic activities to girl pupils that is neither theirs nor of concern to them. The same

portrayal may also communicate the gender message that there may be females who ventured in the activities but did not succeed as to be worth mentioning. Chakaipa empowers boy pupils and disempowers girl pupils through such portrayal of characters, which favours males.

Mavengere, in *Akanyangira Yaona*, depicts Tarusariranhamo's heroic achievement. Tarusariranhamo saves his father, chief Musuruvari, and himself from death after overhearing a conspiracy by Tarurera to kill them. Tarurera wants to kill chief Musuruwari and his heir apparent, Tarusariranhamo, in order to wrestle chieftaincy from Musuruvari. The conspiracy is clear in the following:

> *Ndange ndichida kunobaya Musuruvari nepfumo rangu iri… tigonyatsotora ushe hana dzakadzikama … ndikabata kamwana kake kaye Tarusariranhamo ndinokapwatisa. Ndakanzwa kuti ndiko kanonyanya.* (p82) (I wanted to stab Musuvari with this spear of mine…. if I catch his child called Tarurera I will crush him. I heard that he is the one who causes trouble.)

Tarusariranhamo hears this plot and decides to warn his father and the rest of the family members about the impending danger. He says;

> *Zvotoita pano ndezvizvi Tokurasei. Wanzwa vachiti vanoda kunopisa dzimba dzedu. Saka iwe wochimhanyira kumusha kunotaurira variko. Iniwo ndonoudza vanababa avo vari kuridza ngoma vakananga kuChidziva.* (p82) (This is what we must do Tokurasei. You heard them saying they want to burn our houses. So, you run home and tell those that are there. I will go and tell our fathers who are beating drums going to Chidziva.)

Tarurera panics upon realising that Tarusariranhamo has discovered his plot. He worries,

> *Hevo varume, tinenge tanyanga yaona* (p83) (Hey gettlemen, it looks like we are ambushing people who have already seen us).

In light of the above background Musuruvari acknowledges Tarusariranhamo's heroic achievements. He says,

> *Tinotenda imi Save nokuti ndimi makazviponesa mukararamisawo navamwe vazhinji kwazvo. Makaramba kufa pamwe nesu matera tinovata nokukanganwa kwatakaisa*

nhahwamaringa. Tinokutendai baba nokuti makaramba kumonyororwa mutsipa sehuku... (p.88) (We thank you *Save* because it is you who saved yourself and many others. You refused to die together with us cowards who sleep and forget where we will have put the *nhahwamaringa.* We thank you, father, because you refused to have your neck wrung like chicken...)

In "*Tinotenda imi Save*" (We thank you *Save*), *Save* is a totem. In Shona culture a great achievement is recognised by thanking a person through totemic praise poetry (*chidao*). So, in mentioning *Save,* Musuruvari is thanking his son Tasariranhamo in a traditional way. The use of the totem "*Save*" indicates that chief Musuruvari really greatful about Tasariranhamo's role. Tasariranhamo's role is clear in the following; "…*nokuti ndimi makazviponesa mukararamisawo navamwe vazhinji kwazvo.*" (…because it is you who saved yourself and also saved many others too). The key words are *makazviponesa* and *mukararamisawo. Makazviponesa* is from the word *kuponesa*, which means to save, and *mukararamisawo* is from the word *raramisa*, which means to let live.

Mugugu depicts the male character Jekanyika in terms of male heroism. Jekanyika goes out to look for his father. He ends up involved in a war between chief Chipezvero and chief Mupambawashe. Jekanyika fights as one of Chipezvero's soldiers. In the war Jekanyika puts up a fight that is only comparable to himself. He is therefore very instrumental in the way that Chipezvere becomes victorious against Mupambawashe. For example, Mugugu describes Jekanyika's fighting prowess as follows;

> *Jekanyika aiti akazunza chiuno, akasimudza tsvimbo yake, waizongoona munhu ati zvambarara pasi, afuga rake ega. Aiti akatekesha munhu musoro oimbira kana kudetemberera achiti, Hohodza iwe! Ndohohodza kani!* (pp59-60) (When Jekanyika shook his waist, when he raised his knobcarry, you would see a person lying on the ground, the dead has covered himself in his blanket alone. When he hits someone's head he would sing or do an ancestral praise poetry, saying, Hammer them! I am definitely hammering!)

After the victory chief Chipezvero singles out Jekanyika for his heroism. He declares:

> *'Pavarwi vose vanga vari mukurwa hapana asingazivi muenzi watanga tinaye mukati medu. Ndanzwa machinda navarwi vakawanda kwazvo vachingotaura kuti, Hohodza! Hohodza! Nemiwo mose muri pano ndinoda kuti muzive Hohodza uyu. Kwaanobva hatikuzivi, chaanoda hatichizivi, kwaanoenda hatikuzivi. Handisati ndamboona murume mumwe achiuraya vavengi vakawanda zvakadaro…Tinongoziva kuti murwi asingaenzaniswe. Dai panga pasina iye misoro yedu ingadai yati ware ware muchivanze chino. Izvozvi Rufaro uyu angadai achingunotsvaira mumba mavahosi vaMupambwawashe.* (p.65) (Among all the soldiers who were in the battle no one does not know the visitor who was among us from the start. I heard many advisors and soldiers saying, Hohodza! Hohodza! Even all of you here I want you to know about this Hohodza. We do not know where he comes from, we do not know what he wants, and we do not know where he is going. I have never before seen one man killing so many enemies. We only know that he is an incomparable warrior. Were it not for him our heads would have been strewn all over this compound. Even now Rufaro might thus be sweeping in the hut of Mupambwawashe's senior wife.)

In, "*Pavarwi vose vanga vari mukurwa hapana asingazivi muenzi watanga tinaye mukati medu.*" (Among all the soldiers who were in the battle no one does not know the visitor who was among us from the start), Mugugu implies that Jekanyika, a visitor, came to be known among all other warriors who were fighting. The key phrase, *Pavarwi vose vanga vari mukurwa* (among all the fighters who were fighting) is a comparative phrase. Chipezvero isolates Jekanyika as an outstanding warrior. He reminds other fighters about their remarks about Jekanyika in, "*Ndanzwa machinda navarwi vakawanda kwazvo vachingotaura kuti, Hohodza! Hohodza!*" Chipezvero insuates that he is not the only one that Jekanyika has impressed. The key phrase is *navarwi vakawanda kwazvo…* (by so many fighters). This confirms that Jekanyika does not impress only chief Chipezvero but many others in the war. Such portrayal of Jekanyika is heroic as the chief and his soldiers acknowledge the heroic contribution that Jekanyika has made in defending Chipezvero's chiefdom.

Chief Chipezvero crowns Jekanyika more explicitly when he says, *"Handisati ndamboona murume mumwe achiuraya vavengi vakawanda zvakadaro. Tinongoziva kuti murwi asingaenzaniswe."* (I have never before seen one man killing so many enemies. He is an uncomparable fighter). Chipezvero has never seen a man like Jekanyika; one man who kills so many enemies. The climax of Chipezvero's declaration of Jekanyika as a hero lies in "*Tinongoziva kuti murwi asingaenzaniswe.*" (We only know that he is an incomparable warrior). The idiom, "*murwi asingaenzaniswe*" (an incomparable warrior), implies Jekanyika is an outstanding fighter and that his fighting prowess is a cut above the rest. Jekanyika saves Chipezvero and his people from death. Chipezvero uses the following idiom to acknowledge this, "*Dai panga pasina iye misoro yedu ingadai yati ware ware muchivanze chino.*" (If he had not been here our heads would have been strewn all over this compound.). Chief Chipezvero implies that he and his people could have been all dead. Furthermore, Chief Chipezvero says, *"Izvozvi Rufaro uyu angadai achingunotsvaira mumba mavahosi vaMupambwawashe"* (Even now Rufaro might thus be sweeping in the hut of Mupambwawashe's senior wife.), implying that his daughter Rufaro would have been taken since Chief Mupambwawashe was fighting Chief Chipezvero so that he takes Rufaro to be his junior wife. So, if it were not for Jekanyika's prowess, Chief Chipezvero could have been defeated, killed, and Rufaro his daughter taken.

Jekanyika's heroism culminates in receiving a reward. Chief Chipezvero honours him by giving him his daughter Rufaro. He announces;

> *.....ndava kupa Rufaro kunaJekanyika kuti ave mudzimai wake. Varume vakange vaona kurwa kwaJekanyika, Hohodza, vakafarira zvakanga zvaitwa namambo wavo. Rufaro mwanangu, handisi kukumanikidza kuti ude mukomana uyu, asi unofanira kuziva kuti ndinoda kuita rukudzo.* (p.65) (I am giving Rufaro to Jekanyika to be his wife. The men who had seen Jekanyika, Hohodza fighting were happy with what their chief had done. Rufaro, my daughter, I am not forcing you to love this boy, but you should know that I want to honour him.)

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The gist of the above announcemant is "*ndavakupa Rufaro kunaJekanyika kuti ave mudzimai wake*" (I am giving Rufaro to Jekanyika to be his wife.). The phrase "*ndava kupa*" is from "*kupa*" which means to give. *Mudzimai wake* means his wife. The sentence, "*Rufaro mwanangu, handisi kukumanikidza kuti ude mukomana uyu, asi unofanira kuziva kuti ndinoda kuita rukudzo*" reflects Chief Chipezvero's main concern, that is, honouring Jekanyika. The key words are "*handisi kukumanikidza kuti ude mukomana uyu*" (I am not forcing you to love this boy) and "*ndinoda kuita rukudzo*" (I want to express honour). All the men at the gathering see Chipezvero's gesture as befitting. They are happy, "*Varume vakange vaona kurwa kwaJekanyika, Hohodza, vakafarira zvakanga zvaitwa namambo wavo*" (The men who had seen Jekanyika, Hohodza, fighting, were happy with what their chief had done for him).

The excerpts regarding Jekanyika's heroism, as analysed above, provide "a wide range of role models for male pupils compared to female pupils" (Saleem & Zubair, 2013, p.70). The authors depict males in glorified, active, and dominating roles. Men are the dominant figures and much space is given to male characters. Activities of males are shown as heroic and prestigious**.** Males are the role models and their characters are ideally depicted; they are shown to have good, even extraordinary skills and qualities, whereas females are shown as ordinary members of society (Jabeen & Ilyas 2012, p78-89). Therefore, in these Old World novels, female pupils may have limited heroic activities to identify with, while male pupils are offered a wide range of heroic activities. Thus, female and male pupils may be learning differently, depending on the way males and females are projected.

Sexism is even more evident when contrasting the achievements of men and women in the novels. In two of the selected novels the authors have women involved in heroic activities; yet they are not projected as protagonists. For example, Chimwecho, an old woman in

Chiguvare's *Kutonhodzwa KwaChauruka*, leads the war and the plundering expeditions. Chiguvare narrates that, *VanaMutonhodza vakashamiswa kuona kachembere kakange kachinekaira kari pamberi kakabata mudonzvo nenyere yegona kachikaida kushaura rumbo. Ndiko kaive musimboti wehondo yaChauruka* (p.25) (Mutonhodza's men were shocked to see a tiny old woman confidently walking in front holding a walking stick and a sacred magic horn leading the song at the top of her voice). The old woman, Chimwecho, was therefore a pillar of Chauruka's army. Additionally, the key phrase regarding the role of Chimwecho is "*Ndiko kaive musimboti wehondo yaChauruka*". The word "*musimboti*" means center pole/ pillar. As a centre pole/ pillar Chimwecho leads the army, "*kachembere kakange kachinekaira kari pamberi*" (the old woman was confidently leading in the front). The word "*pamberi*" refers to a leading position or being in front.

Chiguvare seems to trivialise women's leadership attributes in the army. He attributes all the positives this tiny old woman displays to magic and hence, "*nenyere yegona kachikaida kushaura rumbo*" (and a sacred trumpet leading the song at the top of her voice). Thus, Chiguvare portrays this tiny old woman as a magician with a sacred horn leading the song at the top of her voice. Through such portrayal, Chiguvare justifies the centrality of Chimwecho's position in the army and her confidence and energetic walking and singing as nothing to do with skill but magic. However, Chiguvare confirms that, "*Ndiko kaive musimboti wehondo yaChauruka*" (She was a pillar of Chauruka's army). The fact that Chiguvare attributes this tiny old woman's heroic activities to magic costs her heroic recognition as she is instead treated as a witch.

Her achievements, as a pillar of Chauruka's army, are tied to her magical prowess related to *nyere yegona* (sacred trumpet). The achievement is therefore not attributed to her personal attributes or traits in contrast to the male heroes I considered above, whose heroic activities

are tied to their personal attributes. The following excerpt testifies to this: *Hapana chandinoda kuti muite asi kana muchinge masvika kuna iye Chauruka, murume ane mwoyo unenge wechikadzi anorwa namakona, muroyi muudzei kuti zvanzi naDzumbunu hokoyo"* (p.14) (There is nothing that I want you to do but when you meet Chauruka, a man who has a feminine heart, who fights with magic horns, a witch, tell him that Dzumbunu says beware"). The key phrase that demeans women's prowess in the army is "*murume ane mwoyo unenge wechikadzi anorwa namakona.*" (a man with a woman-like heart who fights using magic). This implies that women who are successful army leaders resort to magic.

Chiguvare, through such portrayal, implies that the use of magic is feminine. Chiguvare seems to communicate two major gender messages. First, he communicates that women cannot be heroic unless they use magic. Second, he communicates that, even when they employ magic, their successes are short-termed.

In light of these excerpts, achieving heroic status through magic is stereotypically a strategy that women employ. This confirms what Zulu (2012, p.58) describes as the "construction of debased images of women in order to contrast them with men and build up images of superiority of men." This may perpetuate gender stereotyping as female pupils, through *Kutonhodzwa KwaChauruka,* are led to believe that females can only succeed in heroic activities when aided by supernatural powers. For example, when girls surpass boys in class, pupils may simply feel it is by use of magic. The way Chiguvare portrays the ability of males and females when leading the army may communicate a binary and oppositional gender conception. This further confirms Odu Yoye's (1995, p.62) finding that "if a woman insists on taking a male role, she will only add it to her assigned roles, there will be no recognition of her extra-effort and extra-ordinary achievement. Doing things that the community has ordained will give a woman a sense of fulfilment."

Similarly, Chakaipa, in his *Pfumo Reropa,* seems to demean women's role in a war situation as insignificant despite women's engagement in a heroic activity. An example is a group of women who killed Chief Ndyire. First, it is important to note that the women are determined to participate in the war. The women defy an instruction to go back home. The phrase, *"...asi vakaramba vakati vanoda kufa navarume vavo"* (…but they refused and said they wanted to die with their husbands), implies these women's determination. The key word is *vakaramba* (they refused). This word is from verb root */ramb/* which means to refuse. The instruction that the women defy is "*... vakataurira vakadzi kuti vachidzokera kumusha"* (p.102-103) (…. they told all the women to go back home). The key word in this phrase, *vachidzokera*, is from the verb root */dzok/. /Dzok/* means go back. This suggests that women are neither fit to nor can they meaningfully contribute to victory in the war. The instruction further implies that men feel they can defeat the enemy on their own without the help of women. However, as I have aready indicated above, these women refuse *(vakaramba)* to go back home.

Eventually, the women make a heroic contribution. Chakaipa describes this contribution vividly. He writes,

> *Vakadzi kungovati bamama, vakafunga kuti vaakuya kuzovauraya, vakagoti navo nemete. Murume akashaya zvokuita. Vakamutema-tema musoro wese zvokuti pakauya varume, vakawana changamire chava chando.* (pp.103-104) (When the women saw him, they thought he was coming to kill them, they confronted him. The man could not do anything. They chopped his whole head off so that when the men arrived, they found him already dead.)

Chakaipa shows that women can contribute meaningfully in the war despite the fact that men underestimate them. In the idiom, "*Murume akashaya zvokuita"* (The man could not do anything.), *murume* refers to Chief Ndyire who comes out from hiding in a grannery to meet his death at the hands of women who are part of Haripotse's army. Chakaipa implies that these women overwhelm Chief Ndyire when he says …*akashaya zvokuita* (…he could not do

anything). This means Chief Ndyire could not defend himself from the fighting women. "*Vakamutema-tema musoro wese zvokuti pakauya varume, vakawana changamire chava chando*" (They chopped his whole head off so that when the men came they found him already dead.).

Despite this heroic achievement, Chakaipa does not identify these women by their names. I agree with Mkuchu (2004, p.134) who argues that,

> The absence of names signifies the low status associated with the female gender. A name is an important identity, which signifies a person's existence, position in society and power relations between females and males in the family and the community at large. This omission of names of female characters can have negative effects for the formation of positive identities in female learners.

Generally, in the two excerpts above, women's heroic activities are made invisible. The women are spoken about. They are not speaking subjects. This excludes women and keeps them out of the main plot. It renders them invisible. There is therefore a gender-privileging of male heroic achievements (Zulu, 2012, p.58). In traditional Shona culture, women are expected to sit back while men face danger.

Mugugu's Madzudzo in *Jekanyika* says to chief Chaitezvi*: "Madii kuti titumire vakadzi vanogona kuchapa magwa kumhiri kwaZambezi kwasahwira wedu muRozvi uya kuti atume mauto anozotibatsira…..zvimwe tingamboedza kubvisa Godzi"* (p.65) (What do you say to the idea of sending women who are able to row boats across the Zambezi to our ally the Rozvi for him to send soldiers to assist us ... somehow we can try to drive away Godzi). Mugugu, through Madzudzo, does not identify these women by names though acknowledging that they have the skills to sail across the Zambezi. The question, *"Madii kuti titumire vakadzi vanogona kuchapa magwa"* (What do you say to the idea of sending women who are able to row boats), indicates that Chief Chaitezvi is gender liberal as his people

acquire various skills regardless of gender. Mugugu's Madzudzo, one of Chief Chaitezvi's army commanders has faith in the skills of rowing boats that the women have acquired. Similarly, he says "*kumhiri kwaZambezi kwasahwira wedu muRozvi uya kuti atume mauto anozotibatsira ...*" (across the Zambezi to our ally the Rozvi for him to send soldiers to assist us...), further demonstrating women's skills to cross Zambezi, a very big river.

Still in the same part of the excerpt, Mugugu reveals another skill, that of negotiation, through Madzudzo when these women are tasked to ask for soldiers to assist in war against Godzi from Chief Rozvi. This implies that women are portrayed as able envoys. So, in this scenario Mugugu portrays women in multiple ways. First, women and men are complementary partners in defending their sovereign rights. Thus, regardless of gender, all people are assets that should partner in ensuring national security. Second, underestimation of women's potential prejudices the communities of the utilisation of the available human resource. Men sometimes overburden themselves unnecessarily when there are women who can do other tasks. Though Mugugu appears to mock the feminine gender by make them the last and hopeless option, in fact, he mocks the male gender for underestimating a substantial part of human resources in women. It takes only a selected few intelligent and sensitive men, in this case, the army commander, Madzudzo, to realise women's potential and tap it. Thus, Mugugu seems to portray gender as "anybody" and has nothing necessarily to do with physiology and anatomy. Mugugu opens the possibility of girl pupils in taking up boat rowing. He is communicating to the Ordinary Level pupils the gender message that men and women are complementary, which is in harmony with the Afrocentric paradigm of Africana womanist theory principle of flexible role player.

Despite the lack of status of women engaged in heroic activities as protagonists and the lack of identification by names, this glimpse of heroines provides female pupils with characters of

their sex. It therefore gives them an opportunity to be more engaged and remember the activities of the women characters. In this case, the Old World novels at least provide characters, which female learners identify with on a positive note concerning gender roles. This gives more evidence for Cook's (2013) findings that there are things that defy traditional gender stereotyping regarding male and females. Thus, Freitheim (2014, p.131) argues "previous studies relied on the contrast between masculinity and femininity"; yet the reality in Old World novels regarding engagement of characters in heroic activities is much more complex than the oversimplified understanding of men as strong and dominant and women as the weak and manipulated. The above scenarios in *Jekanyika* and *Pfumo Reropa*, though the heroic activities by women are unappreciated, affirm the Africana womanist theory that is characterised by flexible role players (Hudson-Weems, 2000). Again, this is in tandem with Oyewumi (2010, p. 32) who says, "Men and women's relationships are neither binary, oppositional nor hierarchical, but rather complimentary."

4.5 Depiction of Characters in Relation to the Status of Female Children

There is a depiction of gender bias against female children in certain novels that revolve around degradation and exclusion (Sunderland, 2000). The novels seem to tell the story that male children are superior while female children are inferior. First, in *Akanyangira Yaona,* Chirisamhuru is desperate for a male child. He does not see joy in the birth of six female children by his senior wife. Eventually the senior wife gives birth to twins, a boy and a girl. Unfortunately, the birth of twins is a bad omen (*shura*). Chirisamhuru knows that, according to custom, both children must be killed: "*Ainyatsoziva kuti vana vamamanyambiri havaibvumidzwa kurarama asi kuti vose vari vaviri vaifanira kudzipwa nokunokandwa mumusingwi sezvikara"* (p.42) (He definitely knew that twin babies are not allowed to live but that the two must be strangled and thrown in a hole like wild animals). Because Chirisamhuru is desperate for a boy child, he has very negative sentiments about the female

children being heirs. This observation is evident, for example, in the same excerpt that I cited when considering the depiction of characters in culture custodianship and guardianship. In this case, I analyse and interpret the same excerpt regarding its implications to the status of the female child regarding heirship. Mavengere reveals Chirisamhuru's negative sentiments regarding continuously begetting female children. He writes,

> *Akange aberekerwa vanasikana vatanhatu nomukadzi uyu, akazodzikana owana mumwe wechipiri, uyo wakanga azodai kufa nemhuru, achifunga kuti angapiwawo mwanakomana aizotora tsvimbo yake kana iye afa, Akashumba kubata denga nokufarira kuponwa kwomwanakoma uyu masikati iwayo.* (p.42) (He had been given six girl children by this wife, and as time went on married a second wife, who, has now died while giving birth, expecting to be given a boy child who would assume his inheritance when he died. He almost touched heaven because of happiness about the birth of a boy child that afternoon.)

In the above excerpt, the phrase "*Akange aberekerwa vanasikana vatanhatu nomukadzi uyu*" (He had been given six girl children by this wife,) clearly implies that the senior wife, referred to as *nomukadzi uyu* (by this wife) had successively given birth to six girls (*... aberekerwa vanasikana vatanhatu*). This neither makes Chirisamhuru happy nor settled, "*Akazodzikana owana mumwe wechipiri, uyo wakanga azodai kufa nemhuru*" (he ended up marrying a second wife who, unfortunately, died while giving birth). The reason why Chirisamhuru marries this wife is "*Achifunga kuti angapiwawo mwanakomana aizotora tsvimbo yake kana iye afa*" (p.42) (Thinking that he would be given a boy child who would be his heir when he dies). The phrase that implies desperation for a boy child is *angapiwawo mwanakomana* (maybe he may be given a baby boy). It seems, for Chirisamhuru, that as long as there are girls only in the family, there is no heir apparent. The phrase *aizotora tsvimbo yake* (the one who would take his walking stick), is an idiom that implies that the qualification of being an heir is being male. This analysis reveals that heirship is a preserve of one gender, males and not females. This is why Chirisamhuru goes out of his way to violate taboos regarding twins in a bid to have a boy child who is heir to the throne, as I have already

indicated in the depiction of characters in culture custodianship and guardianship under 4.3.1. There, I noted Chirisamhuru sanctioning the killing of the girl twin when he says, "*Ndinozouya kana kwasara mukomana chete*" (I will come when the boy child is the only one left alive).

In light of the above analysis, the message to Ordinary Level pupils is that men cannot be content with having girl children only. Men become desperate when they fail to have boy children. They therefore find justification to engage in polygamy and that usually disadvantages women. Women end up being both part of the problem and part of the solution. Chirisamhuru is not content with the birth of six female children. He feels his marriage is incomplete without male children who will be heir to his estate. Implicitly, there is a sense in which Chirisamhuru, by marrying a second wife in search of a male child, blames the problem of the lack of the birth of male children indirectly on women. This renders women objects that are talked about and are voiceless. Girl children may feel that they are unimportant, since they have nothing to do with heirship. Furthermore, the girl pupils may feel that, as future women, they are only important as long as they bear boy children.

Tying heirship to male children is also evident in Chakaipa's *Pfumo Reropa*. For example, in a conversation with Tanganeropa, VaHaripotse says, *"Ona pfumo rako iro zvino rapera. Ndinotarisira kuti uchanyatsorishandisa…Musi waunofa unosiira nevanji wako pfumo* (p.62) (Look, your spear is ready. I look forward to you using it well. When you die you will leave the spear for your first-born son.). The significant phrase here is *Musi waunofa unosiira nevanji wako pfumo* (When you die you will leave the spear with your first-born son). *Nevanji wako* refers to Tananganeropa's first-born son. The word *nevanji* is therefore gender exclusive. The instruction that Tanganeropa gets from VaHaripotse suggests that, in the event

of his wife giving birth to girl children, they are not entitled to receive the spear (*pfumo*), an

therefore, heirship as well.

The examples that I have considered, from the novels *Akanyangira Yaona* and *Pfumo Reropa,* extend Clark's (2016, p.1) findings regarding gender representation in textbooks, that "there exists a remarkable subliminal gender bias that may affect young learners' world views of female and male roles in society." For example, regarding Chirisamhuru, the status of female and male children in society applies. The male child gets the role of ensuring continuity of the family name and becomes heir apparent. There is gender bias against female children in that the girls are degraded (Sunderland, 2000, p.151) to the extent of losing life at the expense of male children. Mala and Anke (2010, p.27) indicate that within such a male-constructed tradition, female children are not reckoned with as they are subordinated to male children. This is consistent with traditional Shona patriarchal society, in which culture places a premium on the patrilineal principle, and gives it prominence in the social, cultural and juridical processes of society. Chirisamhuru's portrayal is that of a male character who vouches for a cultural practice that objectifies female children and negates their very humanity. The result is that this does not project girl children as veritable members of their societies (James, 2010, p.31). In light of these observations, the underlying message that the novel may convey to learners is that girl-children, and subsequently, women, occupy a less central role in society than do men and boys (McCabe et al., 2011, p.201). Mavengere's *Akanyangira Yaona,* therefore, has the potential of socialising female learners into thinking that girl children are inferior to male children, and male learners also into thinking that they are superior to female children. A further net effect is that female learners may not be socialised into potential heirs of their parents' estates. They may feel unequal to the challenge of responsibility regarding inheritance. Chari (2008) rightly cautions that,

Such representations may also cultivate thoughts of inferiority among the girls...
literature has the capacity to normalize power relations between men and women.
Literature just like music is physiologically arousing and has physiological benefits as
it promotes the young people with information about behaviour, society and gender
roles.

4.6 Depiction of Characters in Occupational Roles

In the Old World novels, there is gender bias regarding occupations monopolised by both
male and female characters on the one hand, while there are occupations that are not a
monopoly of one gender on the other hand. Occupations dominated by men only include
chieftainship, soldiering, blacksmithing and hunting, while midwifery, pottery and
homebound chores are female-monopolised. Occupational roles like magician and diviner are
shared between both genders.

4.6.1 Male-monopolized occupations

Regarding male-monopolized occupations, in *Pfumo Reropa*, Chakaipa depicts Haripotse as
an accomplished blacksmith:

> *Pamusana pokuda pfumo mumwe musi Tanga akamukira kwaVaHaripotse*
> *kunopfurirwa pfumo. Vakuru ava vakanga vari mhizha chaiyo yokupfura. Hapana*
> *aimboenzana navo mumutunhu umu.* (p.46) (Because of his desire for a spear, one day
> Tanga woke up early to go to Haripotse's place to have a spear made for him. The old
> man was an accomplished blacksmith to the extent there was no-one to compare with
> him in this district.)

The apt description *mhizha ... yokupfura* (accomplished blacksmith) means that Haripotse is
an expert in forging tools. The word *mhizha* means expert or master. The phrase *yokupfura* is
from the word *pfura*, which means, among other meanings, forging, make or shaping metal
objects by heating in fire and hammering it. In light of this analysis Chakaipa seems to
reinforce traditional stereotypes of exclusively associating males with the profession of

forging. Implicitly, one can get the impression that metal engineering is a preserve of males.

Since metal engineering is a highly skilled profession that requires people who are scientific, portraying male characters only in relation to metal engineering may provide boy pupils with positive role models in metal engineering and deprive the girl pupils of such role models.

Through VaHaripotse and Tanganeropa hunting is also a preserve of males:

> *Tanganeropa aiziva zvesango pachokwadi asi tose tinoziva kuti, chikuriri chinosvika pane chimwe chikuriri. Kumusha kwake aive mumwe wavadzimba asi kuna VaHaripotse aive musikana mune zvesango. Ruzivo rwavakuru rwainge rune chinodaro ... vainge ndivo mufudzi wezvisikwa zvesango.* (p.54) (Doubtless Tanganeropa knew about things in the wilderness, but we all know that there comes a champion of champions. In his family Tanganeropa was one of the hunters but compared to Haripotse, Tanganeropa was a "girl" in wilderness lore. The old man's knowledge was extra-ordinary ... he was like a shepherd of wild creatures.)

The above excerpt contrasts two males regarding hunting. First, it is important to note that *wavadzimba* is from the verb *dzimba*. *Dzimba* means to kill game in the course of hunting. So, regarding killing game in the course of hunting, Tanganeropa does not match Haripotse. This is made clear in the sentence: "*Tanganeropa aiziva zvesango pachokwadi asi tose tinoziva kuti, chikuriri chinosvika pane chimwe chikuriri*" (Doubtless Tanganeropa knew about things in the wilderness, but we all know that there comes a champion of champions). The proverb, "*chikuriri chinosvika pane chimwe chikuriri.*" (there comes a champion of champions)" indicates that VaHaripotse is highly knowledgeable about the wildlife. It implies that while Tanganeropa is good, VaHaripotse is the expert.   "*Vainge ndivo mufudzi wezvisikwa zvesango*" (he was like a shepherd of the creatures of the forests).

Concerning hunting, Chakaipa describes Tanganeropa's ability as *"aive musikana"* (was a girl) compared to VaHaripotse's hunting prowess. This has sexist gender implications. First, it implies that it is inevitable that females will never be naturally accomplished hunters. Second, it implicitly demeans the feminine gender regarding venturing into hunting. Hunting

incompetence seems to be biologically linked to the female body. Overall, the insinuation is that females are always the opposite of men regarding professional competences.

From the traditional Shona cultural perspective, highly stereotypical masculine occupations are monopolised by males only. Mkuchu (2004, p.128) rightly points out that such gender representation in textbooks can have a negative impact on the attitudes of young learners since it implies that most work skills are exclusively for males and that females do not explicitly acquire knowledge and skills related to some vocations. In this case, the depiction of characters exposes only male learners to skills related to blacksmithing and hunting professions. This portrayal of occupations is stereotyped in what traditional Shona society appreciates as being proper to males and not to females. Chakaipa reinforces this view when he writes, *Murume aitarisirwa kugona kurima, kupfura, kuvhima, kuveza kana nokurwa kuti munhu ariritire mhuri yake nokugona kuzvidzivirira kana munhu arwiswa"* (p.26) (A male was expected to be able to farm, blacksmith, hunt, carve and also fight so that he could provide for his family and defend them when he was attacked).

Chakaipa suggests that there are professions that are a preserve of males. In the key phrase, *Murume aitarisirwa,* the word *aitarisirwa* is from *tarisira. Tarisira* means expect. So, the import of *Murume aitarisirwa* is what a man was expected to do. In light of this, Chakaipa catalogues the following professions as a preserve of men: farming, blacksmithing, hunting, carving and fighting. Chakaipa seems to relay the message that it is completely normal that every man must engage in these professions. This message is clear when Chakaipa portrays Tanganeropa, a male character, as a man who does not want to be distracted from seeking skills regarding fighting, hunting and farming. Chakaipa has this to say, *"Zvaakanga ava mukomana mukuru, akanga asingafariri zvavasikana. Pfungwa yake yakanga iri pakuda kuziva kurwa, kuvhima nokurima"* (p.26) (Since he was a grown-up boy, he was not

interested in girls' affairs. His mind wanted to know about fighting, hunting and farming). In this case, Chakaipa depicts Tanganeropa's consciousness regarding male monopolized occupations. Overall, the phrase *murume aitarisirwa* (a man was expected to) may not motivate female learners to imagine future engagements in the farming, blacksmithing, hunting, carving professions.

Furthermore, the four Old World novels seem to take for granted that chieftaincy is a male monopoly. There is, therefore, a gender imbalance regarding male and female characters in chieftaincy positions (Mkuchu, 2004, p.130). For example, there are male chiefs Chipezvero, Dendera and Chaitezvi in *Jekanyika*; Godobo, Ndyire and Tanganeropa in *Pfumo Reropa*; Musuruvari in *Akanyangira Yaona* and Dzumbunu and Chauruka in *Kutonhodzwa kwaChauruka*. This tends to make masculinity and its attendant patriarchy primary and femininity secondary and ancillary (Mkuchu, 2004). This places men at the centre of society in which women exist for supporting men. This portrayal of chiefs as males only may not motivate female learners to engage in leadership positions. The four novels, in this case, may play the role of perpetuating gender inequality.

4.6.2 Female monopolized occupations

Chakaipa restricts females to the following stereotypical domestic occupations: pottery making, cooking and cultivation and weeding. Most of these occupations confine females in the home, except for cultivation. Both males and females may engage in cultivation. Otherwise the rest, to use Mkuchu's (2004, p.136) words, "…are highly stereotypical feminine occupations." Chakaipa writes;

> *... vasikana ... vaibva vazivawo mabasa omumba sokuumba hari, kubika namamwe. Vaifanira kuziva kurima zvikuru kusakura. Vaibatsirwa navarume asi dzimwe nguva vainopedza mazuva vari musango."* (p.26) (... girls ... would also know housework like making clay pots, cooking and other things. They were supposed to know about

cultivation, especially weeding. They would be helped by men although sometimes men could spend their days in the bush.)

The key phrase in the above excerpt is, "*vasikana vaibva vaizivawo mabasa omumba…*" (... girls ... would certainly also know housework…). *Vaizivawo* (they knew) implies that the girls knew for certain. *Mabasa omumba* (housework) means domestic work. For Chakaipa, domestic work, among others, revolves around *sokuumba hari* (making clay pots, cooking (*kubika*) and farming, especially cultivation (*kurima zvikuru kusakura*). In a way, Chakaipa restricts girls in the private sphere of the home. This exposes female learners to female occupational role models that are likely to confine their imagination of the future as housewives or domestic wokers.

Chakaipa therefore praises Chief Ndyire's senior wife for her outstanding ability in clay pot making. He says, *"Vahosi vakatanga kukurungira hari dzavo nechidziro. Vadzimai ava pakukurungira hari vaikundwa nevashoma"* (p.19) (The senior wife started polishing her clay pots with the black staff. This woman, in polishing clay pots, could be surpassed by very few people). Through such reinforcement of stereotypical portrayal of women, Chakaipa may communicate to the Ordinary Level boy and girl pupils the gender message that, women specialise in domestic chores. The women's place, in this domesticity motif, is in the private and home spheres. Comparatively, Chakaipa portrays women and men in an oppositional divide. The two genders are given as opposites. Thus, regarding occupations, men are what women are not, and vice versa.

In light of the depiction of characters in female-monopolized occupations, female learners may not see any female models holding occupational roles outside the home. They may feel marginalized and dissociate themselves from ambitions tied to occupational roles outside the home. This is consistent with Hall's (2014, p.253) observation that school textbooks play a

crucial role in determining students' perceptions of female and male roles in society. I agree with Chari (2008) when he states, regarding women in general, that such a role played by school textbooks, trivializes and minimizes the contribution of women in society and has often been used as justification to minimize their stake in social, economic and political spheres, and subsequently leads to a subordinate position.

Such picturing may also limit roles, opportunities and prospects open to women socially and occupationally. The novels are therefore likely to socialize female learners to be comfortable with restriction to the domestic domain (Yang, 2015, p.76). Female learners may mimic the comfort of being confined in the home from the way Chakaipa depicts VaMunhamo's competence and success as a housewife.

> *Pane zvomumba zvoga vaive shumba chaiyo mukushanda. Ibasai ravaitadza? Kubvira musi wavapinda mumba mavahosi vahosi havana kuzoziva kuti chirongo chokutsime chakaita sei. VaMunhamo ndivo vaiita zvose, kukuya, kuenda kuhuni kudzvura nokubika. Vakanga vasingadi kuona vahosi vachishanda varipo.* (p.60) (Regarding household chores alone, she was a lion. What kind of chore could she not do? From the day she came into the senior wife's hut, the senior wife never knew how the fetching of water was performed. It was VaMunhamo who did everything: grinding mealie-meal, fetching firewood, pestling and cooking. While she was there, she did not want to see the senior wife working.)

The key phrase is "*Pane zvomumba zvoga vaive shumba chaiyo mukushanda"* (Regarding household chores alone, she was a lion.). In this sentence the simile, "*vaive shumba chaiyo*" (she was a lion), implies that VaMunhamo was hardworking. The lion is usually known as the king of the jungle. Chakaipa thus implies that VaMunhamo is king of "*zvomumba*" (household chores). Furthermore, in the rhetorical question, "*Ibasai ravaitadza?*" (What kind of chore could she not do?), Chakaipa parades VaMunhamo as outstanding in household chores. Through that rhetorical question, Chakaipa indicates that VaMunhamo is a champion of household chores: *VaMunhamo ndivo vaiita zvose, kukuya, kuenda kuhuni kudzvura*

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nokubika (VaMunhamo is the one who did everything: grinding mealie meal, fetching firewood, pestling and cooking).

Considering what I have presented above regarding male-monopolized occupational roles, the implication is, as Zulu (2012, p.58) rightly observes, "The husband works outside the home and represents the family in the social and public space, while the wife performs a domestic role in the private domain, looking after the household and children. …". Regarding female learners, the issue is that they may be socialised into a belief that "women are valued for domestic roles." (Lee, 2015, p.559).

Overall, the differentiation of male and female occupations is against the Africana womanist theory tenet that calls for flexibility in role playing (Hudson-Weems, 2000).

4.6.3 Gender-shared occupations

Occupational roles, like magician and diviner, are shared between both genders. This dimension confirms Sunderland's (2000) observation that gender is not a straightforward masculine- feminine binary. I cite three examples to illustarte this claim. First, Mavengere, in *Akanyangira Yaona,* represents VaGakava as a female *n'anga* (diviner).

> *Chembere iyi yaive n'anga ine mbiri nomukurumbira waive usina ani zvake aipikisa. …Nokuda kwounyanzvi paun'anga hwavo ndivo vakanga vatove n'anga huru yomumuzinda washe zvokuti shoko ravo raitokundwa neresvikiro chete. Panyaya dzezvitsinga nemiposo zvinonzi vaisutswa, zvichinzi vaigona kutumira munhu mheni achibvira moto zuva rakacheka nyika …. vaive nyanzvi mukutsikira vanhu minda yavo.*
> (pp.32-33) (This old woman was a *n'anga* (diviner) with fame and renown and no one doubted her. Because of the fame of her magic art, she was the one who had become the great resident *n'anga* (diviner) so that that of a spirit medium could only override her word. Regarding magic and fetishism, she would be possessed, and it was said of her that she would send lighting to strike other people in broad day-light. She was an expert in making other people's fields infertile.)

Mavengere compliments VaGakava, a female character, as a diviner no one doubted,

"*Chembere iyi yaive n'anga ine mbiri nomukurumbira waive usina ani zvake aipikisa*" (This

old woman was a *n'anga* (diviner) with fame and renown and no one doubted her). This implies that she is an outstanding diviner and knows her work. Through the phrase, "*nomukurumbira waive usina ani zvake aipikisa*" (with fame and renown and no one doubted her), Mavengere portrays VaGakava, as a cut above the rest. Also, Mavengere implies that she has proven her capability beyond reasonable doubt. Mavengere's portrayal of this female diviner demonstrates that she has skills to perform her job. In the statement that, "*Nokuda kwounyanzvi paun'anga hwavo ndivo vakanga vatove n'anga huru yomumuzinda washe zvokuti shoko ravo raitokundwa neresvikiro chete*" (Because of the fame of her magic art, she was the one who had become the great resident *n'anga* (diviner) so that her word could only be overridden by that of a spirit medium only), Mavengere further extols VaGakava. This is a positive commendation as Mavengere acknowledges that VaGakava is the resident diviner. Her political position was raised to that of next to the highest position below the spirit medium.

However, still in the next two sentences of the excerpt that reads, "*Panyaya dzezvitsinga nemiposo zvinonzi vaisutswa, zvichinzi vaigona kutumira munhu mheni achibvira moto zuva rakacheka nyika*" (Regarding magic and fetishism, she would be possessed, and it was said of her that she would send lighting to strike other people in broad day-light.), and "*...vaive nyanzvi mukutsikira vanhu minda yavo*" (She was an expert in making other people's fields infertile.), Mavengere therefore negatively portrays the female diviner, VaGakava as evil. She causes *zvitsinga* (pains), mheni (lighting) and "*kutsikira vanhu minda*" (causes infertility to other people's fields).

Second, Chakaipa mentions a female *n'anga* in *Pfumo Reropa*

Ava vadzimai vakaenda kune imwe chembere yavaizivana nayo kunotsvaga muti womupfuhwira. Kunyange zvayo yanga yava yamazuva, yakanga isati yakanganwa miti

yayo. (p.32) (This woman went to another old woman she was acquainted with to look for a love potion. Although she had seen many days, she had not forgotten her herbs.)

Chakaipa's portrayal of female diviners is punctuated by the content term "*chembere*" (an old woman) that associates old age and divine professions in females. This is a stereotypical portrayal of women. Again, Chakaipa writes "*…kunotsvaga muti womupfuhwira*" (…to look for a love potion), which portrays women diviners negatively. The divineship is destructive as she intends to have one woman attracting the husband's attention over other wives. Thus, Chakaipa's woman diviner has the skill as indicated in, "*yakanga isati yakanganwa miti yayo*" (she had not forgotten her herbs), but she uses it destructively.

Third, another author, Mavengere mentions a male *n'anga* in his novel *Akanyangira Yaona:*

> *Vakafamba kwezuva rose vakatovata panzira ndokusvika pamusha weimwe n'anga yainzi Muchaiwa zuva ratova kurova nhongonya nezuva rechipiri. VaChidyamakono vakawana VaMuchaiwa vari padare pavo vachiveza duri.* (p.3) (They walked for the whole day and slept on their way only to arrive at the house of another *n'anga* called Muchaiwa at mid-day on the second day. VaChidyamakono found Muchaiwa at his *dare* carving a mortar.)

In the above statement, Mavengere communicates two gender dimensions that portray the male diviner, Muchaiwa, in normalcy: *"Vakafamba kwezuva rose vakatovata panzira ndokusvika pamusha weimwe n'anga yainzi Muchaiwa zuva ratova kurova nhongonya nezuva rechipiri"* (They walked for the whole day and slept on their way only to arrive at the house of another n'anga called Muchaiwa at mid-day on the second day.). This is a revealing gender message as in the previous text, *Pfumo Reropa*, the author, Chakaipa, portrays women diviners as old women. In contrast, Mavengere in *Akanyangira Yaona*, portrays Muchaiwa as a productive male diviner, doing carpentry at his leisure time: "*VaChidyamakono vakawana VaMuchaiwa vari padare pavo vachiveza duri*" (p.3. (VaChidyamakono found Muchaiwa at his *dare* carving a mortar). Thus, the male diviner, Muchaiwa is doing constructive work, unlike the women diviners that engage in destructive works. While gender-shared roles

therefore show that male and female characters have equal visibility in the profession of being *n'anga,* (divination) there are negative strings attached to female diviners. The gender dimension in the scenario is to do with age; it seems as if female diviners are only elderly women. Also, apart from the outstanding skills women diviners may have, they are presented negatively as they use their talents destructively. Since being a *n'anga* (diviner) is an occupation involving traditional medical practice and divination, the educational implications of equal visibility are that both male and female pupils may be socialised into aspiring to join the medical profession. However, as reflected in the above scenarios, gender neutral occupations are less likely to appeal to females. This theme therefore reveals counter stereotypical gender occupational roles. So, despite Chakaipa's and Mavengere's efforts in portraying a gender balance in the profession of divination, they cannot help portraying women negatively when the women are abusing the otherwise noble talents, like divination, to harm the community. The scenario affirms the Africana womanist theory's tenet of flexibility in role playing. This opens up a possibility of achieving equality.

4.7 Depiction of Characters' Personal Traits

There are cases where the authors of the Old World novels attach positive qualities to men and negative qualities to women in the portrayal of personal traits of characters. For example, Tanganeropa gathers courage to climb *churu chendamba* (an anti-hill of *ndamba*) as the last step for him to receive his promised spear from Haripotse on the basis of not wanting to be associated with undesirable traits of women. Haripotse let Tanganeropa know of the condition of getting the shaft of the spear from an ant-hill called Chendamba. He says, *Sokureva kwasekuru wako mukuru, pfumo iri rinofanira kuva nerwiriko rwepachuru, Chendamba* (p58) (Like what your great grandfather said, this spear must have a shaft from Chendamba anti-hill). When they arrive at the foot of the ant-hill Tanganeropa dispares. He wonders, "*Munofunga kuti churu ichi chinokwirwa nomunhu here? Handimbochigoni.*

Ndinoti pfumo ngarisare zvaro pano kuti ndizviurayise nechinhu chandiri kouna" (p.59) (Do you think a person can climb this ant-hill? I am not able to climb it. I say let the spear remain here rather than have myself killed by something that I can see). The import of Tanganeropa's position is in the word *handimbochigoni*. This word is from *gona,* which means, among other meanings, able to. Part of the word *handimbo* implies that there is absolutely no possibility that '*I*' (Tanganeropa) can climb the ant-hill. Haripotse's reaction demeans feminine traits. He vents his frustration on Tanganeropa's indication that he is not able to climb the ant-hill.

> *Ichokwadi handingakusvori mwana wasahwira, kurudzi kwenyu mangova vakadzi voga voga. Asi dai kari kare, kwaiva vanasekuru vako vachiri vapenyu. Avo vakanga vari varume chaivo.* (p.59) (It is true, I must not blame you my family- friend's son, from your clan you are now all women. Unless it was long ago, when your grandfather was still alive. Those were real men.)

Haripotse does not blame Tanganeropa. This is clear in the phrase, "*Ichokwadi handingakusvori mwana wasahwira*" (It is true I cannot blame you my family - friend's son,) and goes on to suggests that Tanga is not a man but a woman in the phrase, *kurudzi kwenyu mangova vakadzi voga voga* (from your clan you are now all women). This implies that there is something wrong with characteristics of women when it comes to situations that demand courage and bravery. Chakaipa even relagates Tanganeropa to a woman by letting him know that the last batch of real men in their clan were *vanasekuru vako vachiri vapenyu. Avo vakanga vari varume chaivo* (p.59) (when your grandfathers were still alive. Those were real men).

This forces Tanganeropa to reflect deeply. Chakaipa reveals Tanganeropa's reflection that also demeans the feminine gender.

> *Tanga akanyarara akagoti kunun'unu kufunga. Kurudzi kwenyu mangosara vakadzi chete. Mukuru uyu ari kurevei? Anofunga kuti ndiri mukadzi ini? Chokwadi ndosiya*

ndamuponda. Haanganditsvinyiri zvakadai. Asi mumwe mwoyo wakati kwete, kana uri murume kwira churu uteme rwiriko. Akarangarirazve ndokubva ati, Ndini Tanga mwana waShizha handingatadzi kukwira churu ichi. Ndiri munhu womurume ndinofa ndaedza. Handidi kunzi mukadzi nomumwe murume. (pp59-60) (Tanga remained silent reflecting. In your clan, only women have remained. What does this elder mean? Does he think I am a woman? Truly I can kill him He cannot scold me like this. Another thought said no. If you are man climb the ant-hill and cut the spear shaft. He thought again and said, I am a man, let me die trying. I do not want to be called a woman by another man.)

In this excerpt Tanganeropa abhors being associated with stereotypical feminine traits. He feels Haripotse has scolded him by saying that he displays the embodiment of stereotypical feminine traits. He cannot imagine Haripotse thinking that he, Tanganeropa, is a woman to the extent that he even thinks of killing Haripotse: *Anofunga kuti ndiri mukadzi ini? Chokwadi ndosiya ndamuponda. Haanganditsvinyiri zvakadai* (Does he think I am a woman? Truly I can kill him. He cannot scold me like this). The key word is, *Haanganditsvinyiri.* This word is from *tsvinya* which means to deride. So, for Tanganeropa, it is humiliating to be called a woman, because women are stereotypically associated with timidity. This is why he declares, *Handidi kunzi mukadzi nomumwe murume* (I do not want to be called a woman by another man).

Chakaipa, again through Tanganeropa, demeans feminine personal traits. This may reinforce the view that men are what women are not and the opposite is true about women. Thus, Chakaipa, through two male characters, Haripotse and Tanganeropa, communicates essentialist gender personal traits. He portrays gender in an oppositional divide in terms of timidity (female) vs courage (male). Chakaipa therefore reinforces an essentialist view of gender to the extent that it is humiliating for a male to be associated with female traits.

Similarly, Chiguvare in *Kutonhodzwa KwaChauruka* associates timidity with womanhood. Chauruka engages in a war with Dzumbunu. Chirombo sides with Dzumbunu and betrays

Chauruka to Dzumbunu. Dzumbunu attacks and captures Chauruka by surprise. Chauruka blames Chirombo for displaying feminine timidity when he conceded defeat. He says,

> *Chirombo, chisara zvako zvakanaka. Asi uri mukadzi chaiye. Noukadzi hwako ndarasa simba rangu, upenyu zvose noupfumi hwangu. Makandifuta, saka iwe nembwa dzawakauya nadzo makandibata. Dai kwaive kurwa chaiko kwokurangana ndingadai ndakakuurayayi sehwiza nokukutswanyai senda.* (p.67) (Chirombo, remain well. But you are a typical woman. Through your womanhood I have lost my power, life and my wealth. You took me by surprise, so you and your dogs that you brought you captured me. If it was an agreed declaration to fight against each other, I could have killed you like locusts and crushed you like lice.)

In the above excerpt, Chiguvare assocites an undesirable trait, *kufuta*, (take by surprise/strike without warning) with womanhood. So, the word *makandifuta* means you struck without warning. The assumption is that a typical masculine trait is that one takes the courage to declare a fight so that both sides prepare. This is why Chauruka says, *Dai kwaive kurwa chaiko kwokurangana…* (If it was an agreed declaration of war against each other). Because Chirombo did not do this to Chauruka, Chauruka labels him an embodment of feminine timidity. He declares, *uri mukadzi chaiye…… Noukadzi hwako* (you are typical woman … with your womanhood). Even in cases where men are timid, the timidity is put as a typical male trait. *Kufuta* is therefore biologically typically linked to women.

In the excerpts that I have considered so far in this section, there is a contrast between men being presented as brave and courageous (Brusokaite, 2013, p.13) and women being presented as cowards. This confirms the finding of previous studies that undesirable qualities are attached to women and therefore trivialises and diminishes women (Brusokaite, 2013, p.14). Men are presented as the better gender in relation to females (Brusokaite, 2013, p.48). I agree with Mkuchu (2004, p.136), who argues that this can have a negative impact on girl learners in acquiring personal traits such as these.

There are also cases where the authors of the novels attach undesirable personal traits to male characters. The novels extend Mkuchu's (2004, p.260) findings that there is a tendency of authors to associate males with negative personal traits. For example, Ndyire, a male character in Chakaipa's *Pfumo Reropa*, is covetous of other people's wives. This vice ends up depicting women as sexual objects and trivialises female voices in sexual encounters. (Mala & Anke (2010, p.54). In a covetous gesture directed at VaMunhamo, chief Ndyire says,

> *Gombo iri ndarida. Ndinoririma chete ndione chinouya. Pane munhu ane munda kana gombo zvaro zvisiri zvangu muno munyika… Mudzimai uyu akanga ari mumvana ane vana vaviri. Aidana kwazvo nomurume wake.* (p.1) (This virgin piece of land I like it. I will cultivate it and see what is going to happen. Can there be a person who has a field or a piece of land that does not belong to me in this country? This woman was married with two kids. She loved her husband so much.)

The phrase, "*Gombo iri ndarida*" (This virgin piece of land I like it), indicates Chief Ndyire's strong desire to possess someone else's wife. He targets VaMunhamo. VaMunhamo is married to Shizha. The metaphor "*gombo*" (virgin piece of land) which Ndyire uses refers to VaMunhamo. Yet VaMunhamo is married to Shizha of the Nhindiri family. So Ndyire uses the metaphor to justify his covetousness. Among the Shona, *gombo* refers to a piece of land that has not been cultivated and sometimes has no owner. The illustration of covetousness is in the word *ndarida*. *Ndarida* means *I love it*. The use of the metaphor dehumanises and objectifies VaMunhamo. The import of the imagery, *gombo*, is that, like a virgin piece of land, VaMunhamo is open for exploitation by anyone.

Ndyire's covetousness is fiery as he intends to abuse his authority as chief to take VaMunhamo from Shizha. Ndyire is confident about his strategy. He says, "*Ndinoririma chete ndione chinouya*" (I will definitely cultivate it and see what is going to happen.). Chakaipa's Ndyire implies that he is going to marry VaMunhamo by coercion and see what comes after that. He is sure that nothing is going to stop him since, in a rhetorical question, he

says, "*Pane munhu ane munda kana gombo zvaro zvisiri zvangu muno munyika?* (p.1) (Can there be a person who has a field or a piece of land that does not belong to me in this country?). In fact, Chakaipa indicates that Ndyire's insatiable covetousness was always succseesful because "… *kazhinji aiwanzopomera mhosva kumunhu ane mukadzi waaida, kuti awane matorero omukadzi. Nemaitiro ake akaipa kudai akatanda varume vazhinji munyika make vamwe aibva avauraya"* (p.3) (... many times he would level allegations at a person whose wife he wanted in order to find grounds to take the wife. He was so bad in his behaviour that he chased many men from his country and killed others).

In *Jekanyika*, Mupambwawashe covets Chipezvero's daughter, Rufaro, for a wife**.** He offers Chipezvero the conditions that,

> *Chechipiri ndinotsvaga ukama, ukandipa mwanasikana wako wave tezvara. Mushure mezvo ndinobva ndataurira mazana matatu avarwi vangu vandinavo pano kuti vaende zvavo, vadzokere kumusha kwatabva. Kechitatu, kana uchinge waramba izvozvo, ndinopinda imomo zuva risati ranyura. Anosara achiri mupenyu ane midzimu yakasimba. Ndinosvusvura imomo nhasi uno.* (p.57) (Second, I am looking for a relationship, if you can give me your daughter you become a father in law. After that I will go and tell my three hundred soldiers that they have to go back to the village where we have come from. Third, if you do not comply with this, I am coming in before sunset. Anyone who remains alive has strong ancestors. I will feast in there today.)

In the sentence, "*Chechipiri ndinotsvaga ukama, ukandipa mwanasikana wako wave tezvara*" (Second, I am looking for a relationship, if you can give me your daughter you become a father in law), the key phrase is … *ukandipa mwanasikana wako* (…if you give me your daughter). *Ukandipa* (if you give me) indicates how Mupambwawashe yearns to have Rufaro as his wife. *Mwanasikana wako* refers to Rufaro. The gravity of coveteousness is clear considering the following concessions that Mupambwawashe is prepared to make with Chipezvero. Second, "*Mushure mezvo ndinobva ndataurira mazana matatu avarwi vangu vandinavo pano kuti vaende zvavo, vadzokere kumusha kwatabva"* (After that I will go and tell my three hundred soldiers that I have here to go back to the village where we have come

from). Third, *Kechitatu, kana uchinge waramba izvozvo, ndinopinda imomo zuva risati ranyura.* (Third, if you do not comply with this, I am coming in before sunset).

The excerpts I have considered regarding covetousness have the effect of portraying women as men's sex objects and, on the other hand, men's fondness for women is naturally or positively portrayed as unrestrained, and therefore reflecting the sexual objectification of women (Lee, 2015, p.559). The portrayal of the undesirable personal traits of male characters reflects gender inequity. Such negative traits, in terms of bad behaviour associated with male characters, may influence male learners to see covetousness as an act of heroism (Mkuchu, 2004, p.141). However, for female learners, this may burden them with the stigma of being valued for their physical charm and of being men's sex objects (Lee, 2015, p.559-580). As a result, in both cases the novels have the potential of socializing both male and female learners negatively. Freitheim (2014, p.133) feels that such depiction may mislead boys into risky sexual behaviour.

Furthermore, there is a tendency among the authors to portray personal traits that favour males. For example, determination is very popular as a masculine trait. The authors of Old World novels tend to link determination with one sex; and, in cases where men are determined to accomplish their mission; the authors portray female characters as distractions. The case of Mugugu's *Jekanyika* exemplifies this well. Jekanyika is determined not to marry until he finds his father, Chief Dendera, who left home when Jekanyika was still in his mother's womb. In this case, Jekanyika's mother VaMumbamarwo distracts Jekanyika from accomplishing his mission, as captured in,

> *Akanga asingawirirane naamai vake mukufunga. VaMumbamarwo vaida kuti kana achinge atambirwa padare abve aroora nokugara pamusha. Vakanga vasingadi kuti atevere matsimba ababa vake, sezvo vakanga vaurayirwa vamwe vanakomana vavo muhondo idzodzi. Jekanyika ndiye chete mwanakomana wavo akange asara.* (p.40) (He

could not agree with his mother in his views. VaMumbamarwo wanted him after being initiated at the *dare* to go and get married and stay at home. She did not want him to follow his father's footsteps as she had lost her other sons in these wars. Jekanyika was her sole surviving son.)

While Jekanyika is determined to go and look for his father, "*VaMumbamarwo vaida kuti kana achinge atambirwa padare abve aroora nokugara pamusha,*" (VaMumbamarwo wanted him, after being initiated at the *dare,* to go and get married and stay home). In fact, VaMunhamo does not want Jekanyika to follow his father's footsteps: *Vakanga vasingadi* (She did not want). VaMumbamarwo therefore employs the importance of marriage as a mechanism of distracting Jekanyika: *Vaida kuti kana achinge atambirwa padare abve aroora nokugara pamusha* (She wanted him to marry and stay home after he has been initiated at the *dare*). She even pleads with Chitate to put the idea of getting married into Jekanyika's mind and convince him to stay at home and get married after the *kutambirwa* initiation ceremony. She says,

> *Ndakakuudza kuti isa pfungwa mumusoro maJekanyika, pfungwa yokuti adzikame, yokuti afunge kuti achazove mambo: yokuti awane mukadzi. Tarisa vasikana vari mumusha muno, vana vamachinda makuru vanoda kuwanikwa. Zvokurwa nezvesimba rake zvauri kundiudza hazvinei neni izvo.* (p.5) (I told you that put this idea into Jekanyika's head, the idea that he should settle down, that he should think of becoming the chief: that he should get a wife. Look at the girls in this village, children of the aides and advisors who want to be married. Fighting affairs and his strength and his power that you are telling me about have nothing to do with me.)

Considering the above excerpt, in order to distract Jekanyika from his mission, VaMumbamarwo mentions three things that Chitate should put in Jekanyika's head. These are "*…pfungwa yokuti adzikame*" (… the idea that he should settle down); "*…yokuti afunge kuti achazove mambo*" (…that he should think of becoming the chief); and "*…yokuti awane mukadzi*" (… that he should get a wife). In asking Chitate to instill these thoughts in Jekanyika's mind, VaMumbamarwo intends to prevent Jekanyika from undertaking his mission of looking for his father, Chief Dendera until he finds him.

Jekanyika shows determination by turning down an offer to choose a marriage partner despite encouragement by one of his advisors, Nhamo. On this day, the girls were prepared for the occasion. Chakaipa describes how the girls were archetypal temptations to distract Jekanyika:

> *Musi uyu vasikana vakange vakazvishongedza pachokwadi. Hakuzenge kuchena ikoko…. Raingove saruraude. Rukudzo rwakadii irworwo kuunganirwa nevasikana vose ava? Chokwadi musi uyu Jekanyika akazvishaira pazvo. Vasikana vakaramba vachitamba kudzamara vaneta asi hazvaikodzera kuzorora nemhaka yokuti mumwe nomumwe aifunga kuti haazonyatsoonekwa. Vakadzi wenyu. Tiratidzei vakuru neharahwa vakanga vachinwa zvavo hwahwa.* (p.29) (On that day ladies were indeed smartly dressed. There was no plainness there…There was a wide selection. What an honour this was, to have all these girls gathered for you. That day Jekanyika was surprised indeed. The girls continued dancing although they were tired. But they had no right to rest for fear that one or the other person would think that she would not be seen properly.)

In the statement, "*Musi uyu vasikana vakange vakazvishongedza pachokwadi*" (On that day ladies were indeed smartly dressed), the key word is *vakazvishongedza.* This word is from *shonga* which means putting on appropriate clothing and adornment. So, *vakazvishongedza* implies that the girls were dressed in a way tha made them very beautiful and attractive. This idiom *Hakuzenge kuchena ikoko…."* (It was absolute smartness) reinforces this observation. The girls were therefore dressed in way that matched the task; to distract Jekanyika's attention from searching for his father so that he, instead, would opt to marry and stay at home.

Nhamo even makes an effort to draw Jekanyika's attention to the most beautiful girl. He encourages Jekanyika to pay attention to a girl called Sarudzai.

> *Hona rimwe riri seri kwaMaidei iro. NdiSarudzai mwachewe, mwana waVaChimutezu…Anenge akaitwa zvokuvezwa nyambisirwa kwete. Tarisa uone mumwe ari kutevera mushure naSarudzai. Usaite meso meso, Jekanyika. Unofanira kusarudza musikana kwaye akakodzera kuita muroora waVaMumbamarwo.* (p.29) (Look at the big one behind Maidei. It is Sarudzai, Chimutezu's daughter… It looks like she is a carved sculpture, yet she is not. Look at that one following behind

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Sarudzai. Do not be envious, Jekanyika. You are supposed to choose the girl who is suitable to be VaMumbamarwo's daughter- in-law.)

The key phrases are, "*Hona rimwe riri seri kwaMaidei iro …*" (Look at the big one behind Maidei), "*NdiSarudzai mwachewe, mwana waVaChimutezu…*" (It is Sarudzai my dear, Chimutezu's daughter…), and "*Anenge akaitwa zvokuvezwa nyambisirwa kwete* (It looks like she is a carved sculpture, yet she is not).   This last phrase implies that Sarudzai is very beautiful and attractive. In using the word *mwachewe,* Nhamo seems to imply that if it were him, he could choose Sarudzai. Nhamo therefore implicitly disagrees with any insinuation that Sarudzai is not the most beautiful.

Despite Nhamo's effort, Jekanyika is determined to look for his father, chief Dendera, before he gets married. This determination frustrates Sarudzai who was very optimistic that Jekanyika would choose her during the *kutambirwa* ritual. Sarudzai expresses great disappointment. She, in a conversation with Maidei, dispairs after realising that Jekanyika is determined to come back and marry after he has accomplished his mission.

> *Maidei, shamwari wazvionera wega. Takanga takagarira guyo sembwa. Ini ndakada kufa nokukwesha man'a. Ndaifunga kuti zvimwe ndichava mukaranga waJekanyika. Hazvinei shamwari Sarudzai vakuru vakati chisi chako masimba mashoma. Mazuva mazhinji kwazvo tichaona pakudzoka kwake.* (p.32) (Maidei, friend, you have seen it yourself. We have been waiting for nothing like a dog at the grindstone. I almost died of scrubbing my cracking heels. I thought I would become Jekanyika's wife. No problem my friend Sarudzai for the elders said, "You have no control over what is not yours." There are still so many days; we shall see when he is back.)

Sarudzai sums her despair in the idiom, "*Takanga takagarira guyo sembwa*" (We have been waiting for nothing like a dog at the grindstone). This idiom means waiting for something that never meterialise. Sarudzai consoles herself regarding failure to capture Jekanyika's attention by employing the proverb, "*…vakuru vakati chisi chako masimba mashoma.*" (…the elders said, "You have no control over what is not yours). Maidei immediately concedes to Jekanyika's determination by saying, "*Mazuva mazhinji kwazvo tichaona*

pakudzoka kwake" (There are still so many days; we shall see when he is back). The phrase

…tichaona pakudzoka kwake (…we shall see when he is back) indicates that it has come a

reality that Jekanyika for now cannot be distracted by beautiful girls.

Jekanyika maintains determination in another case where, this time, Chief Chipezvero offers

Jekanyika her daughter, Rufaro, as reward for helping in a war against Mupambwawashe. In

offering her daughter, Chipezvero says,

> *Rufaro mwanagu, handisi kukumanikidza kuti ude mukomana uyu, asi unofanira*
> *kuziva kuti ndinoda kuita rukudzo. Kana machinda angu anobvumirana neni kuti*
> *hakunazve murume wauchawana akapfuura uyu…* (Rufaro my child, I am not forcing
> you to love this boy, but you must know that I must do something honourable. Even my
> sub-chiefs agree with me that you will never find a man who is like this one …)

In response, Jekanyika does not accept the offer on the basis that he is on a mission.

He does not want to marry and settle before he finds his father. He says,

> *Zvamaita handina mazwi okutsanangura zviri kutsi kwomwoyo wangu. Asi*
> *ndinokumbirawo muyeuke chikumbiro changu nemhinduro yamakandipa kuti*
> *munozondibvumira kupfuura zvangu kana tichinge takurira Mupambwawashe. Ini*
> *ndiri kupfuura nokuti ndine zvandiri kutsvaga. Panguva yose yandanga ndinemi*
> *ndaona kuti chandiri kutsvaga hachisi pano kwete. Ndinokumbirawo machinda ose*
> *andarwa nawo pamwe chete kuti munditenderewo kuna mambo pamusana pezvose*
> *zvavandiitira.* (p.67) (I do not have words to express what is in my heart about what
> you have done for me. But I only ask that you remember my request and the reply you
> gave me that after we have defeated Mupambwawashe you would allow me to
> continue with my affairs. I am continuing because I have something I am looking for,
> all this time I have been with you, I have seen that what I am looking for is not here. I
> also ask   all the soldiers I had fought alongside to thank the chief for everything he
> has done for me.)

Two key sentences that indicate Jekanyika's determination are: *Ini ndiri kupfuura nokuti*

ndine zvandiri kutsvaga. (I am continuing because I have something I am looking for), and

Panguva yose yandanga ndinemi ndaona kuti chandiri kutsvaga hachisi pano kwete (All this

time I have been with you, I have seen that what I am looking for is not here). The phrase

…ndine zvandiri kutsvaga (…there something that I am looking for) implies that Jekanyika

for now is not looking for someone to marry. He is looking for his father. This is why he says

... chandiri kutsvaga hachisi pano kwete (…what I am looking for is certainly not here). *Chandiri kutsvaga* refers to his father. Seeing that Jekanyika is determined to look for his father first before getting married, Chipezvero remarks, "*Jekanyika, handisati ndamboona munhu akaita sewe anoramba kuita mukwasha wamambo. Wanga waita musikana wokupiwa, pasina kunzi ubvise roora"* (p68) (Jekanyika, I have never seen a person like you who refuses to be the chief's son in law. You had been given a girl, without you paying *lobola* (bride price). The word *anoramba* is from *ramba* which means, in this context, to refuse. It is therefore clear that Jekanyika's determination forces him to refuse to take Rufaro to be his wife before he finds his father.

Even in cases where people set up a woman to entice Jekanyika, the distraction does not work. For example, his uncle, Madzudzo, sets him up by putting Reriya in his bedroom. Jekanyika clearly declares his determination to look for his father. He let his uncle know;

> *Inzwai sekuru, ini ndiri kutsvaga baba vangu vanonzi Dendera, vomutupo weGarwe. Ndimambo, akabva pamusha amai vangu vane pamuviri pakazvara ini. Nhasi hapana anoziva kuti vari kupi……ndinoda kuti ndivatsvage kudzimara ndavawana. Ndiko kusaka manzwa ndichiti handisi kutsvaga vasikana.* (pp.89-90) (Listen, uncle, I am looking for my father, called Dendera, of the Crocodile totem. He is a chief; he left home when I was still in my mother's womb. Today no one knows where he is... I want to look for him until I find him. That is why you have heard me saying I am not looking for girls.)

The interjection by Jekanyika, "*Inzwai sekuru"* (Listen, uncle), indicates that he is insisting on what he wants. The phrase, "…*ini ndiri kutsvaga baba vangu vanonzi Dendera, vomutupo weGarwe"* (…I am looking for my father, called Dendera, of the Crocodile totem), portrays Jekanyika as unwavering despite all odds. Jekanyika insists he is searching for his father whom he describes as "*Ndimambo, akabva pamusha amai vangu vane pamuviri pakazvara ini"* (He is a chief; he left home when I was still in my mother's womb.), and *"Nhasi hapana*

anoziva kuti vari kupi ...” (Today no one knows where he is ...). The details Jekanyika gives justifies his search for his father. He is determined, *“… ndinoda kuti ndivatsvage kudzimara ndavawana.”* (…I want to look for him until I find him.). The key word in the declaration is *kudzimara* which means *until.* Finally, Jekakanyika tells his uncle that his focus is not on looking for girls. He says, *“Ndiko kusaka manzwa ndichiti handisi kutsvaga vasikana”* (pp.89-90) (That is why you have heard me saying I am not looking for girls).

In all these excerpts regarding Jekanyika's determination there is a consistent reinforcement of determination as a masculine trait that the author pits against feminine distraction. Determination therefore comes out as a trait that is believed to be characteristic of males rather than females. In this case, gender representation is marked by masculinity and femininity understood in dichotomous terms. Women are also objectified as they are paraded for men to choose those they want and are offered as tokens of appreciation to outstanding male personalities. As result, there is no egalitarian representation of males and females regarding determination as a personal trait (Parham, 2013, p.1676). This portrayal of gender has the potential of socialising male learners positively while socialising female learners negatively. Male learners may shun group work with female learners with an attitude that (may be potentially reinforced by this portrayal) that female learners are a distraction. The underlying gender message that this conveys to learners is that females act as a form of distraction to males who are determined to achieve their goals.

4.8 Depiction of Characters in Polygamous Marriage

The depiction of characters in polygamous marriage is sexist in the sense that one gets the picture that one gender is callous. Chakaipa in his Old World novel, *Pfumo Reropa,* presents a good example of callousness through the behaviour of women in Chief Ndyire's polygamous marriage. Women in a polygamous marriage compete for the husband's attention

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and end up enaging in callous activities in order to become the sole winner of a husband's affection. Chakaipa confirms the practice of women competing for a husband's affection as something normal when he says:

> *Itsika yavakadzi vebarika kurwira kudiwa nomurume. Mukadzi wose anoda kuti adiwe iye oga chete. Kana vamwe vachisemwa nomurume anototi hekani waro. Pamusana pezvi mukadzi wose webarika anoedza kuti murume ade iye chete. Vakadzi vebarika vanoitirana mapitse. Vamwe sokuona kwataita vanobikira murume tunonaka, asi vakadzi vebarika dzimwe nguva vanodyisa murume zvakakomba, zvinonzi mufuhwira.* (p.32) (It is the custom of women in polygamy to fight for the husband's affection. Each wife wants to be the only to be loved. If others are detested by the husband, she feels happy. Because of this each wife in polygamy tries to be loved by the husband. Women in polygamy compete. Others, as we have seen, make tit-bits, but sometimes women in polygamy make the husband eat strange things, like love potions.)

In this excerpt, Chakaipa mentions two possible ways that women can employ to win the sole affection of a husband. The first option is, *vanobikira murume tunonaka* (they cook tit-bits for the husband). The second option is, *vanodyisa murume zvakakomba, zvinonzi mufuhwira* (the make the husband eat strange things, called love potions).

Chakaipa presents, first, a case where Ndyire's senior wives settle on employing *mufuhwira* in competition with his junior wife VaMunhamo.

Regarding the first option I consider the advice that *vahosi* gives to VaMumhamo. VaMunhamo's husband dies. Vahosi is very certain that VaMunhamo will get married again. She lets VaMunhamo know that her husband died because Ndyire wanted to marry her. Vahosi makes it clear that it is Ndyire's habit that he creates situations in which other women's husbands die in order for him to take their wives. Vahosi says to VaMunhamo, *Ndagara naNdyire ndinomuziva. Ndyire handikuvanziri, akaipa. Apedza varume vavanhu achitora vakadzi vavo. Izvozvi zvaakauraya murume wako achatokuwana chete. Hauna zvaunombogona kuita* (p19) (I have stayed with Ndyire; I know him. I do not want to hide

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anything from you about Ndyire, he is bad. Now that he has killed your husband, he will definitely marry you. There is nothing that you can do). In order to prepare VaMunhamo for the impending polygamous marriage and the competition therein, *vahosi* advises VaMunhamo. On condition that VaMunhamo listens carefully, *vahosi* assures VaMunhamo that Ndyire will be her slave and love her more than the other wives. Vahosi says,

> *Zvino dai uri munhu wokuteerera zvandiri kukutaurira zvomupfuhwira wandanga ndichireva. Ukadzamara wauziva, sewe uchiri mwana mudiki kudai, Ndyire anobva ava muranda wako, hapana chaanozoitazve. Ndinoda kuti ndikuudze kuti ndiwe munhu kwaye. Iwe ndiwe unozosara wodiwa kupinda vamwe vakadzi vose, kana ndakurairidza muti wandinoda kuti uzive.* (p.19) (Now, if you were only a person who could listen to what I am saying about the love potion that I was talking about. Once you know about it, as you are still a young child, Ndyire will be your slave, he will not able to do anything. I want to tell you that you are a good person. You will be the one who Ndyire will still love more than all his other wives, after I tell you about the charm that I want you to know.)

The sentence "…*dai uri munhu wokuteerera zvandiri kukutaurira zvomupfuhwira wandanga ndichireva*" (…now, if you were only a person who could listen to what I am saying about the love potion that I was talking about), introduces a condition that will make VaMunhamo succeed in competing with other women in polygamy. The key phrase is …*dai uri munhu wokuteerera zvandiri kukutaurira* (…if you were the kind of person who listens to what I am saying). The word *wokuteerera* is from *teerera* which means listen. So, if VaMunhamo listens, she will make Ndyire *muranda*. The word *muranda* means slave. The implication is that once Ndyire is *muranda,* he will direct most of his affection to VaMunhamo only. The phrase, *Iwe ndiwe unozosara wodiwa kupinda vamwe vakadzi vose* (You will be the one who will remain being loved more than the others), summarises it all. Once this happens, it deprives the other wives of their conjugal rights with Ndyire.

Vahosi therefore declares to VaMunhamo, "*Muti wandiri kureva kubata murume. Uyu ndiwo muti unopinda imwe miti yose yemupfuhwira. Zvaunonzwa zvichinzi kune mupfuhwira,*

kunyepa. Kana uchigona kubata murume chete anokuda" (p.19) (The charm that I am talking about is to keep hold of your husband. This is the charm that surpasses all other love potions. What you hear, that there is a love potion, is a lie. If you are only able to keep hold of your husband, he will love you). This declaration implies that the only alternative to being callous is for women in a polygamous relationship to strive to treat the husband well. The key phrase is, "*Muti wandiri kureva kubata murume"* (The charm that I am talking about is to pamper your husband). The idiom, *kubata murume,* means to treat a husband well. The scenario between VaMunhamo and Ndyire's senior wife affirms "genuine sisterhood" which is a characteristic of Africana womanist theory (Hudson Weems, 2002).

Ndyire's senior wives opt for the second option of callousness after failing to out compete VaMunhamo in using the first option that VaMunhamo is also using. Chakaipa tells us that, "*Vakadzi vamambo vakadoedza kuita makwikwi naVaMunhamo okubikira murume tunonaka asi zvakavakunda. Pashure vakazofunga zano romupfuhwira"* (p.32) (The chief's wives tried to compete with VaMunhamo in cooking "tit-bits" for the husband but it was beyond them. Later, they thought of the idea of a love potion). In this excerpt, the phrase that testifies to one gender's callousness is *vakazofunga zano romupfuhwira* (they thought of an idea of a love potion). In this phrase the key word is *romupfuhwira. Romupfuhwira* is from the word *pfuhwira. Pfuhwira* is a verb which means to use love potionto attract a husband's affection or try to gain love by using love potion. In this case, *Vakadzi vamambo* (the chief's wives) intend to use *mupfuhwira* as a device to make Ndyire not to direct affection to *VaMunhamo.* This means that the chief's women are insensitive to VaMunhamo's conjugal rights with Ndyire. They have cruel disregard for VaMunhamo's love towards Ndyire.

VaHandidiwe visits an old woman in search of *mupfuhwira.* The old woman, after giving VaHandidiwe *mupfuhwira,* assures her about its effectiveness. She says, "*Akangoudya chete,*

kakadzi kauri kureva anoswera akaramba masikati machena" (He has only to take it [the love potion], he will not spend a day before divorcing this little woman you are talking about; he will divorce her in broad day light). This statement implies that the intended effect of *mupfuhwira* is to make Ndyire divorce VaMunhamo in the shortest possible time. If this fails, the old woman advises VaHandidiwe of a more callous way; killing VaMunhamo. She advises, "*Izvi kana zvaramba wotopfuudza mukadzi waanonyanya kuda. Zvino muti wokuuraya munhu ndouyu uri munyanga yemhembwe. Kuuraya munhu hakunetsi unongomuisira mune chokudya chake"* (p.34) (If this does not work, you have to kill the wife that he loves most. Now the poison to kill a person is the one in the horn of the duiker. Killing a person is not a problem: you just put the poison in his food).

In the phrase "*Izvi kana zvaramba wotopfuudza mukadzi waanonyanya kuda"* (If this does not work you have to kill the wife that he loves most), *izvi* refers to the use of *mupfuhwira*. The word *zvaramba* means if it fails. The idiom *wotopfuudza* (let pass) is from *kupfuudza* (to make pass) and it means to kill. This option of killing VaMunhamo immediately becomes more attractive to VaHandidiwe. Concerning VaHandidiwe's resolution to drop the device of *mupfuhwira* in favour of *kupfuudza* (to kill), Chakaipa writes, "*Pfungwa yavo yakanga yava pakunouraya VaMunhamo chete. Zvose zvokunotanga apfuhwira murume chete zvakanzi pasi tsve. Vakanga vongoda zvokutanga vauraya VaMunhamo pashure ndokuzopfuhwira murume"* (p.34) (Her concern was about killing VaMunhamo. All these ideas about first using a love potion on the husband only were put aside. She wished to kill VaMunhamo first and then later use the love potion on the husband). The key phrase is, "*Pfungwa yavo yakanga yava pakunouraya VaMunhamo chete"* (Her concern was about killing VaMunhamo). The ideophone "*tsve*" (leave), implies that VaHandidiwe did not even consider the first option of using love potion on her husband. Instead, she takes the option of

killing. The word *pakunouraya* (to go and kill) indicates that VaHandidiwe chooses to kill VaMunhamo. This stereotypically portrays women as callous against each other. This amounts to being insensitive and cruel to each other in polygamy. Chakaipa therefore portrays women as insensitive to each other; and may even go to the extent of killing their rival for the competition of their husbands' attention. The implication is that only women should strive to make marriage work. Husbands are not given instructions to be responsible. In the light of this, authors, through depictions such as in *Pfumo Reropa,* may reinforce this among female learners, and this becomes a hindrance to gender equality. On the part of male learners, this may instil in them the orientation that they do not necessarily need to be responsible for cordial relations in marriage.

Chakaipa contrasts women's callousness against each other with male characters' attitudes to polygamy. Male characters dislike marrying their daughters into polygamy. For example, chief Chipezvero, in *Kutonhodzwa kwaChauruka*, does not want his daughter, Rufaro, to get into a polygamous marriage. He protests, *"Mupambwawashe, ndakakuudza kare kuti handina mwana anoenda pabarika. Asi anopinda muno achibuda ane musoro wake ane midzimu yokwaamai vake yakasimba"* (p.57) (Mupambwawashe, I told you long ago that I do not have a child who gets married in a polygamous marriage. Rather anyone who comes in here and leaves with his head has very strong mother's ancestors). The key phrase is *handina mwana anoenda pabarika* (I do not have a child who goes into a polygamy). The word *handina* means *I do not have*. *Handina* implies strong expression of objection to have Rufaro getting into a polygamous marriage. The phrase … *ndakakuudza kare* (…I told you long back) also suggets Chipezvero's strong diapproval of girls getting into polygamous marriages.

The depiction of chief Chipezvero's attitude to polygamy in curriculum materials may be a liberating prospect for female learners who may want to resist being engaged in a

polygamous marriage. What is more intriguing is a masculine agency, that shuns polygamy that may drive females into callous behaviours. In chief Chipezvero, we have a male character acting in a way that is traditionally, among the Shona, considered feminine. This contradicts previous findings that show that there is "a tendency of authors to associate males with negative personal traits" (Mkuchu, 2004, p.260). Shunning polygamy has been a trait that is believed to be characteristic of one gender, in this case, female. In this case, I agree with Sunderland (2000, p.166) when he talks about the idea of "agency of the recipient." In the case of chief Chipezvero's attitude to polygamy, agency of the recipient means individuals have their own part to play in marriage which is never more than partially or temporarily pre-scripted.

4.9 Conclusion

In this chapter I identified, from an inductive content analysis of the Old World novels, six major themes of gender roles engaged in by male and female characters. These are depiction of characters in social roles, depiction of characters' statuses: in titles of novels, protagonists, heroic and villainous activities, depiction of characters in relation to status of children, depiction of characters in occupational roles, depiction of personal traits of characters and depiction of characters in marriage. I then analysed the portrayal of characters under these themes for how gender representation plays out. From these themes, I discussed the implications of these portrayals for male and female learners in a pedagogical situation.

There is gender representation that goes beyond pre-set categories, and this has positive and negative educational implications for both male and female learners. This is different from previous qualitative studies that begin by examining what is known about gender representation in literature. Furthermore, the focus on pre-set categories yields manifest gender representation. My study has yielded latent gender representation that may not be

apparent when one starts with pre-set categories. These are gender in relation to the status of children, intra-gender frictions, agency in relation to gender, gender shared roles, and the ritualisation of gender roles. The novels show that they are a means through which gender is voiced and negotiated. The issues of agency and gender-shared roles have the potential of positively socialising learners into the belief that gender is not only a matter of binary male/female opposition. Regarding custodians of culture, wealth and treasures, heroic and villainous activities, occupational roles, personal traits, status of children, and marriage, the Old World novels present a great amount of potential for perpetuating, amplifying and endorsing binary notions of gender among learners. In most scenarios gender is depicted as "tied to the body in an essentialist view" while in some few scenarios it is depicted as "open to any body." The general picture refutes the Africana womanist view of flexible role-playing. Sometimes there is contradiction in the portrayal of characters. For example, in a bid to be spiritual they become anti-family and destroy family members, like in the fate of twins. In the next chapter I explore gender representation in New World novels.

CHAPTER 5

PRESENTATION OF FINDINGS FROM PURPOSIVELY SELECTED NEW WORLD NOVELS AND A PLAY

5.1 Introduction

In this chapter I present and discuss data from three New World novels and one play. The aim of this chapter is to answer the research sub-questions of the study with reference to the second kind of literary genre I mentioned in Chapter 1: What are the gender representations that may be found in ChiShona New World novels and a play prescribed for Ordinary Level pupils, from 2010-2015? What is the possible effect of such representations on Ordinary Level pupils and are there any differences in terms of representations with those in the previous genre? This chapter is an inductive qualitative content and discourse analyses of the of three New World novels, namely *Sajeni Chimedza* by Kawara (1984)*, Minisita Munhuwo* by Chitsike (1999)*,* and *Ndiri Parumananzombe* by Manyimbiri (1983), and one play, *Vakasiiwa Pachena* by Chikanza (1984)*.* I present below some findings regarding how the authors depict gender in relation to female and male characters. I identify six major themes through which the authors of the novels and the author of the play present, depict or portray masculinity and femininity. I present each thematic category and describe how the depictions of female and male characters play out in terms of gender, giving exemplary quotes.

The exemplary quotes are in the form of excerpts from the literary works. Since the excerpts are in ChiShona, I translated them into English using the literary translation theory that I justified in Chapter 3 on methodologies. The themes are: the depiction of characters in titles, the depiction of characters' statuses, the depiction of characters in marriage, the depiction of characters in relationships outside marriage, the depiction of characters in schools, the depiction of characters in occupational roles, and the depiction of characters' personal traits and behaviours. As I have done in the previous chapter, Chapter 4, I treat each theme or sub-

theme using a quadruple structure. There is: (i) a statement of theory, which is the claim; (ii) the presentation of excerpts that support the assertion; (iii) my interpretation of the meaning of the excerpts; and (iv) the use of related literature or research and theory to develop my statement of theory and to situate it in the scholarly tradition. I situate my presentation against the background of the synopsis of the novels as given below.

5.2 General Synopsis of the New World Novels

Sajeni Chimedza (1984)*,* by Kawara*, Minisita Munhuwo* (1999)*,* by Chitsike*, Vakasiiwa Pachena* (1984)*,* by Chikanza*,* and *Ndiri Parumananzombe* (1983) by Manyimbiri fall under the New World genre. Generally, the writers are writing after the coming of the whites to Rhodesia, now Zimbabwe. The gender relations of the time are influenced by the social, political and economic patterns of the time. The Shona have contact with the outside world, especially the British. I conducted content and critical discourse analysis on these selected New World literature texts which I indicated above, and explored how gender roles are represented, and, lastly, assessed what could be the possible or potential effects of such representation on Ordinary Level pupils, both girls and boys, who are exposed to such gender roles and representations.

While all four selected works, three novels and a play, fall into the New World genre, each of these has its own story-line which is given briefly in this section. The social, economic and political conditions prevailing in the literature texts directly or indirectly influence the gender representations by the authors. The synopsis of the novels guides readers in contextualising gender representations in each literary text that is subject to content and discourse analysis. The gender roles and representations are given in various Shona settings, though generally in New World communities.

Kawara's (1984) *Sajeni Chimedza* is a detective story where Sergeant Chimedza, a renowned detective, investigates the mysterious death of Thabet, a young lady, two weeks before she is to wed Nzenza Popotai, a lawyer and the son of a prominent lawyer Mr. Popotai. Mr. Popotai resides in Chisipite, Harare. Thabet initially works for a nursing sister, Fillia Gwatiridza, a wealthy young lady, owner of four shops and a farm. Fillia poisons Thabet's food so that she may take over and marry Nzenza. Fillia later employs Thabet's sister, Mrs. Matichaya, as manageress of her shops to cover up for the killing of Thabet. Ten years later, Mr. and Mrs. Matichaya seek the expertise of the renowned Sergeant Chimedza to investigate circumstances leading to Thabet's death. Fillia and her accomplices distract Chimedza from his investigations. At one time, Fillia accuses Chimedza of removing the late Dr Dekenya's body from the mortuary. This interrupts Chimedza's investigations, while Mr and Mrs Matichaya relieve him of his investigating duties. Sergeant Chimedza secretly carries out investigations until he catches the criminals (Kahari, 1990, p.3).

Manyimbiri's (1983) *Ndiri Parumananzombe* is a story about a villain, Mutusva Pesvanai, who suffers from childhood until death. There is an incident in the novel where Mutusva trips up his mother by tying long grass to points on the opposite sides of the road; and the mother, on her way from the well, falls and her clay pot breaks up. Mutusva defies his father's advice that he can only marry after accumulating wealth. The mother, Mrs. Pesvanai, supports her son, Mutusva, saying that even the poor can still marry. She even argues that very few men have finished paying lobola for their wives. Against the wish of the father, Mr. Pesvanai, Mutusva marries Netsai Susupenzi, a girl from the neighbourhood. Mr. Susupenzi, Netsai's father, because of his greed, overcharges the lobola. Mr. Pesvanai pays everything, since Mutusva has nothing. Mr. Pesvanai, having been frustrated, declares Netsai an ancestral wife and requires that no one should trouble her. Mr. Pesvanai constructs a home for Netsai and

her children. Mutusva stays with Netsai for some time, but the marriage does not last, as they are always fighting. Mutusva marries a second wife, Nyemudzai, and leaves Netsai and her children. The marriage again does not work, as Nyemudzai is always fighting with Mutusva, because she wants a child. At one time Mutusva finds Nyemudzai with a boyfriend in the bush. Mutusva leaves Nyemudzai and returns to Netsai whom he finds already staying with Mutusva's young brother, Chirikure. Mutusva has nowhere to stay as his parents have passed on. He returns to work at a farm until he gets sick and returns to Nyemudzai, his second wife, who is already living with her boyfriend, John. Mutusva dies alone in a storeroom where broken clay pots are kept.

Chikanza's (1984) *Vakasiiwa Pachena* is a story about a villain, a young man called Raymond Zvauya, who falls in love with a young lady, Lizzie Zavirira. Upon hearing that Lizzie is pregnant, Raymond shifts the goal posts and says he cannot go to America for his studies as a married man. Raymond gives a whole lot of reasons for not marrying Lizzie, stating that she is not educated. She dropped out at Form Two, yet he has done Form Six. He also complains that Lizzie is older than him. Mr and Mrs Zvauya, together with Mr Zvauya's elder brother, Mr Zanovaviri, humiliate Lizzie, as does her aunt who decides to go to Raymond's rural home. This is after Lizzie has taken the advice of her friend Sabhina that she should stay with Raymond's parents until he comes back. Lizzie and her aunt give up and return home, where Lizzie gives birth to a baby boy, Donhodzo, while Raymond is in America. In America, Raymond falls in love with another lady, Diana, with whom he arranges a wedding. Lizzie and her aunt come and offer Donhodzo as a wedding present for the two. This move shocks Raymond and the Zvauya family. Diana faints. The wedding stops abruptly. The Zvauya family feels ashamed of shielding Raymond when he shows that he knows the lady and the baby.

Another story in the same text is about a young man, Tazviona, and his wife, Netsai, who have three children, all of them girls. The couple wants more children and consult doctors several times, but in vain. As a result, a friend of Tazviona, Chabaiwa, advises Tazviona to take another wife, Chipo Chironda. Tazviona ignores Netsai, his first wife, who later leaves home, and marries Chipo, who has passed marriageable age. Chabaiwa assures Tazviona of his having many children on the basis that Chipo's mother has had sixteen children and twelve are alive while four have passed on. Chipo feigns pregnancy and sleeps all the time, refusing to go to hospital. Tazviona spends money buying maternity dresses for Chipo. One day, Tazviona forces Chipo to go to hospital and he is shocked to hear from hospital personnel that Chipo is not pregnant. Tazviona divorces Chipo and follows Netsai. Tazviona and Netsai are shortly blessed with twins.

Chitsike's (1999) *Minisita Munhuwo* is a story about a Minister of Social Welfare, David Mwaita, who abuses his office. The minister abuses girls and married women, whom he promises lots of money, jobs and other privileges. He misuses funds for social welfare programmes and sets up his own businesses. The minister bribes police officers so that his cases do not go to the courts for trial. The minister drugs and rapes a young lady, Chenai, at Zororo Hotel, Room C7. The lady falls pregnant. The minister's downfall comes when Chenai dumps a newly born baby at the minister's house. The minister instructs the police officers to take the baby to Social Welfare, pretending he has not seen the letter that accompanied the baby. The minister flushes the letter down the toilet before he even reads it, so that his wife may not see it. The minister is shocked upon encountering a white lawyer representing Chenai. Chiutsi, the minister's lawyer, is shocked when told that the letter given to the minister has a duplicate that has been signed by witnesses and by the white lawyer

representing Chenai. Chiutsi fails to effectively defend the minister, who immediately falls sick. The minister is admitted to hospital and soon dies.

5.3 Depiction of the Statuses of Characters

There is gender-bias regarding the status of male and female characters in relation to their positions and regarding their names as titles in the texts, their representation as protagonists, and engagement in heroic and villainous activities. This means there is an inclination towards or prejudice against one gender. I explore how gender representation plays out in relation to each of these sub-themes below.

5.3.1 Depiction of characters in the titles of texts

There is gender bias against female characters in the titles of the texts given by three authors, namely, Kawara, Manyimbiri and Chitsike, and gender bias against male characters in the title given by one author, Chikanza. The first three authors place male characters at the centre by explicitly or implicitly using male characters in the title, while the fourth one places female characters at the centre by placing their actions in the title.

First, Kawara's *Sajeni Chimedza* bears in its title a male character's name, Detective Sergeant Chimedza. Through using Sergeant Chimedza's name in the title, Kawara endorses the centrality of Sergeant Chimedza, a male character in the story *Sajeni Chimedza*. This has an implication that Sergeant Chimedza is the main character. Kawara, through the title, thereby draws the attention of the Ordinary Level pupils mainly to Sergeant Chimedza's actions in the story. It is rare for a character in a title to be forgotten by pupils. To forget Sergeant Chimedza is tantamount to forgetting the title of the novel, *Sajeni Chimedza*. Also, the story follows the main character that bears the title. Thus, Ordinary Level pupils follow Sergeant Chimedza who is mentioned in the title of the literary text. In addition, the cover design

showing a male figure seems to have been influenced by the main character's key role in the novel.

Second, Chitsike in his *Minisita Munhuwo,* names his novel after a male character Minister David Mwaita. Chitsike centres his novel on a male character, Minister David Mwaita. Chitsike's novel therefore immediately draws the attention of Ordinary level pupils to a male character, Minister David Mwaita who is the main character. Minister David Mwaita is one of the characters who cannot be easily forgotten by the readers. In essence, the character Minister David Mwaita is put under the spotlight. Similarly, to forget Minister David Mwaita is tantamount to forgetting the title of the novel, *Minisita Munhuwo*. The story in *Minisita Munhuwo* is about what Minister David Mwaita says, and does and is said to be doing by other characters. Thus, Chitsike is indirectly implies that Minister David Mwaita is a main character.

Third, Manyimbiri names his *Ndiri Parumananzombe* implicitly after a male character, Mutusva, who has serious social problems in that he hops from one wife to another. So, three out of the aforementioned four literature texts prescribed for Ordinary Level pupils from 2010-2015 incline towards depicting male characters in the titles of the texts. This is in spite of the male character sometimes becoming a villain as in the case of Minister David Mwaita in *Minisita Munhuwo* by Chitsike, and Mutusva in *Ndiri Parumananzombe* by Manyimbiri. The novels bear the names of male figures in their titles. The male figures are on the cover page of all the three literature texts. Women may be major characters in the stories, but they come after the aforementioned male figures that bear the titles of the texts. This coincides with the observation that all three literature texts are male-authored.

Only one literary text, Chikanza's *Vakasiiwa Pachena,* departs from the culture of naming the work after one major character. Chikanza extends the naming to both male and female

characters that are humiliated or cheated. The playwright, Chikanza, centres a female character, Lizzie's actions in the title by implicitly naming the text after her actions. The title alludes to the predicament that Lizzie places on a male character in, Ray, and the entire Zvauya family, whom she humiliates after Ray has jilted her. This is evident in the following excerpt:

Zanovaviri: *Ray! Haikona kuvhuravhura maziso semhembwe yavhundutswa nemavara eshato! Pu-u ndakusvipa noudhokotera hwako. Watinyadzisa. Zvino tofambirepi? (vachichema). Munin'ina tafumurwa nemwana wokubereka…, chokwadi mhuri yekwaZvauya tafumurwa, tiri kunyara, dai pasi paivhurika tapinda hedu. Nyadzi dzinokunda rufu hama dzangu. Aiwa hama dzangu nhasi tayanikwa –tasiiwa pachena.* (pp.43-44) (Zanovaviri: Ray! Do not blink your eyes like a bush buck disturbed by a python! Pu-u, I spit you and your being a medical doctor out. You humiliated us. Now where can we go? (crying) Young brother, we have been humiliated by our son…, true, the Zvauya family, we have been exposed, we are embarrassed, would that the ground could open up we might enter. Humiliation is worse than death, my relatives. No, my relatives, today we have been exposed, humiliated.)

This influences even the person who designed the cover page to put a woman who seems to be saying something. Making a female the main character may imply a lot with regard to authorship, more particularly that the authors are privileging their own gender. On the one hand the title may be referring to Raymond, a male character that jilts Lizzie and earn her an apt name '*nyakurambwa.*'

Overall, with respect to titles of texts, there is female under-representation. This confirms Kristensen, Rothbouer, and McKechnie's (2016) view that authors stereotype female characters in titles. For example, as I have shown above, the female in the title, in Chikanza's *Vakasiiwa Pachena,* is manifest in a subtle way. This representation of characters in titles may teach male and female pupils that one gender matters more than the other. Potentially, it may promote positive gender representation for male pupils and foster gender stereotyping for female pupils (Kristensen, Rothbouer & McKechnie, 2016, pp.4-5). The skewed

representations privilege the male body and refute the Africana womanist theory in which "the physical and physiological differences are not related to the social privileges." (Oyewumi, 2010, p.32).

5.3.2 Depiction of characters as protagonists, heroes and villains

In this section I make two central claims. First, there is, to a larger extent, gender equality regarding the protagonists' heroic activities. Whether a character is a protagonist or engages in heroic activities is not affected by gender. Second, there is gender-bias regarding depictions of characters in villainous activities. There is therefore prejudice against one gender regarding characters engaged in villainous actions. I illustrate this using the following examples. First, Chikanza, in *Vakasiiwa Pachena,* portrays Lizzie as a heroine whom she pits against Ray, the villain. In the excerpt below, Ray's villanous activities are clear:

> *Ray anopa musikana [Lizzie] nhumbu obva amutiza achienda kuchikoro kumhiri kwamakungwa…. Paanodzoka anosvikoronga muchato neimwe mhanhara yaakanhongawo ikoko kuAmerica. Pamuchato paya uya nyakurambwa akabva ati regai ndipewo vachati chipo. Muchato wakabva wakona pavakaona chipo chanyakurambwa: chaive chipo chemwana waRay uyo waange aramba asati aenda kuchikoro.* (Cover page, Summary) (Ray impregnates a girl and runs away from her as he went for his studies overseas... Upon coming back, he prepares a wedding with another girl he just got there in America. At that wedding, the abandoned girl then said, let me give them a present. The wedding was cancelled when they saw the abandoned girl's present: Ray's baby, which he had denied before he left for studies.)

Thus, Raymond emerges as a villain. He is an evil character with evil intentions. He is responsible for troubling, harming and damaging Lizzie's image. He impregnates Lizzie and jilts her. Ray's evil actions are clear considering the following phrases: "*Ray anopa musikana [Lizzie] nhumbu obva amutiza …"* (Ray impregnates a girl [Lizzie] and runs away from her). "*...amutiza..."* is a verb phrase made up of the following constituents: the subject concord /*a*-/ referring to Raymond who performs the action, infix /*-mu-*/ referring to Lizzie, verb root /*-tiz-*/ which means flee and the terminal vowel */-a/* . "*...amutiza..."* meaning that Ray flees from

Lizzie because he does not want to accept responsibility for Lizzie's pregnancy and the future baby. He leaves Lizzie to carry the burden alone. As if this is not evil enough, *"Paanodzoka anosvikoronga muchato neimwe mhandara…"* (When he returns, he arranges to wed another girl …). Ray's action clearly indicates that he has totally rejected Lizzie. Though Lizzie may have had a ray of hope that Ray will come back and marry her, Ray hurts Lizzie by arranging to wed another girl. These evil actions are intended to torture Lizzie. One of the worst evils a male can do to a female in Shona culture is to impregnate and reject her. Ray's evil actions earn Lizzie an apt derogatory name, *"nyakurambwa"*, as captured in the phrase, "…*nyakurambwa akabva ati regai ndipewo vachati chipo"* (… the rejected girl decides to give the wedding couple a present). In the constructional pattern, */nya-+ -kurambwa/*, */nya-/* is a possessive prefix indicating the owner or one who possesses, added to */– kurambwa/* (to be rejected) a noun from class (15) of verbs which serves as a stem. *Kurambwa* is a noun in noun class 15, which is a class of verbal nouns. *Kurambwa* can be further broken down into the constituents (*ku- +ramb- +-w-+-a*), noun prefix class (15) *ku-,* simplex verb root *-ramb-,* *-w-* passive verb extension and terminal vowel *–a).* This means Ray made Lizzie to 'own the rejection', "*nya-kurambwa*" (the rejected one). The idiom, "*nyakurambwa*" in ChiShona means the rejected one. The idiom, "*nyakurambwa*" aptly summaries Lizzie's situation and addresses her as the rejected one. Thus Lizzie, according to Ray, literary deserves to be rejected by him. Lizzie acquires the 'status of rejection' and is addressed by the bad image. She has been downgraded as a reject and reduced to a laughing stock. In a way */-kurambwa/* puts Lizzie in a stereotypical situation where females, in a patriarchal society, are always at the receiving end of the actions of their male counterparts. The passive extension */-w-/* in *nyakurambwa* objectifies Lizzie. The extension makes Lizzie, a female character, the victim of rejection by Raymond, a male character, who has been accorded the status of agency that

acts upon Lizzie. The passive extension makes Lizzie an object in that she has no action but has been acted upon.

However, Lizzie emerges a heroine against the villainous Ray. She gathers courage when she gives the present of a child, which stops Ray from wedding a girl he met in America. The phrase "*Muchato wakabva wakona vaona chipo chanyakurambwa*" means that the wedding was cancelled when they saw the rejected girl's present. The girl, whom Ray wants to wed, does not know about the previous relationship between Ray and Lizzie and, worse still, that Ray and Lizzie have a child. On the day of the wedding Lizzie is courageous enough to present a wedding present to Ray and the girl he met in America in the form of a child Lizzie has had with Ray. In this way, Lizzie emerges a heroine against the villainous Ray, as she is able to put a stop to the wedding by her action. It is sweet revenge for her. In the above example, the author portrays Lizzie, as a heroine in the context of a gender discourse that does not encourage women to fill an assertive role in relation to men (Coetzee, 2011, p.86). Lizzie rejects traditional feminine stereotypes. The author provides Ray, a male character, as a contrast to Lizzie, a female character. Despite Ray's villainous masculine activities, Lizzie defeats him in the end.

The portrayal of Lizzie may socialise female learners into believing that girls and women are not necessarily objects and victims who must suffer male ill-treatment. Further, the portrayal of Lizzie as a female heroine provides female learners with a role model to emulate. It engenders a sense of confidence, authority, independence and dominance in female pupils (Hellem, 2014). Thus, in the end, Lizzie is able to challenge the stereotypical nickname of "*nyakurambwa.*" The tables are turned, and it is Ray who is rejected both by his family and society at large. Through this, Ordinary level boy pupils also learn not to take girls and women for granted. Boys learn that girls and women have feelings too and can revenge if

they are hurt. Chikanza, in the scenario that features Raymond and Lizzie, refutes the Afrocentric view of relationship that is based on four aspects: sacrifice, inspiration, vision and victory. In this case, Raymond was supposed to give up certain aspects of self for the benefit of Lizzie and the baby through taking himself out of an individual context (benefiting self) to the collective context (Asante, 2003, p.66)

However, there is intra-gender conflict regarding female characters. For example, Ray's mother, Mrs Zvauya, has a different gender perspective regarding the ill-treatment of females by males. Ironically, for Ray's mother, Ray's villainous actions against Lizzie are heroic. This is evident in the following excerpt:

> *Amai Zvauya: Unoti zvaizoita here nokufunda kwavakaita uku mwanangu kuti uzosvikotorana nechikunhamudziyo, chiMarwei chomuno umu...Chokwadi midzimu yandipembedza kunonzi kubereka ndikokuka uku, unobva wangonzwa manyawi nerufaro. Dai ndakangoita vana vaviri vakadai ... Chokwadi Mwari ndinokupembedzai. Vamwe vana vakaenda vakarova, vamwe vakaroora varungu, vamwe vakadzoka vava mumabhokisi ... asi wangu Raymond akadzoka, ari mupenyu, ane fundo uye ane mukadzi. Chimwe chandingade chii apa?* (pp.34-35) (Mrs. Zvauya: Was it going to be possible considering this education of yours my son that you just come and pick a utensil gatherer, the what do you fight for from in here? ... truly, the ancestors have made me proud. This is child bearing at its best, you feel so proud and excited. I should have had two such children. ... truly, God, I praise you. Some children went and never came back, some married whites, some came back in coffins…but my son Raymond came back, alive, educated and with a wife. What else would I want here?)

In the above excerpt, Mrs. Zvauya supports Ray's jilting of Lizzie. Instead, she prefers the girl Ray met in America. This is clear in the phrases, "*zvaizoita here nokufunda kwawakaita uku mwanangu kuti uzosvikotorana nechikunhamudziyo, chiMarwei chomuno umu?* ... (Was it going to be possible considering your education my son that you just come and pick a utensil gatherer from here?) *unobva wangonzwa manyawi nerufaro (... you feel so proud and excited)"*

Mrs Zvauya's remark that "*zvaizoita here nokufunda kwavakaita uku mwanangu ...*" reveals her feeling of revulsion or profound disapproval of Lizzie because of her (Lizzie) poor rural background and lack of education which offends her. In the quote above, Lizzie is described as "*chikunhamudziyo, chiMarwei ...*". The use of the class (7) noun prefix */chi-/* is indication that Mrs Zvauya, Ray's mother, despises Lizzie and looks down upon her. Class (7) is a class of things that are usually small. Mrs Zvauya removes Lizzie from class (1) */mu-/ musikana* (girl) to classify her together with things that are not human. The constructional patterns of Lizzie's nicknames are as follows: noun prefix /*chi-* (class 7, the class of things) meaning small, demeaning Lizzie, *-kunha* (class 15 noun), meaning gathering, and - *midziyo* (class 4 noun) meaning utensils. Thus Mrs Zvauya, Ray's mother, implies that Lizzie is merely a housewife who takes care of utensils. Similarly, / *chi- + -Marwei*/ is equally derogatory as it is still in class 7, the class of ordinary things. The class 7 prefix /*chi-*/ is added to */-Marwei/* which means (what have you fought for?). These nicknames describing Lizzie clearly indicate intense disgust with Lizzie by Ray's mother. Thus, Ray's mother, Mrs Zvauya, despises Lizzie and feels that she is incompatible with Ray because she is not educated. In the light of this analysis, Ray, in the eyes of his mother, becomes a hero by jilting Lizzie. The two scenarios reflect a normal situation in life when statuses are not consistent. It also shows the multiple interpretation of reality like in the case where Mrs. Zvauya takes Ray's villainous activity as heroic.

The way the author portrays Ray, through the eyes of his mother, has the potential of socialising male pupils into believing that females must always be at the receiving end of ill-treatment by males. The author's portrayal of Ray as anti-hero may appeal to male pupils who are more prone to the violation of laws of Shona society (Kahari, 1990, p.296). The scenario in which Ray, a male character, jilts Lizzie in a relationship, and she, as a female

character, takes it upon herself to revenge by bringing the child Donhodzo at Raymond's wedding, confirms Conway's (2014) observation that girls take responsibility for the ostensible problem created by boys. The Ordinary level pupils are confronted with a dilemma of a traditional male character Ray who still feels women should be victims to male abuse and a new female character that is not only a victim but a resister.

The second example is in the same text, *Vakasiiwa Pachena*. Chikanza, in the play *Ndaiziveiko*, depicts a female character, Netsai, who is a heroine that embodies agency. She may be admired for her courage and outstanding achivement. Against all odds, Netsai successfully defies a polygamous marriage. She openly resists polygamy. She declares:

> *Ini ndafunga zvokututa twangu ndodzokera kwababa ndosiya vanosasadzana vachisasana havo.* (p.58) (I have thought of packing my belongings and returning to my father and leaving the love birds to enjoy themselves.)

"*Ini*", meaning "I", a pronoun referring to herself, expresses agency. Agency is the capacity of individuals to act independently and make their own free choice. The concept of agency is about how individuals behave in spite of the social, cultural and religious forces that act upon them (Nye, 2003). Netsai refuses to allow gender and custom to limit her (an agent) and her decision. "*Ndafunga*", means, "I have thought". Anyone who can think is an agent. An agent knowing that it can think is a subject. Regarding polygamy, Netsai makes herself a subject through agency. In Shona customs, women in polygamy are objects. The phrase, "*…zvokututa twangu...*" means she has decided to pack her belongings and leave rather than stay in a polygamous marriage. The verb /*zvokututa*/ is a construction made of the constituents /*zvo-*/ the possessive affix, /*-ku-*/ noun prefix class of 15, verb root –*tut-* meaning 'pack' and 'remove' and terminal vowel /–*a*/.

Netsai's mother tries to persuade her to go back to her husband and stay in a polygamous marriage. Netsai declares that she cannot go back to her husband because she is not able to

comfortably stay with a junior wife. Netsai says, "*Amai murume wangu ndinomuda chose nokuti ndiye wandakada uye ndivo baba vevana vangu vatatu vacho. Asi handigone kudzokerana naye nokuti handigone kugarisana nemukadzi wake mudiki* (p77) (Mother, I truly love my husband because he is father to the three children that I have. But I cannot go back to him because I cannot stay with his junior wife). Netsai declares her refusal to share the same husband with another woman. This is clear in light of the phrases, "*handigone kudzokerana naye*" and "*handigone kugarisana nemukadzi wake mudiki.*" The phrase, "*handigone kudzokerana naye*" means (I am unable to get back to him (Tazviona, her husband). The phrase "*handigone kugarisana nemudzimai wake mudiki*" means Netsai cannot stay together with Tazviona's junior wife. The key verb in the two phrases, "*...handigone kudzokerana naye*" and *"handigone kugarisana nemukadzi wake mudiki."* is "*handigone". 'Handigone'* is a verbal construction made up of constituents /*ha-*/ the negative formative, /*-ndi-*/ the subject concord, /*-gon-*/ verb root which means, "to be able", and /*-e*/ the negative terminative. Literally, it means, "I am not able." However, in Netsai's case, it means I refuse. She openly rejects polygamy and, in a way, Netsai resists obeying traditional patriarchal conventions that cherish polygamy. Netsai refuses to take femininity as an entrapment when she deviates from the option of a polygamous marriage custom. She refuses to be trapped in the custom of marrying a husband who has more than one wife. According to Asante (2006, p.65), such a stance against conformity "speaks victoriously, dispenses with resignation, creates excellence and establishes victorious values". This is illustrated in Netsai's phrases, "*handigone kudzokerana naye*" and "*handigone kugarisana nemukadzi wake mudiki*". The phrase, "*handigone kudzokerana naye*" means "I am unable to get back to Tazviona, her husband and I am unable to stay with his junior wife.

Conversely, there is intra-gender friction between Netsai and two female characters. The two females are Mrs Taguta, Netsai's friend, and Mrs Sarudzai, Netsai's grandmother. Mrs Taguta and Mrs Sarudzai are conformists regarding polygamy. They support women's entrapment in polygamy and played part of slaves by accepting deliberately to conform to polygamous marriage. This is clear in the extracts below. First, Mrs Taguta says:

> *Ko zvichiri kungokunetsai here amai vaTichaona? Mati imi varume vanotevedzwa here vasikana? Inga mungatoonda nazvo? Iwo mabarika inga tese tese tinawo. Hapana zvekuzviita asi kutozvigarira henyu nevana venyu muchizvishandira.* (p.54) (So, is that still troubling you mother of Tichaona? Do you say men are to be followed, ladies? Will you lose sleep because of that? These polygamous marriages, we all have them. There is nothing to do about it except to stay on your own with your children working for yourselves.)

Mrs Taguta's opinion is that any woman must be comfortable with polygamy. Her opinion is clear in the following three phrases, *"Ko zvichiri kungokunetsai here amai vaTichaona?* (Is that still troubling you, mother of Tichaona?)", *"... varume vanotevedzerwa here vasikana?* (... do you say men are to be followed, ladies?), and … *mabarika inga tese tese tinawo* (Polygamous marriages, we all have them.) In the first phrase the interjection "*Ko...?*", meaning, "Is it ...?" indicates surprise that Netsai does not know that polgamy is normal, "... *zvichiri ...*", meaning, "Is it still ...?" refers to the issue of polygamy. In "... *kungokunetsai ...*", "... *kungo ...*", meaning, "...still ...", indicates that, Netsai should have long accepted polygamy. "... *kunetsai ...*", means, "troubling you." The implication of *"... ko zvichiri kungokunetsai?"* is that polygamy is not a custom that a woman should have any problems with.

In the second phrase *"... varume vanotevedzerwa here vasikana?"* (... should men be taken seriously, ladies?), implies that women must not worry about men. Mrs Chabaiwa implies that men have a masculinity license that women do not have. Unlike women, men have the freedom and choice to do what they want. The phrase, "... *varume vanotevedzerwa here …?*

(... do you say men are to be followed ...?) implies that men are agents and agency is a prerogative of men. Mrs Taguta's opinion implies that, while having more than one wife is biologically linked with men, accepting polygamous marriage is hard-wired in the biological make-up of women.

 In the third excerpt, "*... mabarika inga tese tese tinawo.*" (These polygamous marriages, we all have them), Mrs Taguta implies that polygamy is good for every woman, or polygamy is normal for every woman. Mrs Taguta also normalises polygamy basing on the fact that everyone else has it. The key content terms are "*... inga ...*" (... but ...) and "*... tese tese ...*" (... we all ...) which implies that Netsai, by rejecting polygamy, is the odd woman out. For all women, polgamy is normal. The normalisation of polygamy is clear in the fourth phrase, "*Hapana zvokuzviita asi kungozvigarira ...*" (There is nothing to do about it except to stay ...). The phrase means nothing can be done to change the situation of a women in polygamy. "*Hapana ...*" means, "There is not ..." and "*... zvokuzviita ...*" means, "to do about it ..." Put together, it means there is nothing that can be done regarding polygamy. In light of the four excerpt, that I have analysed and interpreted regarding polygamy, for Mrs Taguta, women have one option. The option is to conform as non-conformity is an abnormality.

A woman who does not conform to polygamy is jealous. In the following excerpt, Mrs Taguta implies that leaving polygamy is tantamount to succumbing to jealousy and that jealousy destroys the home. This is captured in Mrs Taguta's remark that, *"Munoti shanje dzinovaka musha here izvozvi?"* (Do you really say jealousy builds a home?). The word "*... shanje ...*" means jealousy. Generally, Mrs Taguta implies that a woman like Netsai, who shuns polygamy, is as good as a woman who destroys the home. That rhetorical question endorses the patriarchal convention of polygamy. Through that rhetorical question Mrs Taguta indirectly tries to convince her friend Netsai into accepting polygamy as a norm.

Mrs Sarudzai shows similar sentiments regarding Netsai's rejection of polygamy. She suggests that only women who are mad abhor polygamy. Mrs Srudzai, Netsai's grandmother, makes a plea for Netsai not to give up. This plea is captured in the following excerpt:

"*Vachikatyamara*" (In surprise), *"Asi wava kupenga Netsai muzukuru?"* (Are you insane Netsai , my grand-daughter?), *"Unosiya musha wako uchiti unoendepi?"* (You leave your home and where are you going?), "*Wosiya upfumi hwako here iwe?"* (Are you leaving your wealth?), *"Ko vana wovasiyira unherera here?"* (Are you leaving your children orphaned?), *"Iwe ita somunhu mukuru, wanzwa."* (Act like a mature person, you hear), and *"Kumhanya handiko kusvika."* (Rushing does not mean arriving) (p.58)

There are several statements in the excerpt that indicate Mrs Sarudzai's conformist stance regarding polygamy. First is the part of excerpt, "*(vachikatyamara)* (In surprise), *Asi wava kupenga Netsai muzukuru?*" (Are you insane Netsai, my grand-daughter?). The remark *"(vachikatyamara)"* indicates that Netsai's defiance surprises her grandmother, Mrs Sarudzai. What surprises Mrs Sarudzai is that Netsai is a woman who does not accept polygamy as normal. Also, the same comment by Chikanza, "(*vachikatyamara*)" is an indication of Mrs Sarudzai's disbelief at Netsai's rejection of polygamy. Netsai's abnormality regarding polygamy is clear in Mrs Sarudzai's rhetorical question, "*Asi wava kupenga Netsai muzukuru?*" (Are you insane Netsai, my grand-daughter?). In this rhetorical question, the verb "*kupenga"* (to be insane), is a verbal construction made up of the constituents of the noun prefix */ku/* which means to be*,* the verb root */–peng-/* meaning insane, and */-a/* the terminal vowel. The meaning of the verb, "*...kupenga..."* contextually implies that, by defying polygamy, Netsai has lost her mind. In the eyes of her grandmother, Mrs Sarudzai, Netsai's defiance is madness that has blinded her to the extent that she (Netsai) no longer cares. Netsai is prepared to leave her home, wealth and children. This is captured in, "*Unosiya musha wako uchiti unoendepi?* (You leave your home and where are you going?), *Wosiya upfumi hwako here iwe?* (Are you leaving your wealth?), *Ko vana wovasiira*

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unherera here?" (Are you leaving your children orphaned?). To Mrs Sarudzai, it is madness for Netsai, as a woman, to sacrifice her home, wealth and children because of polygamous marriage. The consecutive repetitions of the same verb, "*Unosiya…., wosiya …* and *unosiyira …*" carry the common verb radical /-siy-/ which means "leaving" implying that Netsai wants to abandon her home, children and wealth. The repetition by her grandmother implicitly indicates how much Mrs Sarudzai is convinced that Netsai wants to act out of madness. Mrs Sarudzai is trying to show Netsai how much she loses by rejecting polygamy.

The position of the two women, Mrs Taguta and VaSarudzai, confirms Badja's (2012, p.12) view that, "… marriage hinged on lobola is nothing but a snare that can lead to unhappiness and misery of the wife." The view was later confirmed by Stone (2014), who agreed that women become puppets under the autonomous control of men who are primarily the actors in the arrangement of marriage. So, the two women in the scenarios refute African and Shona marriage conception of *kuvumba vukama* (building relationships) (Mukanganwi, 2000). Also, the *lobola* (bride price) conception in the scenarios refutes Africana womanist theory that "male and female relationships are neither binary, oppositional nor are they hierarchical but rather complementary" (Oyewumi, 2010, p.32),

In spite of the social and cultural forces that act upon her, as represented in Mrs Taguta's and Mrs Sarudzai's sentiments, Netsai succeeds in defying polygamy. She ends up a heroine. Her agency leads her husband, Tazviona, to abandon polygamy. Tazviona divorces his junior wife. Agency reverts to Tazviona. Tazviona invokes agency. He had got into polygamy on the basis of Chabaiwa's advice. Tazviona decides to act independently. He says to Chabaiwa, *"Sahwiraka, ndine urombo kukutaurira izvi asi ndizvo chaizvo zvandinofunga. Zano rako riyeka, rakandiparadza"* (p.70) (Friend, I am sorry to tell you this, but this is really what I think. That idea of yours has ruined me). The statement, *"Ndine urombo kukutaurira izvi"*

implies that Tazviona is sorry to tell Chabaiwa his independent sentiments. "*Asi ndizvo chaizvo zvandinofunga*" means "this is exactly what I think." In the excerpt that reads, "*Zano rako riyeka, rakandiparadza*" (p.70) (That idea of yours, has ruined me), *zano* means advice and *rakandiparadza* means "ruined me." Tazviona implies that the advice Chabaiwa gave him to engage in polygamy has ruined him.

Eventually Tazviona confesses that he committed a crime by marrying a second wife:

> Tazviona: *Izvo ndakatozvigadzira kare baba. Mukadzi wacho ndakatosiyana naye uye handichadzokerana naye zvakare. Zvechipari zvatondiramba. .... Hongu ndinobvuma mhosva uye ndange ndauya ndakagadzirira* (p.78) (Tazviona: I have fixed that issue already father. As for that wife, I have left her already and I will never go back to her. Polygamy does not work for me... Yes, I admit my guilt and I have come prepared.)

When Tazviona says, *"Ndinobvuma mhosva uye ndange ndauya ndakagadzirira.* (Yes, I am guilty, and I have come prepared), it is evident that he admits having committed a crime and is prepared to pay for it. In part of the excerpt, Tazviona confides to the in-laws that, "*Mukadzi wacho ndakatosiyana naye uye handichadzokerana naye zvakare*" (As for the wife, we separated already, and I will never go back to her). This means Tazviona abondons polygamy. Tazviona, in the phrase with the successive verbs *"ndakatosiyana"* (I abandoned) and *"handichadzokerane*" (I will not get back to her...) indicates how serious he is in abandoning and never to remarrying his junior wife and reverting to polygamy. The part of the statements that, *"Zvechipari zvatondiramba. .... Hongu ndinobvuma mhosva uye ndange ndauya ndakagadzirira"* (p.78) (Polygamy does not work for me... Yes, I am guilty, and I have come prepared)*,* are indications that Tazviona has made up his mind. He admits failure saying that, polygamy does not work for him.

My analysis and interpretation of the second example in this section reveals multiple gender representations. There is no stereotypical representation of Netsai and Tazviona, while there is stereotypical representation of Mrs Taguta and Mrs Sarudzai regarding polygamy. In terms

of educational implications, this may lead pupils to have the disposition of acting on their own individual agency, "*Ini*" and "*nda*". Through role modelling of Netsai and Tazviona, pupils may believe that a person can make choices and that he/she can act contrary to their socialisation or against certain traditional customs. This may be so in light of the observation that it is through her own agency that Netsai rids herself of polygamy. This has also the potential to lead pupils to the belief that cultures that practise polygamy are not all pervasive. Such cultures can be challenged on an individual basis. The existence of polygamy in Shona culture may not necessarily mean acceptance of polygamy by women. (Nye 2003, p.87). Women can resist polygamy and men can eschew polygamy. Agency may foster among pupils the idea of freedom of choice. In light of this interpretation, ChiShona literature may allow female pupils who are not drawn to the socially accepted traditional femininity of our times to have a better chance of seeing themselves in the literature they read (Chick, 2014). On the other hand, the finding refutes Odu Yoye's view (1995, p.15) that "the corporate personality of the family, clan or nation is always chosen over the personhood of an individual, especially when the individual is a woman. Self affirmation is seen as selfisheness. Egocentricism is denounced as the antithesis of this communal personhood." This is so as Netsai chooses individual personhood ahead of her children. Furthermore, all the scenarios in the sub-theme of polygamy confirms previous findings by Asante (2006, p.65) who argues, basing on the might of the victorious consciousness principle, that the "Victorious attitude shows Africans on the slaveship winning. It teaches that we are free because we choose to be free. Our choice is the determining factor. No one can be your master, until you play the part of a slave."

Third, there is also gender-bias in favour of females in *Ndiri Parumananzombe* with regard to heroism. Manyimbiri's Revai, a female character, is heroic. Manyimbiri juxtaposes a heroine

female character, Revai, and a villainous male character, Mutusva. This is captured in the following excerpt in which Mutusva declares his villainous activities against Revai. Mutusva intends to abandon Revai and says to himself, "*Henaro! Revai haazivi kuti murume ndewevakadzi asi mukadzi ndowomurume!* (p.24) (That is it! Revai does not know that a man is for women while a woman is for one man). The silaphalapha interjection, "*Henaro!*" (That is it!), is an indication that Mutusva has found his long-awaited solution. It is an indication that Mutusva has been in trouble with his wife, Revai, and heaves a sigh of relief when suddenly a unique idea to deal with Revai once and for all strikes him. The proverbial statement of Manyimbiri's Mutusva that, "*Revai haazivi kuti murume ndewevakadzi asi mukadzi ndowomurume!*" (p.24) (Revai does not know that a man is for women while a woman is for one man.) implies that, Mutusva can get a wife any time, or that he can have many wives, unlike Netsai who, when she loses Mutusva, will not get another husband. It also asserts that a man can have many wives, whereas a woman can have only one husband. In the proverbial statement, Mutusva is proud of himself and sees masculinity as a privilege for getting any woman of his choice. Conversely, Mutusva sees femininity in terms of prejudice. Thus, Mutusva sees Revai as desperate for a husband, as she is for Mutusva, while Mutusva himself can have as many wives as he wishes.

The scenario that features Revai and Mutusva exposes Mutusva as feminist rather than Afrocentric in that Mutusva boasts of his privileged position as a man. In an Afrocentric view, Mutusva is supposed to give up certain traditional privileges of a polygamous marriage for the benefit of Netsai his wife and the family in general. Contrary to this collective context of the whole family, Mutusva chooses to benefit himself as an individual. Revai emerges a heroine as Mutusva discovers that his evil actions are overcome by Revai, who marries and

has children when Mutusva abandons her. Before he abandons his first wife, Revai, for a second wife, Nyemudzai, he adds:

> *Mai Chiri havana shungu neni. Zvakare vati ndibve pano. Bva ndichabva tione. Vose vachasara vachanditsvaka asi vachandishaya. Vachazvidemba. Vachazvichema. Vachazvisvora kana ndaenda. Handidzoki. Vachasara nemusha wavo* (p.26) (Chiri's mother does not care about me. Also, she said I should leave this place. So, I am going to leave, and we shall see. All of them will keep looking for me but they will not find me. They will be sorry. They will regret for their actions. They are going to blame themselves when I have gone. I am not coming back. They will remain with their home.)

The part of the excerpt that reads, "*Mai Chiri havana shungu neni*" (Chiri's mother does not care about me), spoken by Mutusva, the husband of Revai (Chiri's mother), is an indication that the wife no longer loves the husband. The idiom *"...havana shungu neni"* means "... she no longer cares about me." This is against the background that wives care for their husbands in Shona patriarchal society. It is women who should care much about husbands. Usually husbands abandon wives. It is against Shona culture for a wife to dismiss a husband as indicated in, *"Zvakare vati ndibve pano"* (Also, she said I should leave this place). The situation in which Manyimbiri's Mutusva finds himself is a unique one in Shona patriarchal society. Revai, the wife, orders her husband, Mutusva, to leave home. Mutusva, the head of the family, is ordered to vacate his home by his wife. Mutusva accepts Revai's dismissal in, *"Bva ndichabva tione."* (Well, I am going to leave, and we shall see.) This is a new masculinity that accepts defeat when Mutusva accepts dismissal from his home by his wife. It also portrays a new femininity when Revai, a female character, stays at home and Mutusva, a male character, who is the husband, leaves home. Revai is in charge of the home. The construction, *"Bva..."*,,, used by Manyimbiri's Mutusva, is an indication of resignation and forcibly accepting being chased out by Revai. The successive verbal constructions, *"Vose vachasara vachinditsvaka asi vachandishaya. Vachazvidemba. Vachazvichema.*

Vachazvisvora kana ndaenda." (p.26) (All of them will keep looking for me but they will not find me. They will be sorry. They will regret their behaviour. They are going to blame themselves when I have gone.), indicate that Mutusva is emotionally affected. Mutusva thinks his wife, Revai, will look for him, will not find him, will be sorry, will cry and will feel remorseful. Mutusva will never come back. Mutusva says, *"Vachasara nemusha wavo."* (They will remain with their home). This is the admission of Mutusva, the husband, that Revai, the wife, owns the home and will remain as he leaves. This scenario of Manyimbiri's Mutusva and Revai is the direct opposite of normalcy in Shona patriarchal culture in which the husband heads and owns the home. Thus, according to the thesis, not all masculinities are masculine and conversely, not all femininities are feminine. Revai, the wife is engaging in husband battering which contradicts Lovett's (2001, p.56) view that "If a husband beats his wife, she should not defend herself or opt to fight back or leave the marriage because he had paid bridewealth for her." In the scenario, by battering Mutusva, Revai is re-writing the feminine script. This supports Lovett's (2001) view that *lobola* no longer serves as an instrument for curtailing women's freedom and as a detterent for female agency.

Manyimbiri's Mutusva in *Ndiri Parumananzombe* becomes villanous when he confirms being a loser in the battle against the heroine Revai. This is further substantiated as Revai moves on after Mutusva leaves her. This is captured in an excerpt:

> *Ndakaziva kuti mukadzi wangu aive atogarwa nhaka ndiri mupenyu. Ndakabva ndaona kuti a, 'finish'. Saka vanhu ava vaive vasina hanya neni nhai? Saka vanhu ava handina kuvakaurisa nhai? Ini ndini ndaive ndatokaura!* (p.79) (I knew my wife had been inherited while I was still alive. I realised that the game was over. So, these people never cared about me, eh? So, I have not fixed these people, eh? Instead, it is I who had been fixed.)

The part of the excerpt that reads, *"Ndakaziva kuti mukadzi wangu aive atogarwa nhaka ndiri mupenyu."* (I knew my wife had been inherited while I was still alive.), implies that

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Mutusva's wife, Revai, remarries while Mutusva is still alive. Manyimbiri's Mutusva encounters a unique situation in the Shona patriarchal system when Revai, who was supposed to wait for Mutusva forever, instead remarries. Revai's courage in remarrying makes Mutusva villainous as it proves him wrong in his belief that *"mukadzi"* (Revai) *"ndewemurume"* (is for a man). Mutusva had thought that a man is for women and a woman is for one man. To Mutusva, Revai was his, and his alone. Mutusva believes he can afford to have many wives, while remaining the only husband for Revai. However, Mutusva finds that Revai has been inherited. This is a new gender dimension in Shona patriarchal society. Moreover, in the part of the excerpt that reads, "*Ndakabva ndaona kuti a, 'finish'. Saka vanhu ava vaive vasina hanya neni nhai? Saka vanhu ava handina kuvakaurisa nhai? Ini ndini ndaive ndatokaura!*" (I realised that all was lost. So, these people never cared about me, eh? So, I have not fixed these people, eh? Instead, it is I who has been fixed.), is an indication that Mutusva is disappointed to find that Revai, whom he has abandoned, has been inherited. The word, "finish" signals the end of Mutusva's plan. He feels unwanted, as is captured in the phrase, "…*vanhu ava vaive vasina hanya neni nhai?* (…these people did not care about me, eh?).

Mutusva thinks that women are desperate for husbands. The part of the excerpt that reads, "…*Saka vanhu ava handina kuvakaurisa nhai? Ini ndini ndaive ndatokaura!*" (So, I have not fixed these people, eh? Instead, it is I who had been fixed), which implies that Mutusva had hoped to fix Revai, his wife, but that was not to be. Mutusva is therefore evil, as indicated in his evil intention of abandoning Revai and their two children with the intention of making his wife (Revai) feel sorry. Hence Mutusva's confession that, *"…handina kuvakaurisa … ndini ndaive ndatokaura!"* (…I have not fixed them...it is I who has been fixed). That confession shows his evil intention of fixing Revai. The statements also shows that, instead of harming

and destroying Revai's image, Mutusva harms and destroys his own. This is captured in "*Chakanyanya kusvota Mutusva chaive chokuti mukadzi wake Revai aive atoita vana vaviri iye asipo. Vaive vana vomunin'ina wake Chirikure*" (p.80) (What annoyed Mutusva so much was that his wife, Revai, ha had two children when he was away. They were the children of his younger brother, Chirikure.) This excerpt shows that Mutusva was much annoyed to find that his wife, had moved on and had had two children with Mutusva's younger brother, Chirikure.

Also, Manyimbiri's comment on Mutusva that, "*Zuva roupenyu raive radoka iye pasina chaaive akohwa pasi pano. Zvaive nani zvake dai aive asina kuzvarwa*" (p.81) (The 'sun of life' for Mutusva had set, yet he had not harvested anything on this earth. It were better if he had not been born.) The idiom, "*Zuva roupenyu raive radoka…*" (The 'sun of life' for Mutusva had set...) is an indication that Mutusva has come to the end of his life. This is evident as he has nothing to do and is hopeless. The part of the excerpt which says, "…*iye pasina chaaive akohwa pasi pano*" (... while he had not harvested anything on this earth) is an idiom which is again an indication that Mutusva has not achieved anything here on earth for all the time he has lived. Thus, the statements in the excerpt show a sense of despair and hopelessness. From Manyimbiri's words in the unpacked excerpt, Mutusva is almost dejected. So, despite Mutusva's masculine villainy, Revai has defeated him.

Mutusva, in Manyimbiri's *Ndiri Parumananzombe,* further confirms that he ends up ruining his life in a bid to punish Revai. In the end, Mutusva thinks he has been cursed, as indicated in his utterance, "*Chiri pandiri chii chaizvo?*" (What is on me, really?). He thinks there is something wrong with him. He feels nothing works out for him, "*Zvinhu zvangu hazvinaki sei?*" The consecutive use of "…*handina.*" in the short and poetic interior monologue, "*Musha handina. Vana handivaoni kwavari. Mukadzi handina. Hama handina. Fuma*

handina" (Home, I do not have. Children, I do not see where they are. Wife, I do not have. Relatives, I do not have. Wealth, I do not have), is an indication that Mutusva is emotionally affected. He is dejected. He has neither home (*musha)* nor children (*vana)*, neither wife (*mukadzi)* nor a relative (*hama)* nor wealth (*fuma)*. Talking to himself is again an indication of loneliness. This means that Mutusva has no one and has nothing. He is just by himself. He thinks life is not going on well because of the curse. This is an indication that Mutusva is desperate. Mutusva blames his situation on poverty, seeing the poor being oppressed, as captured in the excerpt that reads:

> *Murombo haarovi chine nguwo, akarova chinodyiwa nembwa. Vafumi ndivo vanotonga varombo vakateerera. Ndozvokuti vanababa ndivo vakaroora saka vonditanyanga vachindiita unhasvamakoronga. ...Ini chiseserero chavo. Vanoda kundikoronaiza haikona.* (p24) (A poor person cannot get something, if he gets something it is eaten by the dog. The rich are the ones who lead with the poor obeying them. It is only that my fathers are the ones who paid the bride price, so they stand astride over me, skipping me like gullies. … I am their door mat. They want to colonise me, No!)

In part of the above excerpt, is the proverb, "*Murombo haarovi chine nguwo, akarova chinodyiwa nembwa*" (A poor person cannot get anything, if he gets something, it is eaten by the dog.). The proverb literally means a poor person cannot hit on anything, if he happens to hit on something it is eaten by the dog. It means an impoverished person cannot get anything, if he does, he loses it. This is the situation, symbolically, for Mutusva in his utterance. Mutusva equates himself with a poor person who cannot own anything, and if he does, it just gets lost. Mutusva once had a wife, children and a home, and he abandons them, only to find that his young brother Chirikure has taken over.

Moreover, Mutusva feels the rich are the ones in control, while the poor have no say. This is captured in part of the excerpt, "*Vafumi ndivo vanotonga varombo vakateeerera*" (The rich are the ones who lead, with the poor obeying them). And the idioms, "…*saka vonditanyanga vachindiita unhasvamakoronga.* (... so they stand astride over me and skipping me like

gullies.) *… Ini chiseserero chavo. Vanoda kundikoronaiza haikona*" (Me their door-mate. They want to colonise me eh), suggest that there are power relations between men based on whether they are haves or have-nots. Mutusva's father, Mr Pesvanai, represents the 'haves' and controls Mutusva, since he is the one who paid the bride price for Netsai, Mutusva's wife. As the son, Mutusva represents the have-nots and feels his masculinity is undermined. This is captured in his interior monologue, "*saka vonditanyanga vachindiita unhasvamakoronga. …Ini chiseserero chavo*", an idiom which means that Mr Pesvanai disrespects Mutusva while Mutusva has no say. Mutusva feels abused.

In the above three examples, the authors portray female characters as heroines in the context of a gender discourse that does not encourage women to fill a submissive role in relation to men (Coetzee, 2011, p86). They reject the traditional feminine stereotypes. The authors ensure that there is a villainous male character to contrast with the superiority of the heroine. No matter what form of masculine villainous activities they engage in, they are defeated. This may socialise female pupils into the belief that girls and women have power in their freedom to choose. Furthermore, the portrayal of female heroic activities provides role models with respect to women emerging as confident, authoritative, independent and dominant individuals (Hellem, 2014, p56).

In Chitsike's *Minisita Munhuwo*, there is gender-bias in favour of Moses, a male character, with regard to heroism. On the one hand, Chitsike portrays Moses as a hero while, on the other hand, he stereotypically portrays a female character, Chenai, as dependent on Moses. Moses has the courage to challenge the stereotyping of males as agents of (hegemonic) masculinity associated with '*hunhunzvatunzva*.' He succeeds in straightening out, '*kuswatudza*', Minisita Mwaita, a male character, from being an agent of hegemonic masculinity. He dissociates masculinity from the '*hunhunzvatunzva'* (restless or an anti-social

personality). Chitsike therefore portrays Moses as a heroic countertype. Mwaita engages in masculinity that Moses characterises as *'hunhunzvatunzva.'* As an agent of *'hunhunzvatunzva'*, Mwaita rapes and impregnates Chenai and refuses reponsibility. Regarding rape, Chenai confirms Mwaita's villainous act:

Ndakazoziva kuti minisita uyu akange andiita mukadzi wake ndakakotsira kudai, kwatopera inenge awa yose………. Ndakavhunduka ndokubva ndamboenda kutoireti kuti ndione kana zvechokwadi minisita akange andibhinya, ndikaona chiri chokwadi… (p.96) (I realised that this Minister had raped me when I had been asleep after may be an hour... I was shocked and went to the toilet to verify if it was true that the Minister had raped me and saw that it was true ...)

Moses also testifies that:

… ini ndakamboramba asi Chenai akabvuma achiti zvimwe shefu somunhu mukuru, vatumwa namashoko nehama yake. Saka akaenda ndokupedza inenge awa yose ariyo. Apo akadzoka akange achichema achiti abhinywa naminisita uya asingambozivi kuti zvakange zvaita sei nokuti akange akotsira hope dzakange dzakadzama chaizvo. (p.101) (... Me, I once denied but Chenai accepts citing that Shef as a senior person, has been send with a message from his relative. So, she went and spent almost an hour there. When she came back, she was crying saying she had been raped by this Minister and does not know as she had been in deep sleep.)

Regarding '*minisita*' refusing responsibility, Chitsike says,

Moses akati iye Chenai akachema chaizvo nokuti mukomana akambenge achidanana naye asati adanana naMoses akanga amuitisa nhumnbu ndokutiza achimusiya akadaro. Zvakazoiitika ndezvokuti Chenai akazopfupfudzika mwana iyeye. Saka akange afunga kuti ini ndini ndaizova mukomana asiri gube kwete. Zvino minisita uyu amubhinya ndokutiza zvakare. (p.102) (Moses says Chenai cried very much because the boy she has been in love with impregnated her and abandoned her like that. What later happened is that Chenai miscarries that baby. So, she had thought that I was going to be a boy who is not a cheat. So, this Minister rapes her and runs away again.)

From the excerpts above, two content words are critical, regarding the fact that Minisita Mwaita committed rape and refused respnsibility. First, there are two phrases that imply the Minisita raped Chenai, "*...akange andibhinya...*" (... he had raped me ...) and "*...minisita uyu amubhinya*" (This Minister raped her), "*Andibhinya*" (Having raped me) and "*... amubhinya ...*" (Having raped her). Chenai becomes pregnant after '*Minisita*' rapes her. She confirms,

"...*zvechokwadiwo ndakabva ndabata pamuviri, zvichireva kuti ndepaminisita chete* …" (... To confirm it, I got pregnant, meaning that it is certainly the minister's ...). Second, the phrase, "*Zvino minisita uyu amubhinya ndokutiza zvakare,*"p.102, (So this minister rapes her and ran away again,), implies that the *Minisita* ran away from responsibility. He does not want to take care of the child.

Moses helps Chenai to bring Mwaita to book. He makes a commitment, "*Ndakamunyaradza ndikati ngaarege zvese zviri mumaoko angu.*" (I comforted her and told her to leave everything in my hands). Chenai's intention is to abort. She says, "*Apo ndakaona kuti ndave nenhumbu zvechokwadi ndakamboda kuibvisa ...*" (When I saw that I was pregnant truly I almost tried to abort). Moses forbids Chenai from aborting the baby, "*... asi Moses akandirambidza...*" (...but Moses forbade me). '*Asi*,' meaning "but," implies that contrary to the way Chenai wants to solve the problem, Moses wants to make sure that Minister David Mwaita does not get away with the crime of raping and impregnating Chenai. Moses tells Chenai, "*...achiti aive nenzira dzekuswatudza nhunzvatunzva dzakaita saMwaita.*" (... he said he had ways of straightening criminals like Mwaita).

The idiom, "Moses … *aive nenzira dzokuswatudza nhunzvatunzva dzakaita saMwaita*" means Moses ... has ways to straighten notorious and misbehaving male personalities like Mwaita. '…*dzokuswatudza*' is a verbal construction made up of possessive affix */dzo-/* (which makes him owner of ways), noun prefix class 15 */-ku-/* (which means "to"), verb radical */-swatur-/* (which means straighten out), causative verb extension */-y-/* or /-is-/ (which changes to /-dz-/) (which means causal extension) and the terminal vowel */-a/* . Chitsike pits a hero, Moses, against a villainous Minister, Mwaita. Moses wants to straighten out (*kuswatudza*) Mwaita. This scenario shows an intra-gender dimension. A male character,

Moses, wants *"kuswatudz-"* (to straighten out) the villainous Minister Mwaita, another male character, who is a *"nhunzvatunzva"* (restless or an anti-social personality).

Moses manages to bring Mwaita, the perpetrator of rape, to book. Moses confirms his role. He refers to a letter that leads to the conviction of Mwaita.

> *... apo mwana akaberekwa chete takabva tanyora tsamba. Kwete, handingati takanyora nokuti munhu akanyora tsamba ndiChenai. Asi ini ndini ndakange ndichimutaurira zvokunyora zvamanzwa mutsamba iyo muinayo changamire wangu. Apedza ndakamuti asaine zita rake rokuti Chenai, uyo wawakamanikidza kuti uzvifadze iwe mbune.* (p.102) (When the child was born, we wrote the letter. No, I cannot say we wrote because the person who wrote this letter is Chenai. But I am the one who had been telling her what to write, what you have heard in the letter that you have, sir. When she finished I told her to sign her name called Chenai, whom you forced so that you enjoy yourself.)

Moses and Chenai celebrate, as captured in, *"Nhasi tamugona wena. Kuona munhu ofenda nenyaya zvinenge zvaipa ndikutaurire. Nyaya yabuda zvakanaka sokuronga kwedu"* (p104) (Today we have fixed him. To see a person fainting because of a criminal case, things will be bad I tell you. The case has come out well, just as we planned.)

The evidence that Moses, a male character, masterminds to bring to book the notorious Minister, David Mwaita, is captured in the two phrases: *"Ndakamunyaradza ndikati ngaarege zvese zviri mumaoko angu"* (I comforted, her telling her to leave everything in my hands), and *"Asi ini ndini ndakange ndichimutaurira zvokunyora zvamanzwa mutsamba iyo muinayo changamire wangu"* (But I am the one who was telling her what to write that you have heard in the letter that you have, sir) *"Apedza ndakamuti asaine zita rake rokuti Chenai, uyo wawakamanikidza kuti uzvifadze iwe mbune"* (When finished I told her to sign her name called Chenai, that you forced so that you enjoy yourself). Chenai only comes in as an appendage. In this case, Moses tells Chenai what to write and when, and even how to write it. This finding tends to confirm those of Lali and Zhenzhou (2010, p.45) that, "Female images

are not independent or complete regarding heroic activities." The phrase, "...*ndikati ngaarege zvese zviri mumaoko angu*" (I said she should leave everything in my hands), implies that Chenai is not independent, but fragmented, sporadic and linked with male images, as captured in, "*Asi ini ndini ndakange ndichimutaurira zvokunyora zvamanzwa mutsamba iyo muinayo changamire wangu*" (But I am the one who was telling her what to write which you have heard in the letter that you have sir). This makes female characters marginal and faint and easily forgotten or rarely remembered. However, the import of Moses' heroic activities, in particular his involvement as a male character in fighting another male character who serially engages in sexually abusing women, shows that not all masculinities are negative and destructive.

The depiction of Moses, a male character, in a heroic position assisting Chenai, a female character, may have serious gender implications for Ordinary level male and female pupils. This may indirectly socialise pupils into believing that women are a weaker gender that needs male protection against masculine vultures. Such depiction tends to confirm the findings by Kristensen, Rothbauer and McKechnie (2016, p.6) that "male heroes are protective, problem solving, leading and strong, while female characters are passive, inactive and likely to be rescued by male heroes." Thus, both male and female pupils may be socialised into believing that women are dependent on men and that men protect women. Furthermore, while Moses' interference may downplay Chenai's heroic impact, the finding resonates with Asante's (2003, p.66), who argues that "When the offender is punished by the law …we should not be asked to rally to his defense. If the victim is Afrocentric sister or any sister, then, if anything we should rally to her defense." Asante's view supports Moses' move in defense of Chenai and against the rapist Minister David Mwaita.

Fifth, there is gender-bias in favour of males with regards to the depiction of characters in respect of heroism and protagonism. Kawara depicts Sergeant Chimedza, a male detective, as a hero and protagonist. Chimedza's outstanding achievement involves his activities in successfully investigating the mysterious death of Thabet. He discovers the murderer and the finer details regarding the mysrerious death of Thabet. Thabet has been found dead two weeks before her planned wedding to Nzenza Popotai. The police are very slow in investigating the death of Thabet. Mr and Mrs Matichaya enlist the services of Sergeant Chimedza, popularly known as *VaTsikidzi*. The excerpt below captures a conversation in which Mr and Mrs Matichaya enlist the services of Chimedza. In the same conversation, they complain about the slow speed at which the police are investigating the death of Thabet.

> *Tinodawo ruyamuro rwenyu VaTsikidzi. Muramu wangu, munu'nuna wavadzimai vangu ava akafa zvisina tsananguro. Mushakabvu ainzi Thabet Urahwenda. Tinoda kuti mutisevenzerewo nyaya iyi, mutiwanire nyakukonzera rufu rwaThabet…Mapurisa havasi vari kusevenza nyaya iyi here VaMatichaya? Varikusevenza zvavo asi ndinoona sekunge vatinonokera. Saka tauya kwamuri kuti imi muitewo nerimwe divi kunyange mapurisa vachisevenza zvavo nyaya iyoyi.* (pp.15-16) (We need your help, Mr Tsikidzi. My wife's younger sister died mysteriously. The deceased was called Thabet Urahwenda. We want you to work out this case for us, find us the one who murdered Thabet ... Are the police not working on this case? They are working but I see as if they are taking too much time for us. That is why we have come to you so that you work on the other side, although the police are also working this case.)

Within three days, Seargent Chimedza discovers that Fillia Gwatiridza is responsible for the death of Thabet. Chimedza tells Nzenza that Fillia killed Thabet. Ironically, Nzenza is already in love with Fillia. Chimedza goes to Nzenza's home. He finds Nzenza and Fillia caressing each other. He says,

> *Ndauya kuzokuratidza munhu akauraya Thabet wawaida kuchata naye uye. Handiti nezuro zuva rovira pandakakuona paye wakati kana ndamuona nditange ndaudza iwe pasina mumwe andambotaurira? Handidi kungokuudza chete ndinoda kuti ndinyatsokutaridza kuti uzvionere... Mumwe mukadzi ainzi Fillia Gwatiridza ndokuita shanje nemhaka yokuti aidawo Nzenza uyu. Nokudaro Fillia Gwatiridza uyu*

ndokuuraya Thabet kuti iye agosara ofara naNzenza zvakanaka. Thabet akaurayiwa pamusana pezvimwe zvinhu zvaaive aona...Thabet akaurayiwa newe Fillia Gwatiridza. (pp.162-163) (I have come to show you the person who killed Thabet whom you wanted to wed. Is it not yesterday evening when I saw you and you said when I find the person, I should tell you first before telling anyone else? I not only want to tell you but to show you so that you may see for yourself. ... A certain woman known as Fillia Gwatiridza was jealous for the reason that she also loved this Nzenza. This Fillia Gwatiridza murdered Thabet so that she might stay and enjoy herself well with Nzenza. Thabet was murdered because of other things that she saw ... Thabet was killed by you, Fillia Gwatiridza.)

The phrase, "*Ndauya kuzokuratidza munhu akauraya Thabet wawaida kuchata naye uya*" (I have come to show you the person who killed Thabet whom you wanted to wed) is a declaration of Chimedza's achievement. He has come to show Nzenza Popotai the person who murdered Thabet two weeks before she was to wed Nzenza Popotai. Nzenza Popotai had requested to know the murderer before Sergeant Chimedza told anyone else: "*Handiti nezuro zuva rovira pandakakuona paye wakati kana ndamuona nditange ndaudza iwe pasina mumwe andambotaurira?*" (Is it not yesterday evening when I saw you and you said when I found the person, I should tell you first without telling anyone else?) Through the move, Sergeant Chimedza also shows his dedication to duty and honouring promises.

Chimedza's investigation is heroic. He has finer details regarding how Fillia killed Thabet. For example, Chimedza reveals:

Fillia, kusvika kwamakaita paposito iri munaKingsway wakatuma Thabet kuti akutengere zvitambi iwe uchiti waida kurova runhare. Pakainda Thabet naMai Chitokwaradzima muposito ndipo pawakadzokera pawaive wasiya motokari uchibva wasvikonyunyurudza nduru mugaba raive nezvekudya zvaThabet……Mai Chitokwaradzimu pavakazoenda kwavaienda iwe wakazonosvitsa Thabet kubasa kwake asi wakanga watomugadzira kare. Akazodya kudya kwawaive warunga kuya ava kubasa kwake mwana wevaridzi achibva afa iwe pawakazvinzwa ukafara kuti zvinhu zviya zvazoitika. Wakafarira zvinhu zviviri. Nzenza Popotai uyu akange ave wako zvachose. Thabet akanga achiziva nezveCheetar Brandy akanga apfuura. (pp.165-166) (Fillia, when you got at the post Office in Kingsway, you sent Thabet to buy you postal stamps saying that you wanted to make a call. When Thabet and Mrs Chitokwadzima got into the post Office, you returned where you had parked your car and put poison in

the lunch box that had Thabet's food ... When Mrs Chitokwadzima left and went away where she was going you got Thabet to her work place, but you had fixed her already. She later ate the food that you had poisoned when she was at work. Whe she died you you were happy that finally it had happened. You were happy for two things. Nzenza Popotai was your forever. Thabet, who knew about Cheetar Brandy, had passed on.)

Parts of the above excerpt indicate that Sergeant Chimedza has done a thorough investigation. He has details regarding how Thabet's food was poisoned. "*...uchibva wasvikonyunyurudza nduru mugaba raive nezvekudya zvaThabet...*" (... and put poison in the lunch box that had Thabet's food ...) implies that he discovers that Fillia kills Thabet through food poisoning. Sergeant Chimedza also knew the poison was put in the food container that Thabet carried to work. Similarly, in*, "Akazodya kudya kwawaive warunga kuya ava kubasa kwake mwana wevaridzi achibva afa..."* (She later ate the food that you had poisoned when she was at work the people's child died...), Sergent Chimedza has discovered the exact scene that Thabet died later while at work as a result of food poisoning. Chimedza also has details regarding the reasons why Fillia wants Thabet dead. This Sergeant Chimedza clearly states: "*Wakafarira zvinhu zviviri.*" (You were happy for two things), *"Nzenza Popotai uyu akange ave wako zvachose"* (This Nzenza Popotai was yours forever), and "*Thabet akanga achiziva nezveCheetar Brandy akanga apfuura"* (Thabet, who knew about Cheetar Brandy, had passed on). Thus, Chimedza clearly states the two reasons why Fillia murdered Thabet; so that she takes over Thabet's boyfriend, Nzenza Popotai, and because Thabeth knew about the illegal brewing of Cheetar Brandy at Fillia's farm.

 Kawara pits a male character, Sergeant Chimedza, as a hero, against Fillia, a villanous female character. Fillia confirms her villainous activities in a way that makes Chimedza a hero. This is captured in part of the excerpt that reads, "*Ndinokutaurirai zvese, hakuna chandinovanza. Muzukuru wangu Godfrey ndiye waindituma"* (p.172) (I will tell you

everything, there is nothing for me to hide. My nephew Godfrey is the one who sent me). The excerpt is evidence of confession that she is ready to repent.

Generally, regarding the portrayal of characters in heroic activities, one can infer a gender bias in favour of female characters. This is contrary to the conventional stereotypical imaging of male characters as agents, self-assertive, motivated to master, aggressive, dominant, forceful, independent, self-sufficient and self-confident (Block & Crawford, 2013, p.9), and that of female characters as the opposite of these traits. This has the potential of reversing the traditional gender stereotypes that one can use to amplify and perpetuate biased attitudes and behaviours (Chick, 2014, p.175), and may enhance female pupils' feelings of entitlement to positive heroism.

Furthermore, the portrayal of females as protagonists is contrary to Clark's (2016, p.4) observation that, in most textbooks, the protagonist is represented as almost exclusively as a male agent. The roles of Lizzie and Netsai in *Vakasiiwa Pachena*, Revai in *Ndiri Parumananzombe*, and Chenai in *Minisita Munhuwo* may socialise female pupils into believing in female supremacy. Conversely, the portrayal of Sergeant Chimedza in *Sajeni Chimedza* may socialise male pupils into belief in male supremacy regarding the detective profession. The depiction of Chimedza positions a male character at the centre of the novel, *Sajeni Chimedza*. Thus, such literary works may potentially orient pupils in gender asymmetrical direction.

5.4 Depiction of Characters in Marriage

In this section, I explore the depiction of characters in marriage in relation to procreation and polygamy. There is multiple gender representation regarding characters in marriage according to these themes.

5.4.1 Depiction of characters regarding procreation

First, there is gender-bias against women regarding procreation. Women are stereotypically represented as the problem in cases where a couple fails to produce children, or when continuous procreation stops before the female partner reaches menopause. For example, Chikanza in *Vakasiiwa Pachena,* explicitly claims female infertility and implicitly claims male sterility to be non-existent (Brenner, 1997, p58). In the following excerpt, Tazviona blames the lack of continuous procreation on his wife:

> *Chete chava kunetsa mumba mangu imbereko sahwira. Izvozvi ndanga ndichatouya kumba kwako. Zvino zvawauya zvanaka. Mukadzi wangu paakangodonhedza mwana wechitatu akabva amira. Zvino nhasi pava nemakore masere chaiwo pasina mwana. Vamwe vedu takafunga kuti chave chirungu munowirirana nokuronga mhuri* (p.49)
> (The only problem in my house is childbearing, friend. Now I was planning to come to your house. Now that you have come, it is good. After giving birth to the third child, my wife then stopped. Up to now there have been eight years without a child. Some of us thought it was the white man's way that you should be eager to plan the family).

The phrase "*Mukadzi wangu paakangodonhedza mwana wechitatu akabva amira*" (After giving birth to the third child, my wife then stopped), indicates that failure to procreate is blamed on Netsai, the wife. Tazviona, the husband, is very clear on blaming Netsai. *Mukadzi wangu* (referring to Netsai) *akabva amira* (then stopped). The author, Chikanza, exonerates Tazviona, the husband, from sterility. This is the implied meaning in the statement, *"Vamwe vedu takafunga kuti chave chirungu munowirirana nokuronga mhuri"* (Some of us thought it was the white man's way that you should be eager to plan the family). This sentence implicitly claims male sterility to be non-existent. In this case, Chikanza, through Netsai in *Vakasiiwa Pachena,* portrays females as blameworthy for failure to bear children. This is consistent with the view that, "the purpose of wives is to bear children and to maintain continuity in the family without which they have no place in society" (Nfah-Abbenyi, 1997, p.37).

There is gender-bias regarding the motivation for child-bearing. In the following excerpt, there is a clear indication that reproduction is the most essential desire, that every woman wants, desires, and needs to become a mother. There is nothing worse for a woman than to be infertile (Brenner, 1997, p.56). Thus, Manyimbiri, through Nyemudzai in *Ndiri Parumananzombe,* shows how desperate she is to get a child.

> *Mukadzi akanga asvika panhanho yokutevedza mhindu dzakawanda nokuti mwana chakanga chava chinhu chikuru kwaari. Murume akanga asina hanya nazvo.* (p.68)
> (The wife had reached a point of trying many methods because a child was a big thing for her. The husband did not care about it.)

The phrase, "…. *asvika panhanho rokutevedza mhindu dzakawanda nokuti mwana chakanga chava chinhu chikuru kwaari*" (... had reached a point of trying many methods because a child was big thing for her), indicates how desperate Nyemudzai is for a child. "*Asvika panhanho...*" (Had reached a point...), means that she has gone to a certain extent. The extent is "*...yokutevedza mhindu dzakawanda*" (of trying many methods), meaning she is trying all means. The reason for doing this is, '*...mwana chakanga chava chinhu chikuru kwaari"* (... a child was a big thing for her), and this implies that having a child has become something very important to Nyemudzai. Nyemudzai seems to be aware that, "Any degree of physical attractiveness notwithstanding, a barren woman generally possesses no beauty where it counts most …" (Magesa, 2013, p.72).

Conversely, Mutusva is not concerned. Manyimbiri says, "*Murume akanga asina hanya nazvo*" (The husband did not care about it.) The idiom "*Asina hanya"* means Mutusva does not care ... and "*...nazvo"* (...about it) meaning having a child. Mutusva is inconsiderate about Nyemudzai's desperate need for a child. Yet for Nyemudzai, marriage culminates in procreation. Nyemudzai even wonders why Mutusva did not become a monk if he did not want a child. She asks, "*Ko, wakadii kupikira wakaita fata kana wanga usingadi zvevana?*

Wakadii kupikira wakaita fata...” (Why did you not become a monk if you do not want children? Why did you not make a vow to be a monk?) In the two rhetorical questions, the implication is that there is no need to marry when people do not want children. People marry to have children. Nyemudzai further complains in, "... *Kungogara takaita samachongwe?”* (Living like cocks). She feels dewomanised. The simile, "... s*amachongwe?*" literally means, "like cocks", an indication of disappointment. Through this simile, Chikanza's Nyemudzai meant to say that, because of the lack of a child she herself and Mutusva are like same-sex partners, namely males who do not procreate. Also this means their relationship was like that of two males, instead of a male and a female which cannot produce children. Thus, for Nyemudzai, failure to conceive after marriage is unwomanly. Nyemudzai even suggests that failure to bear a child also demasculinises Mutusva. She says, "*Haumhanyimhanyi sei sezvinotarisirwa varume vose vose. Handisati ndambonzwa murume asingadi mwana”* (Why do you not run around like all other men. I have not heard of a man who does not want a child). Thus, part of the excerpt reads, "*Haumhanyimhanyi sei sezvinotarisirwa varume vose vose”* (Why do you not run around like all other men.), which is an indication that Nyemudzai doubts Mutusva's potency and manhood. In other words, Mutusva is supposed to be running around in trying to solve the procreation crisis. The compound verb phrase */haumhanyimhanyi/* is made of the constituent negative formative /ha-/, subject concord /-u-/, verb radicle */–mhany-/* which means run, terminal vowel */-i-/*, verb radical */-mhany-/* which means run and terminal vowel */-i/*. The compound verb and reduplication of */-mhany-mhany-/* literally means, "run run" means Mutusva does not run around. The verb means Mutusva is not making an effort to find a solution to the procreation crisis.

Nyemudzai finds it abnormal for a man not to be concerned about failing to bear children. She expresses her surprise thus "*Handisati ndambonzwa murume asingadi mwana.”* (I have

not heard of a husband (Mutusva) who does not want a child). Generally, Mutusva defies the traditional masculine script by lack of concern about not having a child. Nyemudzai drives home the view that, "…regardless of any other physical attribute, a man without a child is worthless, of no use to himself or the community" (Magesa, 2013, p.72).

When Tazviona's friend, Chabaiwa, in Chikanza's *Vakasiiwa Pachena*, suspects that his friend's wife Netsai might have used contraceptive tablets, he speaks about it so as to suggest that his friend is guilty of deviating from traditional Shona masculinity. Chabaiwa wants to make sure that Tazviona, as a male, is not part of the problem of childlessness.

> *Isu tanga tichiti chava chirunguka chakati kuuya nekuronga mhuri. Tikati vamwe vedu makawirirana nazvo… Zvino chiiko? Makambofambawo here?* (p.49) (We ourselves thought it was the white man's way to come and plan the family and some of us said you were too eager with those things. Have you consulted?)

The message in this excerpt is that Netsai is to blame for childlessness if she is using contraceptive tablets. Chikanza therefore stereotypically portrays a female character as the sole problem regarding failure to procreate. This may entice learners into the belief that sterility is non-existent among males.

In another stereotypical representation of women as part of the problem regarding procreation, Chikanza, through Chabaiwa, confirms Tsaaior's (2010, p.27) view that "a woman's matrimonial stability is ensured through her reproductive potentials…". Chabaiwa, in *Vakasiiwa Pachena,* advises his friend, Tazviona, to marry another wife.

> *Ini handioni chiri kukunetsa apa. Ko haugone kuroora umwe mukadzi here? Inga uri gwara chairo shamwari. Kutya mukadzi! Iwe unoti zvatakadai kuroora vakadzi vana, vakadzi vacho vaida kuti pauye mumwe. Ita zvourume wena iwe…. kana mhandara chaiyo ungatoiwana sezvo uri munhu ane mbiri yokurima kudai.* (p.49) (Myself, I do not see what is troubling you here. Are you not able to marry another wife? ... Then you are a real coward, friend. Being afraid of a woman! You say we married four wives like that, the wives themselves wanted another wife to come... or act like a man yourself you can find even a girl since you are such a famous farmer.)

The phrase, *"Ko haugone kuroora umwe mukadzi here?"* (Are you not able to marry another wife?), implies that the problem is with Tazviona's wife, Netsai; and marrying another wife will therefore solve the crisis of lack of continuity in procreation. In fact, Chabaiwa advises Tazviona to be polygamous by saying, "*... kana mhandara chaiyo ungatoiwana sezvo uri munhu ane mbiri yokurima kuda,* (even a girl you can get since you are such a famous farmer).

Chabaiwa advises Tazviona that he can even marry a girl since he is a reputable farmer. In Shona culture, "… *mhandara ...*" may mean a woman who has never had a child nor been married. Sometimes "… *mhandara* …" may mean a virgin. Thus, Chabaiwa is pushing Tazviona to marry another wife in order to prove that women are always blameworthy regarding childless marriages.

According to the above comments, one can always view procreation as the primary purpose of marriage. Where procreation fails, one can fully justify male polygamy as a solution to female infertility. It also means that sexual relations are a means to an end, and that end is procreation. Also, one rules out the possibility of failure of procreation being linked to a man.

The issue of linking the problem of childlessness to women has the potential of socialising female learners into believing that a woman can only validate herself or prove her womanhood by bearing children (Tsaaior, 2010, p.38). It can even have the detrimental effect of modelling female learners into the disposition that "a woman without a child is a failed woman" (Tsaaior, 2010, p.39). This may put female pupils in a situation in which they need to grapple with whether one needs to primarily link sexuality to fertility and childbearing. Doing so may have a negative socialising effect, as Tazviona in Chikanza's *Vakasiiwa Pachena* puts it. In the following quotation it is clear that Tazviona's view is that women are only important if they can bear children:

> *Zvino kana munhu asina kugona kundiberekera vana ndinongomusendeka uko semupini wakatsemuka .... Ndinofunga iwe uri kutozvinzwira.p.60. Zvino iwe ndinokuda chaizvo. Saka ndinoda kuti zvawadai kuva mukuru wapano, ubve wandiberekera vana vazhinji. Handidi kuti uende kukirabhu nokuti unozofurirwa. Usazoita zvakaita amai vaTichaona kuenda kukirinika yokuronga mhuri. Wazvinzwa? Ita vana vakawanda, ndevangu uye ndinozogona kuvariritira. Wanzwaka?* (p.61) (Now, if a woman cannot bear children for me, I just leave her like a broken axe handle … I think you are hearing this for yourself. Now you, I love you so much. So, now that you are the senior wife here, I want you to bear me many children. I do not want you to go the [family planning] club because you will be influenced. Do not do what Tichaona's mother did, going to the family planning clinic. Do you hear? Have many children: they are mine and I will be able to look after them. Do you hear?)

In part of the excerpt that reads, "*Zvino kana munhu asina kugona kundiberekera vana ndinongomusendeka uko semupini wakatsemuka ...*" (Now, if a wife cannot bear children for me, I just leave her like a cracked axe handle ...), Tazviona openly says that when procreation stops, it is because of a woman's infertility, and she automatically becomes useless and he, Tazviona, leaves her alone. Tazviona says if a wife fails to bear him children, "*… ndinongomusendeka uko semupini wakatsemuka ...*" (I will simply cause her to lean against something like a broken tool handle. The idiom, "*…ndinongomusendeka uko semupini wakatsemuka…*" indicates that Tazviona is ready to abandon a woman who cannot bear children. To Tazviona, a wife is only worthy the name when she can bear children. Tazviona emphasises his expectation regarding women. He pleads with his wife to bear him many children. He says, "*...ubva wandiberekera vana vazhinji.*" (... you must bear for me many children) and "*Ita vana vakawanda*" (bear many children).

Tazviona does not even want a wife who resorts to modern family planning measures. The same utterance makes Tazviona, as the husband, owner of the children while the wife is simply a machine for bearing children. He cautions his wife, "*Usazoita zvakaita amai vaTichaona kuenda kukirinika yokuronga mhuri*" (Do not do what Tichaona's mother did,

going to a family planning clinic). In the scenario, Chikanza portrays multiple gender issues. The first one is that women are only important when they can bear children. Second, the portrayal objectifies women and makes them child bearing machines for men. Third, men own the children; and fourth, women have no sexual independence and autonomy as men dictate when, how and how many children women should have. In this case, Chikanza is protesting the Shona traditional patriarchal conventions that make the relationship between spouses asymmetrical.

Regarding women as only important if they can bear children, as in the case of Revai, Mutusva's mother, in Manyimbiri's *Ndiri Parumananzombe*, implies that people receive *lobola* as a guarantee that their daughters, in this case Revai, will bear children. This suggestion is clear in the following excerpt. Mutusva's mother says this about Netsai:

> *Zvino kana mwana wavo asingabereki mazimari avakadya vachaadzosa nei? Ivo vaitaratadza mazimari nen'ombe dzose dzose vaiziva here kuti mwana wavo aibereka. Vanotipa mumwe mukadzi chete. Gore rino vangandiona.* (pp.88-89) (Now, if their child does not bear children how are they going to return all the money that they have spent? They charged the money and all those cattle as if they knew their child could bear children. They are giving us another wife. [Otherwise] they are going to see me this year.)

The sentence "*Zvino kana mwana wavo asingabereki mazimari avakadya vachaadzosa nei?"* (Now, if their child does not bear children how are they going to return all the money that they have spent?), implies that lobola is only justified when the wife can bear children. If procreation fails, it is proper to return the *lobola*. Procreation problems are also levelled against the woman (wife) for whom people pay *lobola*. When the wife cannot procreate *lobola* should therefore not be charged or should be less. This implies that the value of a woman or her worth is attached to her child bearing capacity. Alternatively, in part of the excerpt that reads, "*Kana mwana wavo asingabereki"* and "*vaiziva here kuti mwana wavo aibereka"* (They charged all that money and all those cattle as if they were certain their child

could bear children) suggest that people should have received *lobola* for Netsai after ascertaining that she is fertile. No suspicion is raised against Mutusva, the male partner. This is why Mutusva's mother is quick to say, "*vanotipa mumwe mukadzi chete* (Certainly. they are giving us another wife.) So, according to Mutusva's mother, Mrs. Pesvanai, another wife is needed to replace Netsai, who has failed to procreate. Mutusva, the male character, is not blameworthy for the procreation crisis. This scenario also has multiple gender undertones. First, when charging *lobola,* families should be careful in case the wife may fail to procreate. Second, families of the wife should have a way of knowing that their daughter can or cannot bear children before charging *lobola*. Third, a woman who cannot procreate is as good as non-existent and hence the need for replacement. Fourth, only women are vetted on whether they can or cannot bear children. Fifth, there is no possibility that a man cannot procreate, there is no need to vet Mutusva. Thus, Manyimbiri reinforces the traditional Shona patriarchal tradition while he, unknowingly, mocks the system for its lack of objectivity in the case of lack of procreation in a marriage.

Similarly, Mrs Chironda, in Chikanza's *Vakasiiwa Pachena*, believes that Chipo, Tazviona's junior wife, and not Tazviona, her husband, is to blame for failing to be pregnant. She panics upon hearing that Chipo is not pregnant. She advises Chipo to fake illness and feign pregnancy. She says,

> *Haikona kudaro! Unoti pfuma yatakadya tinoidzosera nei nhai mwanawe. ....? Mwedzi unouya ukapera wonyepera kurwara wouya kuno. Zvino tozoti pamuviri pakabva. Ipapo tinenge tatsvaga mushonga wokuuchika. Dai ukasafana vatete vako vasina kubereka ava mhani!* (p.63) (Do not say that! How do you think we can return the wealth that we have spent ... child? At the end of next month, you shall pretend to be sick and come here. Then we will say the pregnancy miscarried. Then we will look for medicine for conceiving a child. You should not be like your aunt who did not have children, eh!)

The remark "*Haikona kudaro!*" (Do not say that!), shows that Mrs Chironda is surprised. The exclamation mark in that remark is a sign of panic. She has heard something she least expected to hear about Chipo, her daughter. Chipo has not become pregnant since she got married. In the second part of the excerpt, "*Unoti pfuma yatakadya tinoidzosera nei nhai mwanawe. ...?*" (How would you say we should return the wealth that we have spent, child ...?) Mrs Chironda believes that Chipo is to blame for failure to get pregnant. Her question expresses Mrs Chironda's worry regarding the paying back of *lobola* in case Chipo, their daughter, was infertile. She has no clue how they will be able to pay back the *lobola*. Mrs Chironda therefore hatches a plan for Chipo to fake pregnancy: "*Mwedzi unouya ukapera wonyepera kurwara ...*" (At the end of next month, you shall pretend to be sick ...) "*... tozoti pamuviri pakabva*" (...then we will say the pregnancy miscarried.).

Mrs Chironda advises her daughter Chipo on how to fake and feign illness, "*...wonyepera kurwara*" means "she pretends that she is ill" and "*... tozoti pamuviri pakabva*" (...we will say the pregnancy miscarried). This is meant to avoid the stigmatisation that comes from her failure to have a child. She must cover up for her infertility by feigning miscarriage. Miscarrying, at least, indicates that Chipo is capable of conceiving. This is acceptable to the family that has paid *lobola*. The plan to fake Chipo's pregnancy by Mrs Chironda is indication that she (Mrs Chironda) is afraid of the system that she knows does not accept infertile women. Also, it is a reaction of the under-priviledged gender to the adversity of the Shona patriarchal traditional gender conventions that values only women basing on their ability to bear children.

The plan that Mrs Chironda masterminds is aborted. Chipo does not succeed in covering up her infertility. Tazviona takes her to a clinic. This is captured in the excerpt when Tazviona recounts to Chabaiwa what happened:

Zvino asara Chipo uyu ega ndikati hangu hazvina mhosva. Netsai ngaaende zvake ndinosara naChipo achindiberekera vana. Iye ndipo paanondinyepera kuti ane pamuviri. Ndakanyara chaizvo pamberi panesi ndichiudzwa kuti haana kana pamuviri pacho……ndakabva ndamuudza pamberi panesi wacho kuti handichamuda, haana kuzomborara pano zvakare. (p71) (Now that only Chipo remains, I told myself that it is not a problem. Netsai should go and I am left with Chipo to bear me children. That is when she lies to me that she is pregnant. I got seriously humiliated in front of the nurse when I was told that she was not even pregnant. … I told her in front of the nurse that I no longer loved her. She never put up here again.)

The above excerpt also carries multiple gender connotations. There is evidence of gender-stereotyped views regarding female and male procreation. First, Chikanza portrays men (Tazviona) as not caring about their wives when they cannot bear children. This is captured in part of the excerpt that reads, "*Zvino asara Chipo uyu ega ndikati hangu hazvina mhosva* (Now that only Chipo remains, I told myself that it is not a problem), and "*Netsai ngaaende zvake ndinosara naChipo achindiberekera vana"* (Netsai should go and I am left with Chipo to bear me children). In this case, Tazviona, the husband, is not affected that his senior wife leaves and he is left with Chipo the junior wife as long as she (Chipo) can bear children. Conversely, in part of the excerpt that reads, "*Iye ndipo paanondinyepera kuti ane pamuviri"* (That is when she lies to me that she is pregnant), implies that women go to the extent of faking pregnancy to cover up for infertility for fear of stigmatisation and losing their marriage.

Chikanza, in part of the excerpt that reads, "*Ndakanyara chaizvo pamberi panesi ndichiudzwa kuti haana kana pamuviri pacho…"* (I got seriously humiliated in front of the nurse when I was told that she was not even pregnant), implies that men, in this case, Tazviona, get humiliated when they fail to make wives pregnant. Chikanza further illustrates that men divorce wives when they fail to procreate, as captured in, "*…ndakabva ndamuudza pamberi panesi wacho kuti handichamuda, haana kuzomborara pano zvakare* (p.71) (... I told her in front of the nurse that I no longer love her, she never slept here again). In this third

excerpt, Chikanza tells a Shona gender matrix story that love and marriage are subsidiary to child bearing. Men stop loving and even divorce infertile wives. Women are very aware that they are scrutinised by men and are expected to have children in those marriages. Thus, when they fail to conceive, women panic and devise survivival strategies. On the surface, such portrayal appears to reinforce the Shona traditional patriarchal convention. However, it also sarcastically mocks it for lacking objectivity in measuring social phenomena and, in this case, fertility.

These excerpts are evidence of gender-stereotypical views regarding female and male procreation. The genders are projected in an asymmetrical way that poses them in opposition with the male gender being privileged and the female gender being prejudiced. In terms of educational implications, I agree with Mitchel's (2004, p.415) observation that male and female learners may be socialised into believing that the family defines males and females, and their definition depends on procreation. In light of this, male and female pupils may stereotypically be socialised not to respect childless women and childless men. The way Chipo tries to feign pregnancy may also tempt pupils into believing that "there is an intimate association between women and procreation. This may lead to the absorption of the view that to think of women is to think of women and children" (Mitchel, 2004, p.419). In the incident involving the female character, Chipo, the New World novel can entice pupils into believing in narrow versions of femininity and masculinity (Jane, 2015, p.231).

In *Ndiri Parumananzombe*, Manyimbiri's Mutusva's reaction may socialise male learners into thinking that paternity is an important achievement and a major source of their masculine identity. This may send the message that men demonstrate masculinity by fathering children, especially sons in some cases (Dudgeon & Inhorn, 2003, p.89). This confirms the view that "… men failing as virile patriarchs are deemed weak and ineffective and will often go to

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great lengths to hide their infertility from others, including their closest family members and even their wives" (Dudgeon & Inhorn, 2003, p.89). It may socialise male learners into hiding their infertility because "men's infertility remains much more stigmatised than women's, suggesting that male infertility has potential consequences for men's sense of their own masculinity" (Dudgeon & Inhorn, 2003, p.90). The plot to hide Mutusva's infertility is more evident in Manyimbiri's *Ndiri Parumananzombe* in the conversation between the aunt and Revai. The aunt convinces Revai to agree to procreate with Chirikure, Mutusva's young brother, in order to cover up Mutusva's infertility:

> *Vatete vakasarudza kuputsa damba ravo panyaya yavo nomuroora wavo nenzira yepiri. Revai paakazoudzwa kuti murume wake Mutusva aiva asina simba aiva adzikama. Iye zvakamudya mwoyo. Aiva otobatsirana natete pakubayirana zanhi kuti zvinhu zvigadzikane...Murunyana wako Chiri aripo. Midzimu ingatofara wani. Mutupo, dzinza kana iyo midzimu ndiyo imwe chete nemurume wako. Kungoita chaibvira mumba. Hauduriri zvakare nokuti zvafumuka pakuti ndinozviziva. Ko iye Mutusva anoti chii nazvo nhai tete? Mutusva haafi akazviziva. Iwe nemurunyana wako muchabata hana dzenyu. Mutusva anongoiti vana vake......... Iye Mutusva achafawo asingazive kuti haabereki.* (pp91-92) (The aunt chose to reveal her plan to daughter-in-law through the second option. Revai, when she was finally told her husband Mutusva was infertile, calmed down. It consumed her heart. She had been working with aunt sharing ideas to fix things up... Your husband's younger brother Chiri is here. The ancestors may be pleased... Totem, clan or even ancestors, it is all the same with your husband. It is the home he came from. You do not say it because it is already known because I know it. So, what does Mutusva himself say about this aunt eh? Mutusva will never know. You and your husband's young brother will keep the secret to yourselves. Mutusva will just think the children are his… Mutusva himself will die unaware that he is infertile.)

The excerpt has gender-related implications that may have a hidden effect on learners. Part of the excerpt that reads, *"Vatete vakasarudza kuputsa damba ravo panyaya yavo nomuroora wavo nenzira yepiri"* (The aunt chose to reveal her plan to daughter-in-law through the second option,), is an idiom that shows that the infertility of Mutusva, a male character, is an plan that needs to be handled with care, hence the choice of the second option to disclose her plan to her daughter in law. The verbal construction "...*kuputsa damba ravo…nenzira yepiri*"

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(to reveal her plan to daughter-in-law through the second option,), is the part of the idiom that indicates that aunt weighs the options, and which indicates the need for extreme caution in dealing with infertility issues. Even the type of language idioms that Manyimbiri uses, "*... kuputsa damba ravo panyaya yavo …. nenzira yepiri* (...to reveal her story and her daughter-in-law through the second option) and *"...murume wake Mutusva aiva asina simba aiva adzikama."* (...her husband Mutusva was infertile she had been calmed down), are indications that the infertility of Mutusva is a secretive issue that needs careful handling. Male impotence is of utmost secrecy. The idioms are normally used so that they lessen the impact, especially of painfull issues. Before considering each one of them, there is need to reflect on the concept *dimikira* (idiom).

Chimhundu (2001) explains that euphemism (*kudimikira*) is meant "to lessen pain and fear associated with experiences like death." *Madimikira* (euphemisms) enlighten us and are also used to communicate topical issues rarely talked about in public, like death, sex, genitals, and sexually transmitted diseases. Chiwome (1996, p.6) concludes that, "idiomatic expressions (*madimikira)* and proverbs (*tsumo)* are ready made expressions used in everyday speech. Their poetic communicative effectiveness justifies their continued use by speakers as readily understandable and communal."

5.4.2 Idioms and infertility imagery in the portrayal of characters in marriage
Topics like infertility can also be discussed comfortably using the wisdom conveyed through idioms (*madimikira*). Topics like infertility are feared by people. But, the fear and pain are lessened by the use of those idioms. So, Manyimbiri has to use idioms with subtlety to capture the interaction between the aunt and Revai on Mutusva's impotence which deserves utmost secrecy.

A part of the same excerpt that reads, "*Iye zvakamudya mwoyo*" *(*It consumed her heart), shows that Netsai is deeply worried. Also, the part that reads, "*Aiva otobatsirana natete pakubayirana zanhi kuti zvinhu zvigadzikane*" (She had to work with aunt with ideas for for things to stabilise), implies that when Mutusva failed to procreate the situation was not good. Thus, Revai has to help the aunt to stablise the situation. Infertility in Shona culture is an anomally that needs an aunt and wife to correct it. Aunt convinces Revai that she should procreate with Chirikure, her husband Mutusva's young brother: "*Murunyana wako Chiri aripo*" (Your husband's young brother Chiri is here). The aunt adds that, "*Midzimu ingatofara wani.* (The ancestors will be happy); *Mutupo, dzinza kana iyo midzimu ndiyo imwe chete nemurume wako.* (his totem, clan, and even ancestors are the same with those of your husband) *Kungoita chaibvira mumba.* (It will just be solved locally.) *Hauduriri zvakare nokuti zvafumuka pakuti ndinozviziva*" (You will not reveal again as it is already known as I know it). The aunt's conversation is punctuated by a series of idioms. She convinces Revai that if she procreates with Chirikure she appeases the ancestors. The totem, clan, and ancestors of Chirikure are the same as those of her husband. This has the implication that Revai is married to the whole of Pesvanai's family and can procreate with any one of the family men when need arises and, in this case, with Mutusva's young brother, Chirikure.

Another stigmatising implication is that the ancestors are also happy when the families of Revai and Chirikure procreate. In the same conversation between Revai and aunt, there is another twist in the Shona gender matrix. When Revai asks, "*Ko iye Mutusva anoti chii nazvo nhai tete?*" (So, what does Mutusva say about (her procreating with Chirikure) it aunt?), aunt's reply is that Mutusva will never ever know: "*Mutusva haafi akazviziva.*" (Mutusva will never know.), "*Iwe nemurunyana wako muchabata hana dzenyu.*" (You and your husband's young brother will keep the secret to yourselves.), *Mutusva anongoiti vana*

vake…" (Mutusva, will just think the children are his…), *"Iye Mutusva achafawo asingazive kuti habereki."* (Mutusva himself will die unaware that he is infertile). Revai and her husband's young brother have to keep it a secret. Mutusva will think the children are his. Mutusva will also die unaware that he is infertile. This means it is the woman, Revai, who will carry the burden of concealing Mutusva's infertility. Mutusva himself has no burden and is also snot upposed to know that he is infertile. Thus women and men, both Chirikure and Revai as well as aunt, are burdened by both knowing the truth that Mutusva is infertile and keeping it secret for life. By so doing, Manyimbiri endorses the Shona traditional patriarchal conventions that he indirectly mocks for double standards. In this case, the system overburdens women with secrets in a bid to save men. Indirectly, Manyimbiri is again portraying women as key social players in upholding a system that oppresses them. In this scenario, Manyimbiri communicates a complex Shona gender matrix that is championed by women. First, men's infertility (Mutusva) is treated with utmost secrecy that even the infertile man himself is not supposed to know. Women are key players in the concealment of men's infertility. Children are also not individually owned but belong to a family. Manhood and womanhood are social constructs and are frameworks for society in which they are born and bred.

At least Manyimbiri, the champion of the Shona traditional patriarchal system, divulges the reality of Shona society that a man or a woman can fail to procreate. He further has shown that there were solutions for such challenges, constructive one besides Chikanza's destructive one of divorce. Such portrayal sends key lessons to Ordinary level learner readership.

 In the second case, regarding procreation, women are represented as subjects with a voice. They come alive as speaking subjects and agents of change regarding patriarchal perceptions of procreation. In this case, Revai, in Manyimbiri's *Ndiri Parumananzombe,* is a female

character who comes alive as a speaking subject. For example, the excerpt below depicts a female character exposing male sterility.

> *Unomuda wei mukadzi iyeye? Unomuitisei? Unobetserei iwe? ... Zirema! Zibenzi! ... Ndinozvidudza. Uri murume pai iwe? Mabhurukwa here? Woda kuzvifumura nezvaunoda kutivigira pano izvi.' 'Mukadzi aitotaura achitoseka zvake.'*p.18 *Uri kumatutu. Isu tave kuzvide. Vane zheve vatonzwa. Ini ndapedza kare* (p.19) (Why do you want that woman? What will you do with her? Of what help are you to her eh? ... Boor! Fool! … I will say it. Are you a man yourself? Just a pair of trousers? You want to expose yourself by bringing us this woman. The wife laughs sarcastically as she talked. You are still behind. We are ahead. Those with ears have already heard. Me, I finished long ago.)

The part of the excerpt where Manyimbiri's female character Revai asks two rhetorical questions, one after the other, is an indication that Revai is dejected. She is trying to hint to her husband Mutusva that she is covering up his infertility. The three rhetoric questions are enough to tell Mutusva, her husband, indirectly, that there is no need for Mutusva to have a wife, "*Unomuda wei mukadzi iyeye?* (Why do you want that woman?) (*Unomuitisei?* (What will you do with her?) *Unobetserei iwe?*" (Of what help are you to her eh?). Mutusva has nothing to do with that wife. Mutusva is helpless. This implies that, in Shona culture, for Mutusva, there is no need for a wife since he is infertile. A wife is for procreation. Since Mutusva is infertile, he has no need of a wife. Mutusva cannot even help the wife. Thus, according to Revai, a wife is for a fertile husband. An infertile husband does not need a wife and cannot help a woman. To help Revai is to impregnate her, without which a husband does not deserve a wife. Similarly, the parts of the excerpt that read, "*...Zirema! Zibenzi!... Ndinozvidudza.*" (...boor! fool! … I will expose it.), indicate that infertility is a handicap and stupidity, and Revai may well expose him. She implies that she is doing Mutusva a favour by concealing his weakness. In the same utterances, Revai is rebelling against the Shona traditional patriarchal convention that has entrusted her with a secret. She should not make

Mutusva know that he is infertile. Manyimbiri's Revai is a mouthpiece of other women in similar predicament that, after sacrificing so much, she is harassed.

Furthermore, the two rhetorical questions are an indication of the wife, Revai's refusal to accept Mutusva as a man, "*Uri murume pai iwe?"* (Are you a man yourself?), "*Mabhurukwa here?"* (Just a pair of trousers?) To Revai, Mutusva has no manhood but simply the mask of his trousers. To Revai, a man is more than a pair of trousers. Thus, in addition to the pair of trousers (*Mabhurukwa here?*), Mutusva should be fertile to be a man. Hence the thesis, not all men are masculine. To her, other men are more or less manly. Similarly, Revai knew that may be the junior wife would not be secretive enough about Mutusva, "*Woda kuzvifumura nezvaunoda kutivigira pano izvi."* (You want to expose yourself by what you are bringing us here); "*Mukadzi aitotaura achitoseka zvake*" (The wife laughs sarcastically as she talked). To Revai, Mutusva wants to expose himself by having another wife. Revai is sarcastic in some parts of the excerpt. Manyimbiri, through Revai, indicates that manhood is about procreation. Mutusva, to Revai, is not a man because he is infertile. She does not regard Mutusva as a man except for his pair of trousers. This has another implication that women like Revai do not take infertile men like Mutusva seriously. Revai is saying, "How can Mutusva get a wife he has no business with? Business, to Revai, is procreation.

Again, the part of the excerpt that reads, "*Uri kumatutu. Isu tave kuzvide.*" (You are still behind. We are ahead), is an indication that Revai, indicates that her husband, Mutusva, is behind, while she herself, Revai, is ahead. Revai implies that she knows that Mutusva is infertile while he is unaware of it. She further implies that, if Mutusva has ears he should have heard, as she has finished, "*Vane zheve vatonzwa."* (Those with ears have already heard.), and "*Ini ndapedza kare*" (Me, I finished long ago). This also means a reasonable person gets what Revai means. This portrayal of Revai is an indication of the failure by the

Shona traditional patriarchal gender conventions to hold in the new world. In it, the gender relations are still assymetrical, oppositional, binary, hierarchical and make men and women enemies rather than complementary parts of the organic whole of the Shona community. Disrespect, hostility and antagonism punctuate the relationships. Manyimbiri is exposing that the Shona gender recipe now lacks a key ingredient of humility for the spouses which used to cement the relationship, thus can no longer hold in a new and Western gender arrangement.

This excerpt represents a female character of the kind that Sjogren (2005) calls "transgressive female characters." The female character subverts gender stereotypes that link sterility or infertility with one gender.

Similarly, Manyimbiri, through Nyemudzai, depicts a female character who squares well with the latter observation. This is captured in the excerpt that reads,

> *Kunyepa! Haunyari. Kureva zvavamwe. Ko, zvako wakanganwa? Unoberekesa iwe? Zingomwa rina mare. Woda kunditsvagira chikomba wajaira nhai? Asi ndozvawakaita kuna Revai?* (p.43) (Lies! You have no shame. Talking about others' business. So, have you forgotten your own? Can you father children yourself? You, infertile person and a liar. You want to get me a boyfriend you are used to eh? Is that what you have done to Revai?)

The brevity of the two one-word statements is an indication of Nyemudzai's anger, "*Kunyepa!* (Lies!) *Haunyari"* (You have no shame). The successive one-word statements mean that Mutusva is a man who is not ashamed of lying. The exclamation mark in "*Kunyepa!*" is a sign that she is speaking aloud to show that she is frustrated. Nyemudzai reveals that Mutusva, a male character, always blames her as a woman, "*Kureva zvavamwe."* (Talking about others' business.), and "*Ko, zvako wakanganwa?"* (So, have you forgotten your own?) This is further captured in "*Unoberekesa iwe?"* (Can you father children, you?), and "*Zingomwa rina mare"* (You infertile person). The exposition is violating the Shona traditional patriarchal convention that a man (Mutusva) should not know that he is infertile.

In this case, Nyemudzai, a female character, violates the law of Shona gender matrix. Further utterances by Nyemudzai illustrate that she is a new woman, *"Woda kunditsvagira chikomba wajaira nhai?"* (You want to get me a boyfriend! So you are that used to your ways?), and in, *"Asi ndozvawakaita kuna Revai?"* (Is that what you did to Revai?).

Nyemudzai is different from Revai, who is helped by the aunt to cover up Mutusva's infertility. Manyimbiri's Nyemudzai openly exposes Mutusva's infertility. She asks rhetorical questions to reveal that Mutusva is an infertile person who is only playing tricks. Really, Nyemudzai was only confirming that Mutusva is infertile. Manyimbiri also exposes the Shona traditional gender conventions of concealing the weakness of men in procreation, in this case Mutusva's infertility, when it is handled by wrong custodianship. In this case, Mutusva's arrangement to hire another man to impregnate Nyemudzai his wife violates the law of gender which is only a prerogative of "*tete*", the aunt. Such an arrangement was successfully done by aunt and Revai within the confines of the family in which they had the services of Mutusva's young brother, Chirikure, to make babies for Mutusva. This scenario mocks men, in this case Mutusva, in that the systems that protected them for so long are no longer holding anymore. Mutusva appears comical in looking for a boyfriend for his wife, Nyemudzai, which is again a breach of the Shona gender law. Manyimbiri's Nyemudzai further dehumanises Mutusva by calling him, "*Zingomwa…*" (Big, infertile man). The infertility earns Mutusva an apt derogatory name "*Zingomwa.*" She removes Mutusva from the noun class of human beings, class (1), and places him in noun class (21), which has constituencies noun prefix for noun class (21) /zi-, which is a noun class of abnormally big things, and *-ngomwa/* which is the noun stem that means infertile. The implication is that Mutusva is an excessively big infertile man. It is derogatory. It means Mutusva is a big for nothing man. It is implying that Mutusva's big stature is useless, as shown by his inability to

procreate. Furthermore, the use of rhetorical questions by Manyimbiri's Nyemudzai, a female character, illustrates her refusal to accept cultural dictates of covering up male infertility. The sense is captured when Nyemudzai says to her husband Mutusva, *"Woda kunditsvagira chikomba wajaira nhai?"* (You want to get me a boyfriend, you are taking me for granted eh?), and in, *"Asi ndozvawakaita kuna Revai?"* (Is that what you have done for Revai?). The two rhetorical questions are indications that Nyemudzai suspects Mutusva hired a boyfriend for Revai his former wife when he managed to have two sons. Manyimbiri's Nyemudzai refuses to take femininity as entrapment when she argues, *"Kunditsvagira gonho ndiri imbwa here?"* (To hire a bulldog for me, am I a dog? *"Kunditsvagira bhuru ndiri n'ombe here ini?"* (To fetch a bull for me, am I a cow?). The two successive rhetorical questions Nyemudzai asks are indications of the gender discourse revealing resentment to cover up Mutusva's male infertility. The bitterness and resentment of women's exploitation by men are illustrated in, *"kunditsvagira gonho…"* and *"kunditsvagira bhuru…."* It is an indication that Nyemudzai resents being treated like an animal by Mutusva. She shows that she is neither a dog nor a cow. It indicates that Mutusva wants Nyemudzai to get a boyfriend and bear Mutusva a child. Nyemudzai's rejection of being treated as an animal that an owner can decide to give a type of bull for mating with is revealed in, *"ndiri imbwa here? …ndiri n'ombe here ini? …*

Nyemudzai further reveals her revulsion towards Mutusva when she says she has not seen a man like Mutusva, *"Handisati ndamboona murume akaita sewe."* (I have never seen a man like you.), and, *"Saka kubva nhasi afuga rake afuga rake."* (So, from today, each one sleeps alone). She declares that they sleep in separate beds from the day, *"Saka kubva nhasi afuga rake afuga rake. Hazvindibhadhare"* (It does not pay me). This means they are no longer sleeping together. In *"Hazvindibhadhare"*, the utterance means that sleeping with Mutusva

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has no reward for Nyemudzai as Mutusva is infertile. The reward that Nyemudzai expects is a child.

This new woman that exposes man's infertility and refuses concealment of man's infertility and the new man that hires a boyfriend for his wife to conceive are among the novel gender dimensions in New World novels. It indicates emerging new forms of femininity and masculinity. This can have the strong effect of socialising male and female learners into the view that sterility and infertility are not linked to one sex (Sjogren, 2005). Nyemudzai, in Manyimbiri's *Ndiri Parumananzombe,* challenges the Shona traditional and cultural conventions that blame sterility solely on females when she openly tells Mutusva, a male character, that he is the one to blame.

Manyimbiri's Nyemudzai shows further cultural defiance when she confronts Mutusva (pp.100-101), *".... Handiti imimba iyi?* (…Is this not a pregnancy?) ... *ndeya John kwete Mutusva.* (… It is John's, not Mutusva's); *Iwe wakandibhadhara chii muupenyu hwangu."* (What did you benefit me in all my life). Nyemudzai is implying that she got pregnant despite Mutusva's infertility. The utterance by Nyemudzai shows that she got pregnant because of John and not Mutusva. She is rejecting the cultural code that Mutusva, a man, should not even know that he is infertile. Nyemudzai further contradicts the norm that 'a woman is for a husband and a husband is for many women'. This by implication means Nyemudzai is proud to have an extramarital affair which has paid off. This is captured in part of the excerpt that reads, "*Iwe wakandibhadhara chii muupenyu hwangu.*" Nyemudzai, a female character in the excerpt, is implying that men pay them through making women pregnant. She indicates that living with the infertile Mutusva did not benefit her in her entire life. In this case, Nyemudzai means that Mutusva could not enhance her womanhood by making her pregnant. Similarly, the words of Manyimbiri's Nyemudzai suggest that women want to prove they are

fertile, "*Chandifadza ndechekuti nyange wofa waziva kuti handisi mhanje ini. Iwe ndiwe usingabatsiri chinhu*" (What makes me happy is that even when you die you now know that I am not barren), and "*Iwe ndiwe usingabatsiri chinhu*" (p.101) (It is you who is helpless). Women do not want the stigma of being labelled infertile.

The portrayal of Manyimbiri's Nyemudzai and Revai confirms Wright's (1995, p.111) theory of women as victims and resisters. The image of women is no longer that of passive victims of male dominance and patriarchy; it is now of women as active resisters. In light of this, the New World novels say much about women's ability to resist oppression through their words and deeds. This may socialise female learners to believe that the status quo where men blame women for infertility can be challenged. There is, therefore, a sense in which, in this case, New World novels do not associate infertility with either men or women. The novels may socialise learners into the view that they must not overlook individual variations and exceptions and should come to believe that problems regarding procreation are not inevitably associated with one gender. This educational implication is most likely in light of the way Manyimbiri in *Ndiri Parumananzombe* discloses Mutusva's infertility in the following statements: "*N'anga dzose idzi dzaingoreva pamwe chete chete*" (All the *n'anga* agreed on the one and only one point); "*Dzaitaura pamwepo pokuti mwana wavo Mutusva aiva asina simba*" (They all together agreed on one point, that their son Mutusva has no power, he was infertile); "*Ngatiti zvainzi aiva asingabereke*" (p. 89) (Let us say it was said that he would not bear children). Finally, it is revealed that the family agreed that their son, Mutusva, is infertile. Manyimbiri indicates that it was not easy for all the *n'angas* to openly disclose that Mutusva was infertile. The repetition of, "*chete chete*" also indicates their certainity about Mutusva's infertility. The use of idioms reveals that Mutusva's infertility could not be openly talked about, "*Dzaitaura...Mutusva aiva asina simba*" (Says... Mutusva had no power); and

"*Ngatiti zvainzi aiva asingabereke*" (Let us say it was said he could not bear children). The use of idioms lessens the pain when talking about infertility, especially that of men, which was highly secretive. In the scenarios, Revai and Nyemudzai expose Mutusva's infertility which contradicts the Shona gender arrangement. This is deviance that, inevitably, brings a new arrangement of Shona gender reality. They are beginning to weave a new gender pattern of womanhood from the gender threads they feel comfortable and which enable them to discontinue the domestication of women by patriarchy (Odu Yoye, 1995, p.16). McCurdy (2001) warns that the way men treat women must not be based on an asymmetrical gender conception.

5.4.3 Depiction of characters in polygamy

The episodes showing the depiction of characters in polygamous relationships present inter-gender beliefs regarding women. The episodes presented by Chikanza portraying Mrs Taguta and Mrs Sarudzai, on the one hand, and Netsai, on the other hand, represent what Holzhaeuser (2010, p.18) refers to as two types of femininity, namely femininity as entrapment and femininity as self-invention. Chikanza depicts Mrs Taguta and Mrs Sarudzai as puppets performing scripts assigned to them by a male supremacist culture. This is highlighted in the way Mrs Taguta and VaSarudzai, as female characters, give counsel to another female character, Netsai, regarding polygamy. First, in a conversation with Netsai, Mrs Taguta says,

> Amai Taguta: *Inga mungatoonda nazvo? Iwo mabarika inga tese tese tinawo. Hapana zvokuzviita asi kutozvigarira nevana venyu muchizvishandira* (p.54) (Mrs. Taguta: Are you going to lose sleep over it? We are all involved in polygamy. There is nothing to do about it but to stay with your children working for yourself).

> Amai Taguta: *Zvino munosvikepiko nhai vasikana? Munoti shanje dzinovaka musha here izvozvi? Zvino mukaita basa rokuzvidya mwoyo hamusi mungatofa muchifamba?* (p.55) (Mrs. Taguta: Now what is your point girls? Do you say jealousy builds a home? Now if you work at eating your heart out are you not going to die while walking?)

Second, in a conversation with Netsai, Mrs Sarudzai remarks:

> VaSarudzai: *Wosiya upfumi hwako here iwe? Ko, vana wovasiira unherera here? Iwe ita somunhu mukuru, wanzwa?* (p58) (You want to leave your wealth? You want to leave your children orphans? Act like a grown-up person, you hear me).

In the above conversation, the author portrays Mrs Taguta and Mrs Sarudzai as puppets, embodiments of passivity, with no power of their own, and completely controlled by patriarchal culture.

First, Mrs Taguta indicates to Netsai that polygamy is normal when she says, "*Inga mungatoonda nazvo?"* (Will you lose sleep because of that?). This attitude is an indication of resignation in fighting against polygamous marriage. The rhetorical question is a kind of persuasion for Netsai by her friend (Mrs Taguta) to accept femininity as entrapment through polygamous marriage. Also, in another dimension, it shows that women are the ones that persuade other women to accept polygamous marriages. The author reveals further that it is female characters like Mrs Taguta who promote polygamous marriages, "*Iwo mabarika inga tese tese tinawo"* (These polygamous marriages, we all have them). In this statement, Mrs Taguta is trying to convince her friend Netsai to accept polygamous marriage as a norm. In addition, Mrs Taguta's resignation in the fight against the institution of polygamy that oppresses women is illustrated by her belief that, "*Hapana zvokuzviita…."* (There is nothing one can do about it……). In the second part of the excerpt, Mrs Taguta warns Netsai that she will not go far in trying to resist polygamy when she asks, "…. *munosvikepiko…?* (...where will this take you ...?). The phrase indicates that Mrs Taguta, a female character, concedes defeat and accepts to conform to polygamous, marriage though she is disgruntled. The rhetorical question, "… *munosvikepiko …?* (... how far can you go ...?), is admission that there is a challenge but there is no solution. In this case, Mrs Taguta implies that her friend,

Netsai, will not solve anything as many other women in polygamous marriages have not done away with polygamy.

Second, Mrs Taguta makes Revai guilty of jealousy. For Mrs Taguta, a woman who resists polygamy is guilty of jealousy whose effect is the destruction of homes. She asks Revai, "*.... Munoti shanje dzinovaka musha here...?*" (Do you think jealousy builds a home?). In this phrase the word *shanje* means jealousy. Similarly, in "*...hamusi mungatofa muchifamba?*" Mrs. Taguta is warning Netsai that she may die of jealousy. In other words, the excerpts indicate that women have to accept and normalise polygamy. Mrs Taguta asks rhetorical questions illustrating that women are trapped and have no option regarding their lot except to live with disgruntlement in polygamous marriages.

Third, another woman, Mrs Sarudzai who is Netsai's grandmother, suggests that Netsai's intention to leave polygamy is as bad as leaving her wealth. She asks to Netsai a question, "*Wosiya upfumi hwako here iwe?*" (Do you really want to leave your wealth?). The rhetorical question is also an indication of Mrs Sarudzai's disbelief in Netsai's intention of leaving her polygamous marriage. Through that rhetorical question, Mrs Sarudzai intends to make Netsai feel that she is losing her wealth by leaving polygamy. Furthermore, grandmother tries to evoke Netsai's sympathy for her children, who will be orphaned. Thus, Mrs Sarudzai says to Netsai, "*Vana wovasiira unherera*? (You leave your children orphaned?), in a bid to make Netsai feel guilty about deserting her children. Generally, the remarks of advice by her friend, Mrs Taguta, and her grandmother, Mrs Sarudzai, intend to depict Netsai as an unreasonable wife, an insensitive mother and, above all, a loser by leaving polygamy.

Conversely, Netsai refuses to conform to femininity as entrapment and opts for femininity as self-invention. The insistence by Netsai makes the orphaning of children old bait that can no longer entrap women to continue in abusive marriages. She abhors polygamy and declares,

"Ini ndafunga zvokututa twangu ndodzokera kwababa ndosiya vanosasadzana vachisasana voga" (p58) (I have decided to pack my belongings and return to my father and leave the love birds to enjoy themselves). *"Ini..."* (I...) gives Netsai agency independent of the social norms that mold her, that of polygamy being normalised. Netsai also makes gender choice in which people, though controlled by existing gender norms, have a degree of choice which allows transgression, *"...ndafunga zvokututa twangu ndodzokera..."* (... have decided to pack my belongings and returning ...). Netsai further displays the unusual womanhood of being intolerant to a loveless marriage, *"...ndosiya vanosasadzana vachisasana voga."* (… and leaving the love birds to enjoy themselves.) She can no longer believe in Mrs Taguta's view that, *"Hapana zvokuzviita ..."* (There is nothing to do about it ...). To Netsai, there is something to do about it, which is to pack and go, and which she does. She also can no longer accept, *"... kutozvigarira nevana venyu muchizvishandira"* (... to stay with your children, working for yourself). Netsai can not go on in a loveless marriage simply for children and wealth.

Chikanza's Netsai represents an embodiment of a different type of femininity. Netsai exercises agency and decides to leave a polygamous marriage. Chikanza depicts her as an independent woman, a direct opposite of Mrs Taguta and Mrs Sarudzai regarding her attitude to polygamy.

The way Chikanza portrays Mrs Taguta and Mrs Sarudzai with regard to their attitude to polygamy has the potential of socialising female pupils into the belief that the state of being a woman is necessarily equated with extreme passivity and lack of control over oneself in polygamous marriages (Holzhaeuser, 2010, p.18).

When procreation fails, women are the victims both as part of the problem, and as part of the solution of sterility. Women end up as targets in polygamous marriages. Both male and

female learners may be socialised into the view that gender is fixed and, in particular, gender stereotypes cannot be undone. (Nayak & Kehily, 2006, p.471). The phrase *"Hapana zvokuzviita…"* (There is nothing to do about it…) indicated wome surrendering against their fight the polygamous marriages they are subjected to by men. Such resignation remarks may send that message, and I agree with Brannon (1996, p.160), that certain behaviour is inevitably associated with one gender and not the other.

Manyimbiri, in *Ndiri Parumananzombe,* portrays Mutusva as a male character who wants polygamy merely because other men have it. To Mutusva, it is a privilege for men. This is the opposite of Chikanza's Tazviona, who wants polygamy because his wife, Netsai, fails to conceive after they have had only three girl children. The view of polygamy for the sake of it is captured when Mutusva says to his wife Revai,

> *Ndofa nomukadzi mumwe chete ndiri kwirimba here? Uyo Zevezeve ane vatatu. Vana vangani? Ava vapfumbamwe nhumbuwo nhatu. Uyo Rwodzi pamhiri apo ane vangani vakadzi? Vana. Vana vangani? Gumi nefararira. Uyo Gweshe apo. Paraziva, Tovani. Haiwa, ndingaverenga here? Rudzoro rwava rwangu ini Mutusva.* (p.17) (Am I to die with one wife only, am I a pigeon? That Zevezeve has three wives. How many children? These, nine, and three pregnancies. That other one Rwodzi over there, how many wives does he have? Four. How many children? Over ten. That other one Gweshe over there. Paraziva, Tovane. No, should I be counting? It is my turn, Mutusva.)

The rhetorical question of Manyimbiri's Mutusva, "*Ndofa nomukadzi mumwe chete ndiri kwirimba here?"* (Am I to die with one wife only, am I a pigeon?), implies that polygamy is natural for man. Mutusva is trying to convince Revai into accepting polygamy. The use of a simile, "*…ndiri kwirimba here?*" (... am I a pigeon?), demeans monogamous men. Mutusva likens monogamous men to male pigeons that stick to one mate. Similarly, citing examples of polygamous men like Zevezeve, Rwodzi, Gweshe, Paraziva and Tovani, Mutusva reinforces the view that polygamy is normal for men. After all, polygamy yields many children for men. He says, about Zevezeve, *"Vana vangani? Ava vapfumbamwe …"* (These many children,

nine?). About Rwodzi, he says, *"Vana vangani? Gumi nefararira"* (How many children? Over ten). And about Gweshe, Paraziva and Tovani*, "Haiwa, ndingaverenga here?''* (No, should I be counting). In saying *"Rudzoro rwava rwangu ini Mutusva"* (Now it is time for me Mutusva to have my turn). Mutusva suggests that it is his turn to engage in polygamy, for all others already have enjoyed it. Manyimbiri, through Mutusva, portrays masculinity as superior to femininity. For Mutusva, masculinity is through having many wives. Thus, he feels it is his turn to display masculinity.

This may, in the light of social learning theories, socialise male learners into adopting negative masculinity, particularly when Mutusva suggests that males who die with one wife are not normal. Mutusva seems to suggest that a man has to have more that one wife by virtue of being male, as illustrated in the words, *"Ndofa nomukadzi mumwe chete ndiri kwirimba here?''* (Shall I die with one wife only? Am I a pigeon?). Generally, the excerpt implies that there is something essentially masculine about men in polygamy. For both male and female pupils, it reinforces belief in thinking about gender in essentialist ways (Silverstein, 2016, p.146).

Regarding the depiction of women in polygamy, I agree with Wright's (1995, p.11) assessment that "by depicting women as victims but not resisters, the novels risk reproducing traditional gender role images of women as passive, subordinate and submissive." This is particulary in light of Mrs Taguta's assertion that: *"Hapana zvokuzviita asi kutozvigarira nevana venyu muchizvishandira"* (p.54) (There is nothing to do about it excerpt to stay on your own with your children working for yourself). This may not be liberating in terms of the socialisation of female learners in particular. Female learners may believe in conforming to polygamous marriages as something natural.

On the other hand, Chikanza's Netsai in *Vakasiiwa Pachena* represents femininity as self-invention. Holzhaeuser (2010, pp.23-24) contents that, in the context of literary characters that transgress the gender normative script, the "female characters belonging to this type dispose of a strong degree of agency and self-determination which is a stronger sign of their activeness … they are much more self-confident and self-assured." There is evidence of this in the following excerpt:

> Netsai: *Ini ndafunga zvokututa twangu ndodzokera kwababa ndosiya vanozosasadzana vachisasana voga.* (pp.58) (I have decided to pack my belongings and return to my father and leave the love birds enjoying themselves.)

This has the potential, through modelling, of socialising learners into anti-essentialist sensibility in which neither gender nor identity is presented as fixed. In a way, as I shall show in other related sub-themes, learners may take, as models, fluid approaches to social roles and identity (Jane, 2015, p.238). This may also inculcate in female pupils a belief in women who are self-confident, women who autonomously take decisions, and who acknowledge and live out their needs and desires. They may possibly begin to imagine the idea of "women with wings", women who are a symbol of freedom and self-determination. The imagination entails believing in the ability of women to fly away from their imprisonment, oppression, and discrimination, freeing themselves from male supremacy (Holzhaeuser, 2010, p.28). This clearly comes out in the conversation in which Netsai, in Chikanza's *Vakasiiwa Pachena*, agrees to go back to her husband on condition that he is no longer a polygamous husband. The findings, with regards Netsai's nonconformity and Mrs Taguta's conformity, resonate with the Afrocentric paradigm as indicated by Asante (2006, p.65), that "no one can be your master until you play the part of the slave. A mighty victorious consciousness grounded in Afrocentricity is needed to create national imperative … speak victoriously, despense with

resignation, create excellence and establish victorious values." Thus, with reference to Afrocentricity, to accept to be treated unequally gender wise is a choice.

In addition, two gender dimensions are exhibited in the characters in the New World texts. For example, Amai Tadzimirwa*: Heyoka mwanangu, Netsai. Hanzi nababa ungade here kudzokerana nemurume wako?* (Considering this, my child, Netsai. Father says, might you be willing to go back to your husband?). First, Netsai's mother and father are depicted as gender liberal. In the above , they give room for Netsai to make her own choice about her marriage. They are also shown to have departed from the traditional Shona patriarchal conventions that, "*takadya danga*" (we received *lobola*) so that they may force their children to live in loveless and abusive marriages. Similarly, Netsai is free to do as she wishes as implied in in the question from her father. This is a modern family that respects women's views. The father, mother and daughter relationship is based on mutual respect and humility. This is why Netsai has no problem in making the decision to return to her father's home when she feels she can not get into a polygamous marriage.

The environment that Chikanza creates gives women (Netsai) a speaking voice and choice: *"Amai murume wangu ndinomuda chose nokuti ndiye wandakada uye ndiye baba wevana vangu vatatu vacho. Asi hadigone kudzokerana naye nokuti handigone kugarisana nemukadzi wake mudiki."* (Mother, I truly love my husband, so much because he is the one I loved and is also father to my three children. But I cannot get back to him because I cannot stay with his junior wife.) Thus, Netsai shows her dilemma in in what she says inanswering her parents's question."*Amai"* (Mother), "*...murume wangu ndinomuda chose"* (I love my husband so much ...); *"ndiye baba wevana vangu vatatu vacho."* (...father to my three children), and *"Asi hadigone kudzokerana naye nokuti handigone kugarisana nemukadzi wake mudiki"* (But I cannot get back to him because I cannot stay with his junior wife). The content terms *"...*

handigone ... handigone ..." (... I can not ... I can not ...) are indication of assertiveness in Netsai's decision-making.

Furthermore, Chikanza empowers women when Netsai says, *"... haadi kuparikwa"* (.... does not want polygamy). Similarly, her mother, Mrs Tadzimirwa says, *Mwana anoti iye murume anoda asi haadi kuparikwa* (The child says she loves her husband but does not want polygamy). Such refutes the other position by Mrs Chabaiwa that, "*Hapana zvokuzviita ...*" (There is nothing one can do about it).

Mr Tadzimirwa's brother still respects Netsai's view. This is captured in Babamukuru asking Netsai's husband that *Iyoka iyo mukuwasha, unoitakura here? Mukadzi wako anoti haangaende newe nokuti wakaroora mumwe mukadzi* (There it is son in law, can you bear it? Your wife says she cannot go with you because you married another wife). Mr Tadzimirwa's brother confirms his humility and respect for Netsai's choice, "*Iyoka iyo mukuwasha, unoitakura here?*" (There it is son in law, can you bear it?). Similarly, Mr Tadzimirwa's utterance, *"... unoitakura here?"* (... can you bear it?), is gender liberal again and a take it or leave it stance that gives Netsai the freedom to make her own choice. Thus, babamukuru adds, "*... anoti haangaende newe nokuti wakaroora mumwe mukadzi*" (... she says she cannot go with you because you married another wife). So, Chikanza empowers her female character, Netsai through having a gender sensitive and protective family. The characters, Mr Tadzimirwa, Netsai's father, Mrs Tadzimirwa, Netsai's mother, and Mr Tadzimirwa's elder brother, are all in support of Netsai, their daughter, and are her mouthpiece. They all rally behind her stance of 'a no to polygamous marriage.' Chikanza portrays gender in a unique way. In this case, the performance of gender depends on the support systems, like the family institution. Thus, gender empowerment and disempowerment begin at family level.

On the other side, Chikanza portrays Tazviona, a male character, in self-invention mode also. This is captured in part of the excerpt that reads, "*Tazviona: Izvo ndakatozvigadzira kare baba. Mukadzi wacho ndakatosiyana naye uye handichadzokerana naye zvakare. Zvechipari zvakatondiramba"* (That, I have been prepared for it, long ago father. I divorced that wife already and I will not remarry her. Polygamy has failed me). In the content words, Tazviona tells a gender story of transformative masculinity as against hegemonic masculinity defined by polygamous marriage that causes women suffering: "*... ndakatozvigadzira kare ..."* (I have been prepared for that), *"Mukadzi wacho ndakatosiyana naye ...* (I divorced that wife already) "*... handichadzokerana naye zvakare* (I will not remarry her again). and in, *"Zvechipari zvakatondiramba"* (Polygamy has failed me). Through these statements, Tazviona makes a choice independent of the normative gender script.

Chikanza further portrays a new type of masculinity that is sensitive, caring and considerate, as illustrated in, "Babamukuru: *Izvoka amainini, mukwasha anoti haasisina mumwe mukadzi."* (There it is, the son in law is saying he no longer has another wife). This type of masculinity differs from the traditional Shona social sexual script.

In addition, the family demonstrates a high level of respect and values women's views, as demonstrated in Amai Tadzimirwaasking the question, *Nhai Netsai mwanangu, hanzi unoti kudii zvapasisina mumwe mukadzi?"* (So Netsai my daughter, they are asking what you think now that there is no other wife?). Netsai again is offered an option to speak her mind about her marriage, "*...unoti kudii zvapasisina mumwe mukadzi?"* (… what you say now that there is no other wife?). Netsai chooses to return to her husband without being coerced to do so. This is captured in part of the excerpt that reads, Netsai: *(akatarisa pasi) Kuti pakadaro ndingadzokere hangu"* Netsai (Looking down) If it is like that, then I may go back. The utterance is an indication that she had her conditions, and as these had been met, she agrees to

return. This is contrary to the traditional patriarchal gender conventions where men dictate, and women follow religiously.

In these episodes, Netsai represents a starting point for revolutionised femininity, as the beginning of a changing view of women regarding polygamy. This may, by making Netsai their model, socialise female pupils into the belief that it is possible for females to break free of their old submissive roles and reinvent themselves in social relationships (Holzhaeuser, 2010, p.29). In a way, this may inspire female learners to dream of relationships in which females will not be the downtrodden and helpless wives of dominating husbands. In the light of this, New World novels may act as strong socialising agents toward the perception of women and their position in marriage. In a way, the portrayal of Netsai may inspire female learners to rewrite the feminine script regarding women's non-conformity to polygamy. This has the potential to create awareness not only of alternative models of femininity but of resistance towards current limiting definitions of femininity as well.

Regarding the portrayal of characters in polygamy, my inductive approach to gender representation in ChiShona literature has resulted in confirming the latent themes of femininity as entrapment and femininity as self-invention, as Holzhaeuser (2010) postulates.

However, I do not want to lose sight of the observation that the portrayal of Netsai may socialise both male and female learners into the belief that women such as Netsai are an embodiment of bad mothers, bad wives, and overall, bad women, unfeminine, unnatural, and all that women should not be (Applegate, 2013). This is because Netsai resists staying in a polygamous marriage and resists accepting the blame for sterility. Netsai declares that she does not fit into preconceived notions of femininity. She finds her agency through transgressive forms of gender (Applegate, 2013, p.39). This indicates something novel that, in some cases, gender representations may have ambivalent educational implications for male

and female learners. One character can be an embodiment of both positive and negative representation. This dimension is not easy to pick up when one approaches the novels with pre-set gender categories.

Generally, in contrast to Old World novels, New World ones mute and subvert the patriarchal representation of male and female characters where females have been marginalised and regarded as passive members of society. The previously muted voice of women gains recognition. Women are determined to change the *status quo* regarding polygamy. They become agents of change (Wanaina, Hongo & Ogot, 2010). This may socialise female learners into a belief in the emergence of the new woman who is prepared to challenge retrogressive traditional and cultural practices, which objectify women and negate their very humanity (Tsaaior, 2010, p.31). I agree with Raday (2003, p.703), who argues that women's autonomous choice to dissent may nurture female pupils' autonomy and ability to dissent from discriminatory norms or practices. This is compatible with the post-structural theory of gender in terms of "redefining gender from being a fixed attribute of a person to a fluid characteristic that individuals perform in specific contexts" (Silverstein, 2016, p.147).

5.4.4 Depiction of women transgressing the feminine script in marriage

There is gender-bias in marriage regarding women who transgress the feminine script in love and marital relationships. Manyimbiri portrays them as "monster women". There is evidence regarding what Sjogren (2005, p.39) describes as "the ways in which the transgressive female characters refuse to conform to gender normativity." This squares well with Sjogren's qualification that "it is when a literary character breaks the gender rules and swerves away from the broad path of gender normativity that she is seen as monstrous and evil, that is, when she opposes dominating discourses of normative feminine behaviour and transgresses the feminine script" (Sjogren, 2005, p.39). For example, when Revai overpowers Mutusva

(her husband) in a fight, the narrator describes Revai as being possessed and as being like a lion. The following excerpt confirms this:

> *Mutusva akati adenha mago, zvibhakera zvakati zvonaya pana Mutusva zvemukushakusha. Mukadzi ainge amukirwa ongoti, 'Ri-ri-ri-ri-ri! Handitambwi neni ini! Murume akamboti tsarara tsarara, asi mukadzi yaive yava Shumba. Mai-i Chi-ri. Mu-ka-dzi wa-ngu nda-nzwa. C-h-i-ndi-re-ga. Wo-ndi-ura-ya! Mai-we!* (p.20) (Mutusva had stirred up a hornets' nest, fists were raining on him. The wife was like one possessed and was getting up and saying Ri-ri-ri-ri-ri! You cannot joke with me! Mutusva tried to resist, ineffectively. His wife had turned into a lion.) Chiri's mo-ther, my wife, I've heard you. Please stop, you will kill me.)

The idiom "…*adenha mago,* (stirred up a hornets' nest,) implies that Mutusva is in trouble. Hornets, "*...mago*", are in famously known for their painful stings. So *"Adenha mago"* (stirring up a hornets' nest), means that one has made the most dangerous provocation that anyone can make. Mutusva has provoked Netsai and is in for it. Part of the excerpt that reads, "*Zvibhakera zvakati zvonaya pana Mutusva zvemukushakusha*", (Fists were raining on Mutusva) means that Revai has prevailed over Mutusva in the fight. Revai's fists were pouring like rain on Mutusva. Further on, "*Mukadzi ainge amukirwa ..."* (The woman was like a possessed one …), indicates that it is unusual for a woman to fight a man in the way that Revai does. In a normal fight, a woman must always be defeated. Revai is therefore fighting like one possessed by a spirit. In *Ndiri Parumananzombe,* Manyimbiri therefore portrays Revai's fighting as intense and influenced by a spirit. During the fight, Revai says, *"Ri-ri-ri-ri-ri!"* The repetition of the syllable /*ri-*/ and an exclamation mark indicate intense anger. The rolling alveolar sound, "*Ri-ri-ri-ri-ri!*" that Revai makes as she fights Mutusva, her husband, is like a war cry. The repetitiveness of the rolling alveolar sound indicates that she is possessed by a fighting spirit. Revai therefore warns Mutusva, "*Handitambwi neni ini!"* (I am not a person to joke with). In saying this, Revai asserts herself as the embodiment of a new femininity. She emerges, not merely as a victim but as a subject. In, "*Murume*

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akamboti tsarara tsarara ...” Manyimbiri uses a reduplicated ideophone /*tsarara tsarara*/. The ideophone means the husband, Mutusva, tries in vain to defend himself from his wife, Revai. The ideophone, *tsarara tsarara,* means making an ineffectual effort.

Manyimbiri likens Revai, a female character, to a lion. The use of idioms confirms this, “*...asi mukadzi yaive yava Shumba.* This means that Revai, the wife, is now a lion. The conception of /*Shumba*/ in this context symbolises that Revai is king of the jungle. In this case, it indicates that she is king of the home. She is more powerful than Mutusva, her husband. In this case, Manyimbiri rewrites the Shona gendered socio-sexual script. Again, Manyimbiri portrays a new masculinity in Mutusva, *“Mai-i Chi-ri. Mu-ka-dzi wa-ngu nda-nzwa. C-h-i-ndi-re-ga. Wo-ndi-ura-ya! Mai-we!”* (Chiri’s mother, my wife, I have heard enough. Stop. You will kill me! My mother!). Mutusva cries and pleads with his wife to stop beating him. Manyimbiri, through Revai, rewrites the Shona gender script. McKay (2008) is correct in describing such texts as essentially narrativising “monster women”; those women who actively revolt against cultural expectations of “what women should be.” The following excerpt confirms this:

> *Ndichapa mukadzi mutemo sei iye achindirovesa nezvitukwani zvake. Handigari ndichirohwa ini. ...Hakusi kutanga nhasi kundikurira simba uku. Zvino ungava mukadzi rudzii anorova murume? Ndingati ndine mukadzi here apa? Bva ndiye atove murume? ... Mai Chiri Havana shungu neni. Zvakare vanditi ndibve pano ... Vose vachasara vachinditsvaka asi vachandishaya. Vachademba. Vachazvisvora kana ndaenda. Handidzoki. ...Kutukwa [kwaMutusva] uku nekurohwa zvaive zvisina kutanga musi uyu.* (p.26) (How can I discipline my wife when she beats me through her witch’s familiar? I am not staying to be beaten…It is not her first time to overpower me. So, what kind of a wife are you who beats a husband? Can I say I have a wife here? Well, she is the husband herself…Chiri’s mother does not care about me. Again, she told me to leave…all of them will keep looking for me but they will not find me. They will live to regret it. They will blame themselves when I am gone. I am not coming back … That day was not the first time for Mutusva to be abused and battered.)

Mutusva recognises Revai as embodying a new femininity. He says, "*Ndichapa mukadzi mutemo sei iye achindirovesa nezvitukwani zvake?* (How can I discipline my wife when she beats me using her goblins?)*"*. This complaint indicates that Revai has drained Mutusva of his masculinity. He loses his patriarchal and masculine role of giving his wife, Revai, orders. "*Ndichapa mukadzi mutemo sei…*" (How can I discipline my wife ...), also indicates that, to Mutusva's masculine role, of giving his wife, Revai, orders is eroded. Further, "*…achindirovesa nezvitokwani zvake.*" (...when she beats me using her goblins?), indicates that when women (Revai) become powerful people, their husbands, in this case Mutusva, attribute this to magic. In Shona culture, it is unnatural for women to overpower men to the extent that men fail to give them rules. Thus, when Revai beats Mutusva, he feels she has used magical powers. Such an utterance indicates disbelief in women's power.

In an interior monologue, Mutusva reveals that Revai often defeats him when they fight. He says, "*Hakusi kutanga nhasi kundikurira simba uku*" (This is not the first time that she has overpowered me). This surprises him. He does not understand the kind of woman Revai is. Mutusva wonders, "*Zvino ungava mukadzi rudzii anorova murume?* (What kind of a woman is this, a woman who beats a husband?). Mutusva no longer believes that Revai is a real woman. He shows that he associates femininity with weak personality. He is not comfortable with Revai, a wife who is more powerful than him. Mutusva doubts whether he still has a wife, When he asks, "*Ndingati ndine mukadzi here apa? Bva ndiye atove murume*" (Can I still say I have a wife right here? It could be that she is now the husband?). Mutusva realises that Revai no longer fits the usual gender script that he expects of femininity. For Manyimbiri, Mutusva no longer has a wife but a husband. This means that for Mutusva, Revai is a masculinised woman. She even tells Mutusva to leave. Mutusva confesses, *"Mai Chiri havana shungu neni. Zvakare vanditi ndibve pano...."* (p.26) (Chiri's mother does not

care about me. She has even told me to leave). Manyimbiri portrays Revai as a female character who does not care about her husband. A woman, like Revai, who chases away a husband, is against the Shona gender script where men are the ones entitled to chase women out of marriage. The way Manyimbiri portrays Revai reinforces the view that gender is not solely linked to biology but is something that can be done and undone.

Eventually, Manyimbiri's Mutusva leaves home since Revai batters him. He cannot take it anymore. He says, "*Handigari ndichirohwa ini*" (I am not staying to be beaten always). He, however, boasts, "*Vose vachasara vachinditsvaka asi vachandishaya. Vachademba. Vachazvisvora kana ndaenda. Handidzoki*" (All of them will keep looking for me but they will not find me. They will live to regret it. They will blame themseleves when I am gone. I will not come back …). The consecutiveness of the above verbs is indication that Revai is going to worry so much, suffer much and lose much when Mutusva leaves home. Also, Mutusva's consecutive use of verbs eemphasises the pain that Netsai is going to experience when left without a husband. In his monologue, Mutusva believes Revai will regret beating him and chasing out of the home. The monologue implies that Revai will learn a lesson and wish she had not beaten him. The successive verbs suggest that Revai will realise that it is unwise to chase away a husband, Mutusva. If she tries to look for him, she will not find him. She will be sorry and blame herself. This implies that women cannot be self-sufficient when husbands leave homes, that women are bound to suffer when they are without men in their lives.

The author depicts women who refuse to participate in gender norms and adhere to the normative feminine script that patriarchy prescribes. Nyemudzai and Revai debunk codes of femininity by battering Mutusva. The portrayal of Nyemudzai and Revai transgressing expected feminine behaviour has the potential not only to create awareness of alternative

models of femininity, but also to foster resistance towards current limiting definitions of the feminine. This may be why Mutusva is worried when he says, referring to Revai, "*Bva ndiye atove murume ...*" (Well, she is the husband herself...).

Revai and Nyemudzai, in Jane's (2015, p.237) words, "are a far cry from the dominant tropes associated with feminine leads." In the following except, Manyimbiri's Mutusva confirms that Revai and Nyemudzai have departed from the expected gender script:

> *Asi ini vakadzi vanondidherera sei? Mai Chiri ndaitomboti zvimwe mangoromera ake. Ko, Nyemudzai ane mangoromera here? Ndiudzei? Munhu orobwa nevakadzi vufakamwoto hwese hwa.* (p44) (But why is it that women do not fear me? As for Chiri's mother, I used to think that it was magic too. So, does Nyemudzai have magic? Tell me If a man is beaten by wives his manhood will have gone.)

Manyimbiri's Mutusva is battling to understand why women do not fear him. The rhetorical question, "*Asi ini vakadzi vanondidherera sei?*" (But why is it that women do not fear me?) is a sign that Mutusva does not understand why women do not fear him, contrary to what prevails in Shona society. Women should respect and fear men, according to his gender conception. When Mutusva says, "*Mai Chiri ndaitomboti zvimwe mangoromera ake. Ko, Nyemudzai ane mangoromera here? Ndiudzei.*" (As for Chiri's mother, I used to think that it has magic. So, does Nyemudzai also have magic? Tell me), he implies that, under normal circumstances, women are the weaker sex. Mutusva therefore believes that women can only overpower men by employing magic. For Mutusva, being beaten and defeated by a woman is tantamount to challenging his manhood. He concedes, "*Munhu orobwa nevakadzi vufakamwoto hwese hwa.*" (If a man is beaten by wives, his manhood will have gone). This means that for Mutusva, a man who is beaten by a woman is not a man. Also, in the part of the idiom that reads, "*Munhu orobwa nevakadzi...*" (A person beaten by women) Manyimbiri implies that uch a person is not a man Women "*...vakadzi...*" are the others. The idiom "*...vufakamwoto hwese...*" meanss to manhood and authoritative masculinity disappears.

Men with these qualities should be able to control women. The idiophone "...*hwa.*" refers to a complete disappearance of manhood in cases where a man fails to defeat a woman in a fight. It also refers to a sudden end of control over women, which is part of "*vufakamowoto*" manhood.

Manyimbiri, through Revai and Nyemudzai, portrays women defying feminine expectations in the Shona community. These women are supposed to be submissive and obedient to their husbands. In light of this, the novel may have the potential to pique female pupils' interest in "choosing according to individual preference rather than in accordance with stereotypical societal demands about how females and male, ought to behave" (Jane, 2015, p.240). This assessment may need to be read with caution because there is also the potential that learners may read the positive as the negative or read the negative as the positive (Jane, 2015). At the level of theory, this may confirm among pupils the "ideas in gender theory that gender is not something that is inborn but is something that is done or performed and is therefore in a state of flux" (Jane, 2015, p.239). For female learners, it may foster the belief that the authors portray gender in a subversive and liberatory fashion. Ultimately, both male and female learners may begin, through modelling, to grapple with challenging the idea that femininity or masculinity is necessarily tied to sexed bodies. The learners may get the idea that gender and sexuality are flexible, and in some individuals these characteristics and behaviours vary over time and across contexts (Silverstein, 2016, p.147).

5.5 Depiction of Characters in Male-Female Relationships outside Marriage

There is gender-stereotypical presentation of both male and female characters. Chitsike's David Mwaita in *Minisita Munhuwo* represents female characters stereotypically as sex objects, and male characters stereotypically as expressing abusive hegemonic masculinity.

Chitsike portrays men as structurally related to women in a superior position and inherently benefitting from this. This is evident in Minister David Mwaita's confessions below:

> *...ndakaenda kunodzidzisa paHauna. Mugore rechipiri ndakabatwa ndiine mukadzi weumwe mudzidzisi pachikoro ipapa. Ndakarikitwa zvokuti yakave nyaya yakandinyadzisa chose...kundirova pamberi paheadmaster. Akanditi kana ndikasamubhadhara aizoendesa nyaya iyi kuvanhu vanoziva nyaya. Nokutya kuendeswa kuCommunity court ndakamupa zvangu mazana mana pamusoro pechuru nokuti akanga ati anoda churu nokuraudzira.* (p.28) (I went to teach at Hauna. In the second year I was caught with another teacher's wife at this school. I was so thoroughly beaten that it was a case of wholly humiliating me, beating me in front of the headmaster. He said to me that if I did not pay him, he was going to take this case to those who know about these matters. Because of fear of being sent to community court I gave him four hundred dollars on top of the one thousand dollars, because he had wanted a thousand dollars.)

The idiom, "*Ndakabatwa ndiine mukadzi weumwe mudzidzisi pachikoro ipapa*" (I was caught with another teacher's wife at this school), means Minisita David was caught having a sexual relatioship with another teacher's wife. The way the male teacher and Mwaita resolve the issue reflects a sexist attitude that objectifies women. The male teacher and David Mwaita degrade the status of women to mere sex objects. They agree to pay each other to avoid legal redress regarding the woman that David Mwaita has an ellicit sexual encounter with. They are both hegemonic regarding the sexuality of women. The male teacher gets monetary benefit out of his wife's abuse by Minisita David Mwaita. The evidence that the teacher gets paid is captured in the following, "*Akanditi kana ndikasamubhadhara ...*" (He said to me if I do not pay him ...) "*Nokutya ...ndakamupa zvangu mazana mana pamusoro pechuru nokuti akanga ati anoda churu nokuraudzira*" (p.28) (Because of fear of being sent to community court on top of a thousand dollars he had requested, I gave him four hundred dollars on top of the one thousand dollars). Implicitly, the male teacher ends up commercialising his wife for engaging in an illicit sexaul relatioship with Minisita David Mwaita. Chitsike, through Mwaita, objectifies the woman to the extent that the woman is not

a talking subject but an object that Mwaita and the male teacher talk about. Also, men transact and charge forthe services of this woman. The woman is also unnamed, which means she has no identity. The wife of the other teacher is only known as, "*...mukadzi weumwe mudzidzisi...*" (... another teacher's wife ...).

There is commodification of women in Chitsike's novel as he portrays a voiceless woman only talked about by male characters who peg her value. For example, Mwaita relates his experience, *"Ndakarikitwa zvokuti yakave nyaya yakandinyadzisa chose ... kundirova pamberi paheadmaster"* (I was so thoroughly beaten that it was a case of wholly humiliating me … beating me in front of the headmaster). Also, through the thorough beating of Mwaita, Manyimbiri humanises Mwaita and dehumanises the woman who also participated in promiscuity. It appears Mwaita has taken a piece of property that belongs to this other teacher and the woman appears an innocent voiceless victim that the husband should safeguard. This reverses traditional Shona gender conception that now labels men as the ones who did wrong by engaging in promiscuity. Blamming only the man exonerates women unnecessarily, as they are also participants who deserve punishment.

Similarly, Chitsike, through Minister David Mwaita's utterances, portrays girls and other men's wives as sex objects. Men, the Minister act while girls and women are acted upon. This is captured in this excerpt,

> *..... nokuti vasikana vose vandaida ndaishandisa chinzvimbo changu chouminisita. Vamwe vasikana vaizvifarira kuti ndovangu, vamwe vaiitira mukutya, vamwe vachifunga kuti ndaizovapinza basa. Zvediwo, vasikana vazhinji avo ndakapinza mabasa mumafemu nokuti mamaneja acho aitya kusiya basa ravo. Saka ndaisaketa kuti mukadzi womunhu here kana kuti kwete, zvakare kana vaishanda mudzimba ndaimboedza.* (pp.56-57) (…. because with all the girls I wanted I used my position as a minister. Some girls enjoyed being mine; some did it out of fear, while others thought that I would get jobs for them. In fact, there are many girls that I got employment forin companies as the managers feared to lose their jobs. So, I would not choose between one who was married or not, I would make attempts even if they worked in houses.)

"*Vasikana vose vandaida*" (... all the girls I wanted ...) means all those girls whom Mwaita wanted to engage in sexual relationships with. In the light of this phrase, one can infer that Chitsike's Mwaita treats girls in terms of their sexual attractiveness or availability. Mwaita therefore abuses his position as a government minister to force girls into sexual relations with him. He admits this when he says, *"ndaishandisa chinzvimbo changu chouminisita"* (I used my position as a minister). For example, because of his position, he forced company managers to employ the girls he had sexual affairs with. Mwaita confesses that, *"...vamwe vaiitira mukutya, vamwe vachifunga kuti ndaizovapinza basa"* (… some girls did it out of fear, while others thought that I would get jobs for them), and *"Zvediwo, vasikana vazhinji avo ndakapinza mabasa mumafemu nokuti mamaneja acho aitya kusiya basa ravo"* (In fact, there are many girls that I got employment for in companies as managers feared to lose their jobs). Mwaita does not confine his objectification of females as sex objects to girls only. He has the same attitude towards other men's wives and women who work as maids. He declares this in, "*Saka ndaisaketa kuti mukadzi womunhu here kana kuti kwete ,...*" (So, I would not choose ...) and "*Zvakare kana vaishanda mudzimba ndaimboedza"* (Even those women working as maids, I would try). Through David Mwaita, Chitsike portrays women negatively. In light of the analysis that I have conducted here, I conclude that through Mwaita's behaviour, Chitsike portrays girls and women as sex objects in the eyes of males holding high offices. Men (David Mwaita) who are office bearers abuse their powers and violate women's sexual rights. The Member of Parliament and Minister of Social Welfare, David Mwaita, being a law maker, breaks the law that he makes. Thus, men who are in power break the laws they should be in guardianship and custodianship of.

In the utterance made by the Minister and Member of Parliament, David Mwaita, *"Vamwe vasikana vaizvifarira kuti ndovangu"* (Some girls enjoyed being mine), Chitsike reduces

women to gold diggers. He portrays women as gullible. Also, the utterance justifies Minister David Mwaita's abuse of these women because they were willing, and exonerate him who should be guilty of sexually abusing these women. Thereby, Chitsike may socialise pupils into the belief, as Tsaaior (2010, p.22) states, that women are "whores, courtesan, bewitching beauties …" Also, female pupils, through character role modelling, may internalise such inferiorisation of women. Regarding male learners, Minister David Mwaita's hegemonic masculinity, coupled with promiscuity, may socialise male learners into believing in sex-role stereotypes. This may involve the inclination to adopt popular beliefs about the suitability of roles and activities for male and females. In this case, male pupils may believe that promiscuity and abuse of hegemonic masculinity and authority are a behavioural trait that is characteristic of males rather than females. Some boy learners may take the portrayal of David Mwaita as heroic. This may be true, in light of the following:

> *Ndakaita zvinorova ikoko….   Apa paiva navasikana vechikoro namamisitiresi vakange vakanaka zvokuti fe. Iniwo ndakange ndakazvarwa Mwari achida. Vasikana vakaita nhangemutange pandiri, ndikati uyai, hamundipedzi kwete. Pasina nguva ndiri pachikoro apa ndakatungidza kamwe kamwana kechikoro kaiita fomu 4 asi nhumbu yakazobuda ava kumusha kwake padyo nechikorocho. Ndakagadzwa dare ndokunzi hazvina chokwadi kuti ndini muridzi asi pamusana pokuti ndakambopfuurawo napo ndakanzi ndibhadhare.* (p27) (I did a lot there. Here there were school girls and lady teachers who were really beautiful. I too had been born while God was still willing. Girls competed for me, and I said, "Come, you will not finish me off. No." In no time while I was at this school, I impregnated one little school girl who had been in Form 4, but the pregnancy became known when she was at her home near this school. I was tried at the traditional court, but they said it was not true that I was the one who impregnated her. However as I had a relationship with her, I was told to pay a fine.)

The idiom that Chitsike's Minister David Mwaita uses, "*Ndakaita zvinorova ikoko …"* (I did a lot there), implies, that Mwaita had casual relationships with many women. The idiom, "*Ndakaita zvinorova ikoko..."* (I did a lot there), is an indication that David Mwaita feels heroic and boasts about of the bad behaviour of abusing women. Also, the boasting is

because he gets away with crimes of sexually abusing women. Chitsike's Mwaita regards women in terms of their attractiveness, as illustrated in, "*Apa paiva navasikana vechikoro namamisitiresi vakange vakanaka zvokuti fe.*" (Here there were school girls and lady teachers who were really beautiful). Also, reference to the beauty of the girls and school lady teachers portrays women in an ornamental way. This objectifies and commodifies these women. The ideophone "*fe*" indicates that the girls and lady teachers were irresistibly beautiful, and this presents womanhood in an ornamental way. Chitsike's Minister David Mwaita declares, through an idiom, that his handsomeness matched the beauty of the girls. He says, "*Iniwo ndakange ndakazvarwa Mwari achida*" (I too, was born when God still wanted). Through this description, Chitsike's Mwaita is masking his abuse of women as it paints the picture that women willingly love David because he is handsome. This contradicts Chitsike's Mwaita's admission that he impregnates an Ordinary level school girl.

The idiom, "*Vasikana vakaita nhangemutange pandiri*" (The girls engaged in a sprinting race towards me), confirms a stereotypical representation of girls as sex objects. The idiom, "*nhangemutange*" (competition) means girls competed to be Mwaita's sexual partners. This again is an effort by Chitsike's Mwaita, a male character, to blame women so that he is exonerated as readership sees him as a victim of sexual abuse by women. Mwaita is playing the usual game of blaming the victim which is common with patriarchal men that blame their rape victims. This is evident in how Mwaita describes a case in which he impregnates a school girl. He says, "*Pasina nguva ndiri pachikoro apa ndakatungidza kamwe kamwana kechikoro kaiita fomu 4…*" (In no time at this school, I impregnated one school pupil that was doing form 4...). The idiom "*ndakatungidza kamwe kamwana kechikoro kaiita fomu 4*" mockingly and boastfully indicates that he deliberately impregnated a form 4 school-girl. Also, the substantive phrase, "*...kamwe kamwana kechikoro*" (another school-girl), implies

that the pupil was young and thus could not consent to a sexual relationship, according to the constitutional provision of Zimbabwe (The Constitution of Zimbabwe, 2013). The *"...ka... ka... ke..."* concordial agreement of class (12) is indication that Chitsike's Mwaita admits that the pupil is small or under the age of consent or else that she had a very small stature or that he is just demeaning her. All the options may be immaterial when considering that teachers have the guardianship and custodianship over and responsibility for pupils they teach basing on the principle of 'loco parentis'. In this case, Chitsike's David Mwaita mocks the traditional patriarchal conventions that he seems to thrive on. What Mwaita says, and the way he says it, reduces school girls to sex objects that male teachers target. He regards girls in terms of their sexual attractiveness or availability, and not as pupils whom parents have placed under his care. Thus, through Mwaita, Chitsike portrays male teachers as irresponsible guardians and custodians of the girl pupils they are entrusted with. The picture again stereotypically portrays women as solely victims of sexual abuse. Such portrayal of male teachers leaves a lot for an Ordinary male pupil to infer such that even female teachers may sexually abuse boys or that same sex sexual abuse is a possibility.

Regarding gender bias, Chitsike represents female characters as sex objects as opposed to the prominent male subjects (Wanaina, Hongo & Ogot, 2010, p.39). This is evident in the following excerpt,

> *Minister wehurumende! Ndiko kutonga here uku kuuya kuzotitorera vakadzi vedu imi mune venyu nhai minisita wehurumende? Iwe musikana hatinei newe nokuti zvimwe wakada minisita uyu nekutya asi tinoda imi vezvenyika kuti murege kuita zvinhu zvakadai zvinonyadzisa. Tokuremeredzai asi nerweseri motitorera vasikana vedu, isu toita sei zvino tisina masimba seenyu?* (p.52) (A government minister! Is this leadership, coming to take away our women while you have yours, eh, government minister? You, girl, we have no business with you because it may be that you loved this minister because you were afraid, but we want you leaders in politics not to do such shameful things. We respect you, but behind our backs, you take our girls from us. So what will we do now, as we do not have powers like yours?)

In the first two lines of this quotation suggest that females are objects that males come to snatch from other men for sexual gratification. In the above excerpt, the boys complain against Mwaita's hegemonic masculinity, since Minisita David Mwaita preys on the boys' potential courtship partners, "*Ndiko kutonga here uku kuuya kuzotitorera vakadzi vedu imi mune venyu*" (Is this leadership, coming to take away our women while you have yours) "*...nhai minisita wehurumende?*" (...eh, government minister?). This confirms the view that hegemonic masculinity is not only about men's power over women, but also about men's power over other men. This portrays men in multiple gender perspectives. First, men as evil against women and preying on other men's wives. Second, men as abusers of offices of power, of resources associated with the offices of power, and of related privileges. So, Mwaita's elevation to higher office endangers women, men and children. Sexual abuse may thus call for a concerted effort from all members of society in order to contain it.

Presenting boys complaining against *Minisita* David Mwaita, Chitsike brings forth the boys' subversive power as critics of "cemented values and practices of masculinity" (Mantymaki, 2013, p.44). This is a project through which male pupils may be socialised into questioning and renegotiating the power and gender stereotypes embedded in hegemonic masculinity. Male pupils may believe in themselves as agents of alternative masculinities. They may believe that they can be the critics of hegemonic masculinity. Generally, this may give male and female pupils the opportunity to appreciate the potential of boys as transgressors, boys who construct their agency beyond the norm, as harbingers of strategies for resistance to hegemonic masculinity (Mantymaki, 2013). My research's thesis is that hegemonic masculinity is an enemy of entire humanity. Both men and women should therefore strive for equality and equity.

5.6 Depiction of Characters in School

There is gender biasin the way that the aspirations of male and female learners are represented. The author depicts female pupils as sources of distraction to the educational aspirations of males. Chitsike portrays female characters as adornment and enticement, with an inclination to romantic relationships as the main or exclusive personality trait or motivator (Jane, 2015, p.232). The implication is that female learners have no aspirations beyond romantic affairs while males have aspirations focused on educational achievement. The author depicts this gender biased contrast through Cecilia and David in the following excerpts:

> *Ini ndakabva ndatsunga kuti kana nguva yangu yasvika ndibva ndabuda nama'A' chete. Chimwe chakada kundivhiringa ndechekuti paiva navasikana vakanaka pachikoro ichi zvikuru apo ndaive ndava kuita fomu 4 yangu. Musikana aigara pedyo neni aiva nyenyedzi chaiyo. Zvaaiita zvokuda kunditsamira-tsamira zvakanga zvava kundinakidza. Chirauro chake chakange choda kubata apo takapiwa project yokuti tiite tose tozotaurira vamwe zvatainge tawana..., tichitaura zvatakange tawana, Cecilia akabva aswedera pedyo neni zvakandivhundutsa chaizvo.* (p.22) (I vowed that if my time come, I would come out with 'A's only. One thing that almost disturbed me was that there were beautiful girls at this school, especially when I was doing my Form 4. The girl who sat next to me was truly a star. What she was doing to lean on me was beginning to interest me. Her trap almost caught me when we were given a project to work on together and then tell others our findings..., when we were discussing our findings, Cecilia came closer to me, which really shocked me.)

Chitsike, through David Mwaita, portrays boys as hard-working in school. David Mwaita committed himself to working hard and passed the examinations. In "*Ini ndakabva ndatsunga kuti kana nguva yangu yasvika ndibva ndabuda nama'A' chete*" (I vowed that when the time comes I would come out with 'A's only). Chitsike portrays a male learner, David, as aiming at and determined to achieve A grades in his Ordinary Level examinations. The key phrase indicating determination is "*Ini ndakabva ndatsunga*" (I vowed). The word "*ndatsunga*" (I vowed) is from *"tsunga"* (vow) which means to be determined, to be unflinching or to persevere. So, David says, he was determined to score As, come examination time. A male

character aspires to get 'As.' Conversely, Chitsike portrays female pupils as forces of distraction regarding male learners' determination to score high grades. The key phrase is, "...*chakada kundivhiringa...*" The word, "...*kundivhiringa...*" is from the verb *"kuvhiringa"* (to confuse) which means to throw into confusion or to muddle. Female pupils are a source of confusion because they are beautiful. David says, there were beautiful girls at this school who were distractors. He further says, *"Musikana aigara pedyo neni aiva nyenyedzi chaiyo."* (The girl who sat next to was like truly a star). In this idiom "*nyenyedzi*" means star. The meaning of the idiom is that the girl was attractive like a star. Chitsike's David Mwaita in likening the girl to a star, presents female pupils as distractors. The idiom *nyenyedzi* emphasises Cecilia's beauty and heightens it in the minds of readership. Mwaita is referring to a girl sitting next to him, Cecilia, as a star. A star is attractive, and an unimaginable beauty is implied. It brings light. As a 'star', Ceicilia uses her beauty as bait to trap David. Chitsike further portrays the girl sitting next to David Mwaita as sexually harassing him as David reveals Cecilia's inclination to romance when he says, *"Zvaaiita zvokuda kunditsamira-tsamira zvakanga zvava kundinakidza"* (What she was doing to lean on me was beginning to interest me). This means that David is almost attracted to the girl. The idiom, "*Chirauro chake chakange choda kubata…*" (Her trap almost caught me ...) means the girl is luring David Mwaita like a fisherman who throws a fishing line into the water with a bait to entice fish. In effect, it means Cecilia is trying to entice or tempt and hook David. David reveals Cecilia's inclination to romance when he says, *"Cecilia akabva aswedera pedyo neni zvakandivhundutsa chaizvo"* (Cecilia came closer to me, which really that shocked me). This indicates that Cecilia is a source of confusion and is fond of meddling with David's focus on educational achievement.

Chitsike further portrays Cecilia as a fire which David Mwaita must be careful not to throw himself into, *"Apo ndakazoziva kuti ndainge ndava kuzozviwisira muchoto"* (Here I realises that I was making myself fall into the fire). The idiom *"kuzviwisira muchoto,"* (getting oneself into fire, means getting oneself into serious problems. With that idiom, Chitsike portrays female pupils (Cecilia) as problems that male pupils (Mwaita) must avercome or avoid if they are to focus and concentrate on school work. This is why David is quick to say, *"ndakabva ndakurumidza kusimuka.... Gore rose rakapera ndisingadi kuswedera pedyo naCecilia nokuti zvaizoita kuti tsuro yangu yamabhuku imbosendekwa izvo zvandakanga ndisingadi kwete"* (I quickly stood up ... The whole year came to an end when I did not want to get close to Cecilia because it would interrupt my goal of studying, which I did not want). David is unflinching. He leaves Cecilia quickly. He could not even come close to Cecilia for the whole year, as she could make him fail in his school-work. The idiom, *"zvaizoita kuti tsuro yangu yemabhuku imbosendekwa"* (That would result in putting my hare of books on hold), means Cecilia would distract David Mwaita from his serious business of schooling. Thus, through Mwaita, Chitsike portrays women (Cecilia) in the biblical Adam and Eve style where women are source of men's downfall. This is stereotypical. Mwaita is presented like biblical Joseph who could not be distracted by women.

David's unflinching stance earned him the label coward, *zimbwende,* from Cecilia. He confesses, *"Cecilia aigaronditi ndiri zimbwende romukomana rinotiza chakata dzawira dzoga mutswanda ini ndichiti ngaasiyane neni* (p.24) (Cecilia used to say I was a coward of a boy that ran away from a windfall and I told her to break up with me.) The apt name, *zimbwende,* is derogatory term. It means "a coward." Also, the noun prefix /*zi-*/ of noun class (21) means an abnormally big coward. There is a transfer of David Mwaita from noun class (1), that of human beings, to noun class (21), that of abnormally big things. This has

derogatory implications. *Mbwende* alone means a coward. The addition of zi- prefix of noun class (21) means an abnormally big coward. Cecilia is also exposed as a tempting agent as she describes Mwaita as a coward using an idiom, "*rinotiza chakata dzawira dzoga mutswanda*" (that runs away from a windfall of fruits that fall on their own into the basket). Cecilia, with those words, is offering herself to Mwaita, which implies that women are to blame for their abuse by men. The idiom is also an indication that Cecilia entices Mwaita, a male character, such that it appears as if when men sexually abuse women it is those women's fault. The biblical symbol negates the Shona gender matrix that disempowers women and empowers men. So, the sequence in the scenario is a breach of Shona normative gender convention. This scenario negatively portrays women; however, it is critical in that Chitsike, despite constantly reverting to traditional Shona gender conventions, reinvents a new man who is an asset to sustainable teaching and learning of Ordinary Level boys and girls who are exposed to the male character, Mwaita. Mwaita, a male character, is an asset in that, against the background of males who cannot control their sexual feelings, he controls his against "...*nyenyedzi*..." Cecilia. An alternative man of Mwaita type and the reward of passing that Chitsike created is a key construction in overturning the gender status quo that is liability to the Shona community. Chitsike attempts a reinvention of the new woman, Cecilia, which is a gender lesson to pupils that the fact that women control and even switch off their sexual feelings is not biological.

 In the light of the above analysis, the author portrays a male pupil, David, as focused and determined to be successful, by contrasting him with Cecilia, a distractive female learner. At the end of the year Cecilia reaps the results of romance, that is, pregnancy, while David reaps excellent Ordinary Level results. The following excerpt captures this:

Patakadzoka kubva kuhorodhe ndakanzwa kuti Cecilia akanga atonyora mazamanishoni atove nenhumbu, hana yangu ikarova chaizvo. 'Saka akanga achida

kuti ndiende naye kumusha kwake kuti azoti nhumbu iyi ndeyangu nhai?' ndakafunga zvangu. Pakauya maresults tiri kumusha ndakanga ndarova ma 'A' mana nama 'B' mana zvakare saka ndakanga ndapasa zvakanaka baba vangu vakafara chaizvo. (p.24) (When we came back from holidays, I heard that Cecilia had written examinations while pregnant, and my heart beat fast. "So, she wanted me to go with her to her home so that she could say the pregnancy was mine?" I thought to myself. When the results came, we were in the rural areas; I had scored 4 'A's and 4 'B's. Also, I had passed well. and my father was very happy.)*

Chitsike's Cecilia, a female character, also makes sexual advances towards Mwaita, a male character, when she is supposed to appear like she has no sexual feelings, like she can control them or even completely shut them out. Chitsike punishes Cecilia for violating the gender normative system and displaying a hive of sexual feelings when she is a woman, so she got pregnant, "*kubva kuhorodhe ndakanzwa kuti Cecilia akanga atonyora mazamanishoni atove nenhumbu*" (When we came back from holidays, I heard that Cecilia she had written examinations while pregnant). Instead of getting Ordinary Level results, Cecilia gets pregnant. Conversely, David Mwaita passes his examinations with flying colours as captured in, "*Pakauya maresults tiri kumusha ndakanga ndarova ma 'A' mana nama 'B' mana zvakare saka ndakanga ndapasa zvakanaka baba vangu vakafara chaizvo*" (When results came, we were in the rural areas; I had scored 4 'A's and 4 'B's. Also, I had passed well, and my father was very happy). Chitsike therefore rewards Mwaita through making him pass his Ordinary Level examination again for violating the law of gender normative system when he controlled his sexual feelings despite temptation from *nyenyedzi*, Cecilia.

In contrasting Cecilia getting pregnant before she receives her results and David Mwaita passing his examinations, Chitsike deliberately shows male pupils' dedication to school-work and female learners' lack of commitment to school work. This confirms the earlier claim about characterising female characters in terms of adornment, enticement, with an inclination to romance as their main or exclusive personality trait or motivator (Jane, 2015, p.232). It

therefore becomes clear that Cecilia is a source of distraction, in contrast to David, who is determined to focus on school work in order to achieve "A" grades. This has the potential of negatively socialising female learners into the belief that their sex causes both their behaviour and their observable characteristics (Sjogren, 2010, p.57). It may further impede male learners' positive attitudes towards their fellow female learners because, in this case, the picture that the novel presents for male learners is very affirmative and full of positive notions regarding their focus on educational achievement while the novel gives a negative and discouraging picture of female pupils (Ghajarieh & Kry, 2011, p.336).

There is also a sex-stereotyped view of mathematics as a subject. The author portrays Cecilia as struggling with mathematics, while David does not struggle. This is evident in the following excerpt when Cecilia asks for help in mathematics from David who is doing well:

> ... *chinguri ndakabvira kuti ndifundisewo* Maths *haudi asi kungozvigarira zvako wega kunge pasi pano sepasina vamwe vanhu sei?* (… Ever since I told you to teach me maths, you do not want to but want to stay on your own just as if there were no other people on earth. Why?)

In Cecilia's plea to Mwaita "*ndifundisewo* Maths" (teach me maths), Chitsike presents a female character asking a male character to teach her Maths thus stereotypically depicts both Cecilia and David. A female character, Cecilia, is linked with incompetence in mathematics and, David Mwaita, a male character, is linked with competence in mathematics.

Cecilia's further confession that, *"Maths ndiri kutambura"* (Maths is troubling me)*"* stereotypes Cecilia as she does not have a talent for mathematics and David Mwaita as having a talent for mathematics. David even confirms this stereotpye when he says, "*Ndaizviziva zvangu kuti Maths naCecilia zvakange zvakarimirana kumuganhu chaiko asi hapana musi mumwe akambonditi ndimubatsire nadzo kwete*" (I knew pretty well that maths and Cecilia did not see eye to eye, sure but there was not even one day she had asked me to

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help her, no). The idiom "*Maths naCecilia zvakange zvakarimirana kumuganhu chaiko*" (Maths and Cecilia did not see eye to eye, sure), means maths and Cecilia hate each other. Thus, Cecilia has a negative attitude towards maths. The phrase, "*hapana musi mumwe akambonditi ndimubatsire nadzo kwete*" (there was not even one day she had asked me to help her) confirms the stereotype that mathematical aptitude is a trait of males. Also, by not asking for help even one day is indication that Cecilia has a negative attitude towards Maths. This further implicitly emphasises that mathematics is unfeminine.

Female learners may be socialised into the perception of maths as masculine and not feminine. This confirms Boldry, Wood and Kashy's (2001, p.691) assessment that learners may have lower evaluation of female than male performance in mathematics. There is lower evaluation of female learners than male learners regarding competence in mathematics. This is consistent with the claim that such negative gender stereotyping may negatively influence male learners' evaluation of their female classmates regarding aptitude for mathematics. This may also influence female learners' judgement of their own competence for mathematics (Boldry, Wood & Kashy, 2001). I agree with Chick (2014, p.176), who argues that this gender-stereotyping of a subject may amplify and perpetuate biased attitudes and behaviours and enhance boys' feeling of competence and lower girls' ambitions and competence. The consequences may be great in the light of the view that stereotypes present a trap into which many people can fall. The stereotyping of mathematics as a subject involving male and female characters is strong and negative regarding the social learning of females. This may hinder female learners' aspirations for Science Technology Engineering and Mathematics (STEM) subjects such as mathematics. Regarding this, I have unearthed a novel and latent gender issue which one can only discover through discourse analysis rather than through testing pre-set gender categories.

5.7 Depiction of Characters in Occupational Roles

There is occupational sex role stereotyping in the novels that I am exploring in this chapter. Miller and Hayward (2006, p.70) define occupational sex-role stereotyping as follows: "Occupational sex-role stereotypes primarily are beliefs concerning which sex should perform certain jobs." In this subsection I explore the stereotypical depiction of female and male characters in occupations and highlight the potential educational implications for male and female learners.

5.7.1 Female characters in female stereotypical occupations

Some authors of the New World novels portray females in sex-stereotypical occupations such as typists, shop cleaners, till operators, nurses, domestic workers, and shopkeepers.

First, Kawara depicts, through Laiza, the stereotype of women as typists. This is evident in the following excerpt; *"nekunyaudza kwaiita tapureta yemusikana aindisevenzera uyo aingunobayabaya tapureta ari muhofisi make...Laiza aigogodza tapureta zvisina mukare akamboona. Kana neni ndaidada naye kunyange pane vaeni"* (p.6) (...with the noise of the typewriter of the girl who was working for me, who had been working for me on the typewriter in her office. Laiza would hammer at the type writer in a way that had never been seen. Even I myself was proud of her even when there were some visitors.) The key phrase referring to Laiza working as a typist is *"tapureta yemusikana aindisevenzera"* (the typewriter for the girl who worked for me). There are two key gender issues in the phrase. First, the girl (Laiza) worked with the typewriter as a typist. Second, Laiza works for sergeant Chimedza. A woman, Laiza, is working for a man, Chimedza, who owns that company. In the construction of the verb, "...*aindisevenzera*..." (who was working for me) there is a benefective verbal extension */-er-/* passive extension which implies that the */-a-/* stands for Laiza, a female character who works for Chimedza and /-ndi-/ stands for Chimedza, a male character who is the boss and owner of the company. In the construction Kawara's Chimedza,

a male character, is dominant while Kawara's Laiza, a female character, is a surbodinate. Through the benefective extension /-er-/, Kawara gives Chimedza agency and Chimedza objectifies Laiza. This is oppression of women by men and implies that, income wise, Chimedza earns more and decides Laiza's earning. The idiom, "*Laiza aigogodza tapureta zvisina mukare akamboona*" (Laiza could hammer at the type writer in a way that had never been seen) implies that Laiza types very well. The verb *"gogodza"* (hammers) that is derived from a reduplicated ideophone *"gogo"* implies that she types powerfully which is an indication of putting all the energy and working hard. Also, the idiom, "*zvisina mukare akamboona*" (in a way that had never been seen) implies that she types skilfully. Thus, Kawara portrays Laiza as a hardworking and a skilful typist. Further, the way the author protrays Laiza's comptence in typing seem to imply that typing is a female occupation. This is evident in the idiom when Sajeni Chimedza says, "*Kana neni ndaidada naye kunyange pane vaeni* (Even I myself was proud of her even when there were some visitors.). Kawara's Chimedza, a male character, uses an idiom to portray Laiza as an asset to the company as she is hardworking and skilful in her work of typing that can impress even the visitors. The way the author portrays Laiza's occupation may entice learners to believe that success in typing by a female requires the personal characteristics of that sex (Cejka & Eagly, 1999).

Kawara, through Laiza, therefore portrays secretarial work as a feminine field, in contrast to Sajeni Chimedza's occupation as a detective, a masculine field. Laiza, the typist, works for Sergeant Chimedza, and this further demeans women characters. Conversely, Kawara portrays Sergeant Chimedza in a prestigious occupation that warrants a personal secretary. Pitting Laiza's and Sergeant Chimedza's occupational roles against each other may imply sexual segregation of the employed workforce.

Second, Kawara depicts Thabet, a female character, as a domestic worker. The sentence, *"Thabet uyu aimbosevenza kumba kwemumwe nursing sister ainzi Fillia Gwatiridza"* (p.61) (This Thabet had been a domestic worker for a certain nursing sister called Fillia Gwatiridza). The phrase "*aimbosevenza kumba*" (had been a domestic worker), referring to Thabet, means she used to work as a domestic worker. Like the secretarial work I discussed above in relation to Laiza, Thabet's occupation as a domestic worker suggests that domestic work is female work. This analysis also applies to Sabhina, whom Chikanza portrays as a domestic worker. This is evident when Sabhina says to Lizzie, "*Uri misitiresi, ini ndinoshanda payadhi asi pane zveupenyu, wachepa mufana"* (p.13) (You are a teacher, I work in the yard, but in terms of life, you are junior). Chikanza's Sabhina is boasting to her friend, Lizzie, who is a teacher that, "*...asi pane zveupenyu, wachepa mufana.*" (...but in terms of life, you are cannot match, junior). Through such boasting, Chikanza's Sabhina is portrayed as a contented domestic worker. Chikanza's Sabhina, in demeaning Lizzie, a lady teacher when she says, "*...wachepa mufana.*" (...you cannot match, junior), implies that low class women manage social life better that educated middle class women. The phrase "*...ini ndinoshanda payadhi ...*" (I work in the yard) means that Sabhina is a domestic worker. So Chikanza's depiction of Sabhina also relagates Sabhina, a female character, to the low-esteemed profession of a domestic worker. This tells a story about women taking female stereotyped jobs.

Third, Kawara also depicts Runyeyo in a female stereotyped occupation. She is a bar-lady. This is evident in the following excerpt, *"Ndakanangako ndichifunga kuti ndingonotiwo mangwanani kumusikana aitengesa mukabhawa aka kainzi Chisipiti. Musikana uyu ainzi Runyeyo"* (p.21) (I went straight there thinking that I would just say good morning to a girl who was a bar-tender in a small bar called Chisipiti. This girl was called Runyeyo). The phrase that reveals Runyeyo's occupation is "*kumusikana aitengesa mukabhawa aka kainzi*

Chisipiti. Musikana uyu ainzi Runyeyo." (to a girl who was a bar-tender in a small bar called Chisipiti. This girl was called Runyeyo). Kawara portrays women taking up lower professional jobs. Runyeyo is a bar-lady in a bar owned by her father. The bar-lady profession is a low-class one. In light of this, pupils may regard the bar-lady as a stereotyped feminine occupation.

Fourth, Chitsike in *Minisita Munhuwo* depicts Chenai, a female character, in low class jobs. Chenai starts as a cleaner and is then elevated to the position of a till operator. The following excerpt captures this: *"Chenai....akatanga nebasa rokutsvaira-tsvaira muchitoromo. Nokuti aiita basa rake nesimba, akabva abviswa achibva anzi ashande patiri achibata mari"* (p.17) (Chenai… started work sweeping in that shop. Because she worked hard, she was transferred and told to work at the till and handle money). The phrase *"nebasa rokutsvaira-tsvaira"* (with the work of sweeping), means Chenai is a cleaner, while the phrase *"achibva anzi ashande patiri achibata mari"* (she was transferred and told to work at the till and handle money), which means Chenai was promoted to be a till operator. Most Shona people regard the occupations of cleaners and till operators as low-class jobs.

The occupations that authors of the selected literature texts give to characters, which I have exemplified using the above excerpts, reflect stereotypical jobs for women. In light of this, I agree with Hadjar and Aeschlimann's (2015, p.22) position that such gender occupation stereotyping can have an impact on male and female learners. As a result, female learners are more likely to be influenced to orient themselves accordingly and make educational choices or take pathways that lead them to service professions such as typists, shop cleaners, till operators, nurses, domestic workers, or shopkeepers. This is in light of the view that gender stereotyping of an occupation may prove to be an important career choice criterion (Hadjar & Aeschlimann, 2015, p.22). Regarding the occupations that I am considering in this section, it

may send the message among female learners that they do not have the opportunity to engage in whatever work suits their individual talents and tastes, in view of traditional gender divisions. More positively, the portrayal of women working outside the home may have a positive implication for learners regarding women in the work-place. Female pupils may avoid falling into what Megan (2016, p.114) calls "the narrow purview of stereotypical domesticity". Generally, the depiction of working women may motivate female pupils through role modelling, to see the need and desire to work outside the home and family. To the male pupils, the message may be that housekeeper, secretary, typist, till operator or cleaner are feminine professions. Thus, male learners may be less likely to take up such professions thinking that these are tied to the personal qualities of women and are hardwired into the biology of females.

5.7.2 Male characters in male stereotypical occupations

There is also evidence regarding the portrayal of male characters in gender stereotypical occupations. Authors depict males in the occupations of President, debt collector, lawyer, detective, manager, pilot, minister, Member of Parliament, and medical doctor. I agree with Turban and Skidar (2009, p339), who argue that, more often than not, the jobs that carry with them power, prestige, and authority in society are stereotyped as masculine.

First, Chitsike, in *Minisita Munhuwo,* depicts Moses as a debt collector. For example, the following greeting is directed to Moses, *"Mhoro mubati wevanhu vasingadi kubhadhara zvikwerete zvavo," Chenai akadaro achirova tiri yake. "Unondidaro zita rangu haurizivi here? Moses akadaro akamira pedyo netiri"* (p.18) (Hello, you catcher of people who do not want to pay their debts", Chenai said, operating her till-machine. "You call me that, do you not know my name?" Moses said, standing near the till machine.) The profession of debt collecting carries with it some authority. It requires education.

Second, Chitsike depicts male characters, Chitombo, Mwaita, and Mugabe as politicians. That Chitombo and Mwaita are politicians is evident in the following excerpt.

> *...Chitombo, aiva nyanzvi mune zvematongerwo enyika...kanapo zvake akanga asina kudzidza zvakaenzana neni, zvenyika izvi aizvinzwa chaizvo. Akanga ari mukuru wepati maMutare ari mubati wehomwe. Akanditi ndimboedzawo kuita M.P.... ndakabva ndasarudzwa kuita M.P. weNyanga.* (p.28) (Chitombo was an expert in politics... although he was not educated to my level, he understood politics well. He had a high position in the party in Mutare and was a treasurer. He told me to also try to run for parliament... and I was elected as MP for Nyanga.)

The phrase, *Chitombo, "Akanga ari mukuru wepati maMutare ari mubati wehomwe."* (Chitombo…had a high position in the party in Mutare and was the treasurer) identifies Chitombo as a politician with two key posts of responsibility namely "*...mukuru wepati maMutare*" (had a high position in the party in Mutare) and "*ari mubati wehomwe*" (he was the treasurer). The evidence that Mwaita is a politician is clear in the following excerpt, "*ndakabva ndasarudzwa kuita M.P. weNyanga*" (I was elected to be MP for Nyanga). Mwaita, having been elected to MP, means he was now Member of Parliament, therefore, could be given a ministerial position. Mwaita identifies himself as, *"Ini Minisita David Mwaita weCommunity Welfare"* (p.1) (I, David Mwaita, Minister of Community Welfare), which means that he also has a ministerial position. Thus, Chitsike's male characters, Mwaita and Chitombo, are professionally involved in politics as holders of elected offices. Mwaita held the posts of being a Member of Parliament and Minister of Community Welfare, which are highly esteemed positions. The author further identifies another male character, Robert Mugabe, as president, the highest political office in Zimbabwe. This is eveident in the following slogan: "*Pamberi naPresident Comrade Robert Gabriel Mugabe mutungamiri wedu!*" (p.37) (Forward with President Comrade Robert Gabriel Mugabe, our leader!) Such portrayal of men in highly esteemed professions favours the male gender.

The above analysis indicates that Chitsike portrays political professions as gendered. Thus, He depicts politics as a male sphere. This implies that gender may influence male and female pupils' political ambitions. Learners may have the perception that politicians must predominantly have masculine characteristics. The image that Chistike tends to construct is that of classifying politics as a masculine occupation. The portrayal seems to assume that men are more qualified to participate and excel in politics. Through social learning, learners can easily identify politics with masculine characteristics (Gupta, Turban, Wasti & Sikdar, 2009) in light of, for example, *Chitombo, aiva nyanzvi mune zvematongerwo enyika... kanapo zvake akanga asina kudzidza zvakaenzana neni, zvenyika izvi aizvinzwa chaizvo* (p.28) (Chitombo was an expert in politics... although he was not educated to my level, he understood politics well).

On the other hand, the invisibility of women characters in the political arena speaks volumes gender wise. First, it may mean that politics to women is neither theirs nor concern them. Second, it may mean women do not fare well in the political arena. Such portrayal may only benefit a few very talented girl learners that may infer on what is not given.

Other male-stereotyped occupations that Chitsike depicts in relation to male characters are managers, pilots and patrol officers. Regarding managers and pilots, Chitsike, for example, identifies Luke as a manager and Solomon as a pilot. This is evident in the following excerpt.

> *… Kwouya uyu Luke ari manager paFood Industries muKadoma, kwouya………Solomon, gotwe, akaendawo kuhondo uko akandodzidza zvokudhiraivha ndege dzehondo* (p17) (… Then, there is Luke who is a manager at Food Industries in Kadoma … And then, there is Solomon, the last born, who also went to war and learnt to fly war planes.)

Regarding patrol officers, Chitsike mentions male characters, Revai and Sajeni Murerwi. This is clear in, "*Pamba apa panga pakachengetwa panguva ino naPatrol Officer Revai naSajeni Murerwi*" (p.3) (The home had been guarded all this time by Patrol Officer Revai and

Sergeant Murerwi). There is therefore evidence of occupational stereotypes in the managerial, aviation and security industries. Women are not represented in these seemingly traditionally male-dominated fields (Adachi, 2013).

There is a similar trend in Chikanza's *Vakasiiwa Pachena* and Kawara's *Minisita Munhuwo.* Chikanza, for example, depicts Raymond as pursuing a career as a medical doctor overseas. This is evident in a conversation between Lizzie's aunt and Mrs Zvauya,

> Mai Zvauya: *Iye Ray wacho wamunoreva munonyatsomuziva here?* P.16 *Zvino handina mwana akapa munhu pamuviri. Wangu weura akaenda mhiri kwamakungwa, kunoita udhokotera.* p.17 Tete: *Kana mapikicha ake mamwe tinawo.* (p.17) (Mrs Zvauya: This Ray whom you are talking about, do you really know him?... Now, I do not have a child who impregnated a person. The child of my womb went overseas, to train as a doctor. Aunt: We even have some of his pictures.)

In the statement "*Wangu weura akaenda mhiri kwamakungwa, kunoita udhokotera*" (The child of my womb went overseas, to train as a doctor), the phrase "*kunoita udhokotera*" refers to Ray who has gone to train as a medical doctor. In the statement, "*kunoita*" means to to go and do and "*udhokotera*" means medical doctor profession. Chikanza, through the utterances from a female character, Raymond's mother, tells a story of masculine achievement regarding pursuing a career as a medical doctor. The rhetorical question "*munonyatsomuziva here?*" indicates that Ray is automatically special for pursuing a career as a medical doctor. It speaks volumes about the implication of the consistency of masculinity with pursuing a medical doctor career.

As I have already alluded to above, Kawara creates the same impression in relation to male characters such as detectives and lawyers. Regarding detectives, Kawara (1984, p5.) depicts Seargent Chimedza as a detective. Seargent Chimedza declares, "*Basa rangu ini Chimedzanemburungwe nderekufeya. Ndinoita hutikitivha hwangu pachezvangu, ndichiwana muripo wekuti ndinotenga upfu ndichisiya imwe yekutomwaya*" (I am

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Chimedzanemburungwe. My work is to investigate. I do my detective work on my own, earning enough for mealie meal and something over). The key words that indicate Chimedza's occupation are *nderekufeya* and *hutikitivha*. *Kufeya* means investigating and *hutikitivha* refers to the profession of detectives.

Regarding the law profession, Kawara depicts Nzenza Popotai and his father as lawyers. When Chimedza asks Mrs Chitokwaradzima, *"Nzenza anosevenza kupi?"* She replies, *"Baba vake igweta muno muHarare. Iye akapedza kudzidzirawo zvehugweta anosevenza kumahofisi ababa vake"* (p.94) ("Where does Nzenza work?" ... "His father is a lawyer here in Harare. He also completed a law course and is working in his father's offices). The key words indicating that Nzenza and his father are lawyers are "*igweta*" (lawyer) and "*zvehugweta*" (law profession). The noun "*gweta*" means lawyer. It is therefore clear from this analysis that Kawara associates studying and practising law with male characters, Nzenza Popotai and his father.

Considering the analysis and explanation that I have given in this section on male characters in male stereotypical occupations, one can infer potential educational implications. First, it is possible that pupils may believe that male-dominated occupations such as debt collector, lawyer, detective, manager, pilot, politician, Member of Parliament, medical doctor, are typically masculine, and female-dominated ones such as typist, shop cleaner, till operator, nurse, domestic worker and shopkeeper are typically feminine. Second, learners may rate male-dominated occupations as more prestigous and female-dominated as more inferior. Third, once a certain occupation is dominated by one gender, pupils may form the view that successful job applicants are people of that gender. Fourth, learners may also conclude that personal traits suitable for that occupation are either masculine or feminine (Adachi, 2013).

5.7.3 Depiction of characters in occupational gender transgression

There is gender-bias regarding women's venturing into territories that traditional Shona society normatively associates with males. Chenai refuses to align herself with the binary gender scale, even though her mother implicitly suggests that by deciding to go and seek employment in the urban area, she would not remain a woman but become a "woman-man".

> *Chenai akafunga zvokunotsvaga basa kuKwekwe kumusha kuri kwaChivi. Mai vake vakatambudzika chaizvo nokufunga uku ... / Dai uri munhurume taiti zvakanaka asika uri mukadzi. Mutaundi umu mune zvakawanda. Ukarishaya basa iroro unozoguma woita zvakaita tete vako zvokurara pose pose nokunwa doro worasa unhu hwako.* (p.8) (Chenai thought of looking for a job in Kwekwe while her home area was Chivi. Her mother was worried indeed about this decision. "If only you were a man, we would say it was all right, but you are a woman. In this town, there are many things. If you cannot get this job you will end up doing what your aunt did, sleeping everywhere and drinking beer and losing your morals.)

Chitsike's Chenai, in *Minisita Munhuwo*, abandons the traditional social sexual script, when she decides to look for employment in Kwekwe town, as given in part of the excerpt: "*Chenai akafunga zvokunotsvaga basa kuKwekwe kumusha kuri kwaChivi*" (Chenai thought of looking for a job in Kwekwe while her home area was Chivi). In the word *kuKwekwe*, Kwekwe is a town and *Chivi* is a rural place. So Chenai intends to go and look for employment in an urban area. Chenai's mother defends the traditional social sexual script. Her reaction clearly shows that Chenai's decision is unusual for women. She gets very worried about this. The anxiety is clear in "*Mai vake vakatambudzika chaizvo nokufunga uku ...*" (Her mother was worried indeed about Chenai's decision). From what Chenai's mother says , it seems there is a traditional gender script that entertains male children, and not female ones going out to look for employment in towns. In her view it is therefore not good for Chenai to go and look for employment in Kwekwe town. This is why Chenai's mother gets worried. She says, "*Dai uri munhurume taiti zvakanaka asika uri mukadzi*" (If only you were a man, we would say it was all right, but you are a woman). Chitsike, through Chenai's

mother, implies that, consistent with the traditional social sexual script, females cannot go out of the confines of the home to look for employment in the city. This brings in an inter-gender friction where Chenai and her mother disagree. Chenai wants to get employment in town, while her mother feels she may not be safe there. Chenai's mother therefore warns her, "*Ukarishaya basa iroro unozoguma woita zvakaita tete vako zvokurara pose pose nokunwa doro worasa unhu hwako*" (If you cannot get this job you will end up doing what your aunt did, sleeping everywhere and drinking beer and losing your morals).

Conversely, Chenai exposes the performative side of gender by playing with her gender mask. By changing in and out of her gender identity, she exposes the extent to which her gender is constructed and unconnected to her biological body (Sjogren, 2005, p.62). Considering the situation in their family, Chenai looks for and gets a job in town.

> *Achiona dambudziko rakanga rava pamusha apa, Chenai akafunga zvokundotsvaga basa kuKwekwe...Akatanga nebasa rekutsvaira-tsvaira muchitoromo. Nokuti aiita basa rake nesimba, akabva abviswa achibva anzi ngaashande patiri achibata mari.*p.9 *...Kumusha haana kukanganwa kwete. Aitumira mari mwedzi nomwedzi yokuti mai vake vabatsirikane. Iye aigaroenda kumusha kuti andoona mai vake navanun'una vake.* (p.8) (Upon seeing the trouble that there was at home, Chenai thought of going to look for employment in Kwekwe...She started work sweeping in a shop. Because she worked hard, she was transferred and told to work at the till and handle money ... she did not forget home. She would send money monthly for her mother's upkeep. She kept going there to see her mother and young sisters.)

The phrase, "*achiona dambudziko rakanga rava pamusha apa*" (Upon seeing the trouble that there was at home) suggests that normally, Chenai would not have broken the traditional feminine gender script where a family bread-winner must always be a male. Chenai gets employment first as cleaner in a shop, "*Akatanga nebasa rekutsvaira-tsvaira muchitoromo*" (She started work sweeping in that shop), and then rises to the position of a till-operator as indicated in, "*achibva anzi ngaashande patiri achibata mari*". Such portrayal may be misleading as it may tell both male and female learners that women are hard-working. To the

female learner, Chitsike seems to communicate the message that the furthest women can go is confinement to female-stereotyped occupations such as cleaners and till-operators.

Despite being employed in female-stereotyped occupations, Chenai is able to take the responsibility of bread winning that the Shona usually associate with male children. In the same vein, Chitsike portrays Chenai as a bread-winner for the family. The following excerpt captures this, "*Kumusha haana kukanganwa kwete. Aitumira mari mwedzi nomwedzi yokuti mai vake vabatsirikane. Iye aigaroenda kumusha kuti aindoona mai vake navanun'una vake*" The first part that reads, "*kumusha haana kukanganwa*" (home she did not forget) indicates Chenai's sense of responsibility. It is stated that she never forgot the family members she left home. This means that she is responsible. Chitsike also emphasises Chenai's responsibility when he adds that, *Aitumira mari mwedzi nomwedzi yokuti mai vake vabatsirikane* (she would send money monthly for upkeep to her mother), further revealing Chenai's sense of responsibility.

The idiomatic construction "*mwedzi nomwedzi*" implies Chenai sends money home monthly without fail. Chitsike further says Chenai was responsible enough to visit her mother and her young sisters in their rural homestead. The phrase "*Iye aigaroenda kumusha kuti andoona mai vake navanun'una vake*" means she kept going home to see her mother and her young sisters. This again is an indication that Chenai is responsible. Chitsike's portrayal of Chenai a female character in this case is that of a new woman who operates outside the domestic confines. Despite the low-status jobs of a cleaner and subsequently a till operator, Chenai is a bread-winner for the family. Here, Chitsike, despite mocking the traditional gender conventional system that confines women in the domestic spaces appreciates its value of caring in Chenai that, when coupled with resources, enhances the welfare of the family. This is so since Chenai sends money home monthly and keeps going home to see her mother and

sisters at home. Through Chenai, Chitsike opens another gender window to the readership that mocks allocation of low-status occupations to females, yet they are the ones that are endowed with the social and cultural capital trait of caring, which is an asset to families. To Chitsike, raising Chenai, a female character, is raising the whole family, which means Shona womanhood is plural 'we' and not singular 'I'. Chitsike's Chenai is selfless, caring and responsible.

Chitsike's portrayal of Chenai as a working female who has assumed the role of bread-winner may socialise learners to appreciate the construction of gender norms and their deconstruction. Through role modelling, this may induce pupils "to move away from gender essentialism" (Sjogren, 2005, p.48). Furthermore, through empathising with Chenai, pupils may believe that the biological body has nothing per se to do with gender. This reminds us of Butler's (1990) view that femininity belongs to women as little as masculinity belongs to men. Also, to Ordinary level pupils, through Chenai, Chitsike liberalises breadwinnership to both men and women and demystifies the glass ceiling that restricts women from participating freely in the public sphere.

The occupations that the above excerpts reflect are typical jobs for men and they demand a higher educational level than the ones I considered regarding women. There is gender-bias against women here, particularly in the portraying of a member of parliament, the minister and the country president as male. Learners may construe being male as a common attribute necessary for becoming a leader. This gender bias may be an obstacle to female learners' aspirations. Rendering women characters invisible in such top professions communicates the gender message that they are neither theirs nor concern them. It may also mean that there may be women who risked and ventured into such professions but never fared well. Thus, it

takes only a few very intelligent girl pupils to infer on what is not given. Same gender models are easy to identify with and imagine than those of the opposite genders.

Furthermore, there is an implicit gender-bias against females regarding educational qualifications and requirements that land male and female learners in occupations. Female stereotypical occupations seem to demand only low educational qualifications, while male ones seem to demand higher educational qualifications and other requirements. For example, medical doctors and lawyers may require education up to first degree level, while secretaries and domestic workers, mainly female characters, may not have education up to degree level. Again, professions that demand higher educational qualifications are usually better paying compared to those that require low educational qualifications. The net effect is therefore that poverty is gendered and is skewed towards the female gender, a phenomenon known as feminisation of poverty.

Generally, regarding the educational implications related to portrayal of male and female characters in gender-stereotypical occupations, I agree with Correll (2000, p.1691) that stereotyping of occupations may "go to the extent that individuals then act on gender-differentiated perception when making career decisions. They form the basis of cultural beliefs about gender and channel men and women in substantially different career directions." The findings in this section of my chapter further confirm Crawley's (2014, p1) finding that, predominantly male occupations require higher education than female occupations. In light of this, male and female learners may believe that occupations are not gender-neutral (Crawley 2014, p1). This has the potential of influencing learners towards self-fulfilling prophecy regarding their career path, and therefore reinforcing occupational sex-role stereotypes. In other words, gender stereotyping may influence learners' vocational and occupational intentions (Turban & Sikdar, 2000, p339). For example, female learners

may prefer less prestigious female occupations over masculine jobs regardless of status (Lassonde & O'Brien, 2013, p.387). In addition, male learners may not consider teaching and nursing jobs as these are viewed as more appropriate for women and are low status jobs. Generally, occupational sex-role stereotypes may influence learners to believe that occupations can be classified as masculine or feminine as they read the novels. The learners may perceive occupations or jobs as being gender-segregated. Both male and female learners, through reading the novels, may be socialised into preferring occupations or jobs that they read about as stereotypically gender-appropriate (Miller & Hayward, 2006, p67).

5.7.4 Depiction of characters in gender-shared occupations

There are gender shared occupations, for example, teaching and policing. The idea of a non-gender specific basis for professional achievement is evident. For example, in the police force, Chitsike mentions Constable Veronica and Constable Peter.

> *Ya-a, motokari yakabva yasvikawo. Revai akadaro achisimuka paainge ari ndokuenda kumotokari 'Mumotokari umu makanga muina constable Veronica Ranganai naConstable Mhosvainesu. 'Ko, titaurireika kuti chii chaitika pano,' Veronica akadaro achidzika mumotokari.p15 Saka mboo huru panyaya iyi dzaiva Sajeni Murerwi naPatrol Officer Revai. Constable Peter naConstable Veronica vakadaidzwavo.* (p.44) (Yes, the car has arrived, Revai said while standing up from where he was and going to the car. In this car was Constable Veronica Ranganai and Constable Mhosvainesu. Now, tell us what has happened here. Veronica said while getting out of the car... So, the chief witnesses in this case were sergeant Mureriwa and Patrol Officer Revai. Constable Peter and Constable Veronica were also called.)

Part of the excerpt, that mentions Constable Veronica Ranganai and Constable Mhosvainesu), is an indication that the police profession is gender shared. Constable Veronica Ranganai, a female character, and Constable Mhosvainesu, a male character, are both police officers.

Regarding teaching, Chikanza and Manyimbiri depict male and female characters as teachers. These authors depict Lizzie and David's father as teachers. This is found in the following excerpts:

First, *tete* (aunt), in Chikanza's *Vakasiiwa Pachena* tells us that Lizzie is a teacher. She says, referring to Lizzie, *Takarega nokuti mwana wedu uyu anodzidzisa saka pakanga pasina nguva.* (p.20) (We could not because our child here is a teacher. So there was no time.)

The implication is that they had no time to come since Lizzie would be at work teaching. Second, Chitsike mentions that David Mwaita's father is a teacher. David Mwaita says, *"Baba vangu vaiva mudzidzisi pamishoni apa."* (My father was a teacher at this mission). There is therefore evidence confirming teaching and policing as gender shared occupations. For a long time in Zimbabwe, the police force was the domain of males and not females. People could talk of policemen and not policewomen to the extent that even today many people unconsciosly refer to policewomen as policemen. So, there is a sense in which policing was stereotyped as a male occupation.

The portrayal of females in the police and teaching professions in the novels therefore conveys the message that women can perform work that people sometimes stereotype as being beyond the capabilities of women (Evans, 2014, p.982). This portrayal of both male and female characters in the teaching and policing professions may have positive implications for learners regarding women in the workplace. The may be become open to the future possibility of working together in the teaching and police professions. This may also serve to check gender stereotypes relating to competence through learners interacting with literature that depicts characters in gender shared occupations. The portrayal of gender-shared occupations in the police and teaching professions helps in fostering a sense of equality in learners.

5.8 Depiction of Characters with Personal Traits

There is no gender bias trait stereotyping regarding the characters in the four texts analysed in this chapter. Characters share traits that are stereotypically masculine or feminine. There is therefore stereotype trait convergence between the two genders. Female and male characters

share traditional stereotypical traits commonly associated with femininity or masculininity. For example, all four authors, Manyimbiri in *Ndiri Parumananzombe*, Chikanza in *Vakasiiwa Pachena*, Chitsike in *Minisita Munhuwo,* and Kawara in *Sajeni Chimedza,* present traits frequently portrayed as masculine, such as dishonesty, cruelty, evil and insensitivity, in connection with femininity, while they represent traits frequently associated with females, such beauty, emotion and caring, in connection with masculinity.

All four authors portray a shift in women's traits. The women represent masculine traits that learners may not favourably evaluate. There is a strong convergence of masculine characteristics with feminine ones following predominantly from the authors portraying women adopting masculine traits. Male and female characters converge in traditional male and female gender stereotypical traits (Diekman & Eagly, 2000, p1184). For example, some of the shared personal traits of evil/ cruelty and dishonesty are clear in the following excerpts. First, cruelty converges in Fillia Gwatiridza (female) and the Minister (male). I take cruelty to mean callous indifference to, or pleasure in causing pain and suffering. Fillia Gwatiridza portrays cruelty through subjecting Thabet to a painful death. She poisons Thabet Urahwenda to death in a rivalry for a boyfriend, Nzenza Popotai. The following excerpt testifies to this.

> *Pakapinda Thabeth naamai Chitokwaradzima muposito ndipo pawakadzokera pawaive wasiya motokari yako uchibva wasvikonyururudza nduru mugaba raive nezvekudya zvaThabeth uchibva wadzokera pawainyepedzera kuda kurova runhare womirira vaive vapinda muposito ava… Akazodya kudya kwawaive warunga kuya ave kubasa kwake. Mwana wavaridzi achibva afa, iwe pawakazvinzwa ukafara kuti zvinhu zviya zvazoitika.* (pp.165-6) (When Thabet and Mrs Chitokwaradzima entered the post office, that is when you returned where you had left your car and put poison in Thabet's food tin and returned where you pretended to want to make a call waiting for those who had gone into the post office… The people's child later ate the food that you had poisoned when she was at her work. She then died. When you heard it you were happy that this finally happened.)

This excerpt exposes Fillia's cruelty. She secretly puts poison into Thabeth's food. She has the evil intention to murder Thabet, who comes back and eats the poisoned food and dies.

Thabet's death makes Fillia happy, as is evident in "*...ukafara...*" (... you were happy ...). This indicates that Fillia is merciless as she was happy that Thabet had passed on. Mercilessness therefore drives Fillia's cruelty.

Another personal trait that undergirds Fillia's cruelty is jealousy. This is evident in the excerpt below:

> *Mumwe mukadzi ainzi Fillia Gwatiridza ndokuita shanje nemhaka yokuti aidawo Nzenza uyu. Nokudaro Fillia Gwatiridza uyu ndokuuraya Thabet kuti iye agosara ofara naNzenza zvakanaka. Thabet akaurayiwa pamusana pezvimwe zvinhu zvaaive aona...Thabet akaurayiwa newe Fillia Gwatiridza.* (p.162) (A certain woman known as Fillia Gwatiridza was jealous for the reason that she also loved this Nzenza. Because of that, this Fillia Gwatiridza murdered Thabet so that she might stay and enjoy herself with Nzenza. Thabet was murdered because of other things she saw...Thabet was killed by you, Fillia Gwatiridza.)

The key phrase in the above excerpt is, "*Fillia Gwatiridza ndokuita shanje nemhaka yokuti aidawo Nzenza*" (Fillia Gwatiridza became jealous because she also loved Nzenza). The noun, "*shanje*" (jealousy) reveals that it is jealousy that turns Fillia into a murderer for love of Nzenza.

On the other hand, Chitsike portrays Minister David Mwaita as cruel. For example, Mwaita makes Chenai drunk, rapes her, and refuses responsibility for making Chenai pregnant. Chenai says the following, testifying against Mwaita regarding her child, *"Ndinoziva kuti ndewaMinister Mwaita nokuti kubva musi uyo akandibhinya handina kumborara noumwe mukomana kana iye chaiye mukomana wangu ndakange ndisina, kana naiye zvino kwese"* (p.97) (I know it's the Minister Mwaita's because from the day he raped me I never bedded any other boy, even my boyfriend himself; I had never slept with him, even up to today). The idiom "*akandibhinya*" (he raped me), means David Mwaita forced Chenai to have sexual intercourse with him against her will. However, Mwaita tries to deny that he raped Chenai.

Second, being dishonest is evident, for example, in Chipo Chironda (female) in *Vakasiiwa Pachena* and Chiutsi (male) in *Minisita Munhuwo*. Chipo Chironda is dishonest in pretending to be pregnant to Tazviona, her husband. This is evident in Tazviona's complaint regarding how Chipo cheated him. *"Ko ainyeperei hake? Akadii kutaura chokwadi ndisati ndapedza mari yangu paari?* (p.69) (So why was she lying? Why did she not tell the truth before I wasted my money on her?). In the first part of the excerpt, there are two rhetorical questions which are indications to Tazviona that Chipo is not trustworthy. Tazviona talks to himself about Chipo's dishonesty. Tazviona asks, "*ainyeperei?"*, meaning, why did she lie? "*Akadii kutaura Chokwadi?"*, meaning, why did she not tell the truth? These questions clearly portray Chipo as deceitful and untruthful. In the first part of the excerpt, Tazviona poses two rhetorical questions, which illustrate that Chipo is not trustworthy. In a monologue, Tazviona talks to himself about Chipo's dishonesty.

Furthermore, Tazviona is regretting for not buying his children clothes, "*Vana vangu havana mbatya pamusana pake nokuti ndaiti mukadzi akarema anofanira kuwana zvose. Mukadzi wangu mukuru akaenda pamusana paiyeyu*" (p.69) (My children do not have clothes because of her, as I thought that a wife with a child should get everything. My senior wife went away because of her). Tazviona feels cheated by Chipo.

First, Tazviona regrets to learn of Chipo's dishonesty when he discovers that Chipo is not pregnant. This means Tazviona had ignored his children's needs and had dismissed his wife as captured in the parts that reads, "*vana vangu havana mbatya*" (my children have no clothes) and *"Mukadzi wangu mukuru akaenda pamusana paiyeyu"* (My first wife had left because this one). All this happened because, "*ndaiti mukadzi akarema anofanira kuwana zvose*" (I thought a pregnant woman needed to get all she needed).

Chiutsi, a male lawyer, is dishonest. He behaves in a fraudulent manner in a bid to destroy the evidence that incriminates Minister Mwaita for raping Chenai. Chiutsi advises Minister David Mwaita on how to get away with the crime of rape by lying. He advises Mwaita not to tell the truth regarding a letter that Chenai had written. He says,

> *Tinozvigadzirisa izvi ikarova. Izvo wati chete havana kuziva zvaiva mukati ndipo chete pane maloophole. Iwe kana wabvunzwa unoti chete wakaitsemura nokuti yainge ichiti iwe sezvo uri Minisita weCommunity Welfare ndiwe waiziva zvokuita nemwana iyeye ... Chiutsi akandivimbisa achiseka-seka.* (p.68) (We will sort that out for ever. Since you said they did not know what was inside, it is right there where there are loopholes. When you are asked you can just say that you destroyed it because it was saying you, since you were the Minister of Community Welfare were the one who knew what to do with that baby. Chiutsi assured me while laughing.)

The phrase, "*Tinozvigadzirisa izvi ikarova.*" (We will sort that for ever), means that Chiutsi can sort out the rape case against Mwaita and it will disappear permanently. The key word is the idiom, "*...ikarova.*" The idiom, "*...ikarova.*" is from the verb, '*kurova*,' which means to disappear permanently. Chiutsi dishonestly advises Mwaita to keep things a secret by saying that he does not know the contents of Chenai's letter. This is why Chiutsi therefore says, "*…ndipo chete pane maloophole,*" (... it is right there where there are loopholes.) which implies that, lying is the only loophole that will let Mwaita get away with the crime of raping Chenai. Lying is not a personal trait consistent with legal practitioners. Yet Chitsike portrays a male legal practitioner as dishonest.

These findings, regarding the portrayal of characters' personal traits in this section, contradict stereotypical definitions in which "women are frequently perceived as being affectionate, compassionate, helpful, kind, sympathetic, gentle and sensitive" (Block & Crawford, 2013, p.9). The New World novels show a shift from the asymmetrical and binary gender depiction of characters' traits to gender-shared traits. This concurs with the findings of Bridgewood (2011, p.501) when he argues that there is "desertion of traditional women's gender codes

such as passivity and tenderness, and their adoption of masculine conventions such as physical violence and military conquest." The findings in this section reflect non-conformity to traditional gender personal trait stereotyping. For example, cruelty, typically associated with males, converges in Fillia Gwatiridza (female) and Minister Mwaita (male). This dislodges the link between typical male traits and the biological male. Generally, the findings of this section disrupt the usual paradigms of gender trait stereotyping through the authors' portrayal of gender shared personal traits.

Regarding the findings' educational implications, first, portrayal of gender traits may, through character role modelling, socialise learners against considering the concept of gender trait stereotyping in a dichotomous view of males and females, and masculine and feminine (Chick, 2014, p175). Second, it may help learners to understand and appreciate females who do not think and behave like traditional female characters. Third, it may be easier for pupils to understand that not all females are compassionate and sensitive. In line with Chick's (2014, pp.179-180) observation, this may also help learners to consider and rethink traits and the stereotypes they hold with regard to females. Fourth, the findings of this section also indicate certain gender representations which have the potential to be harmful to pupils, in particular male-gender stereotypical traits of cruelty and dishonesty, which female characters adopt, and that males holding professional offices portray.

5.9 Conclusion

The New World literature texts that I analysed in this chapter revealed that gender portrayals of characters are dynamic through implicitly portraying gender as performativity (Butler, 1990). There is evidence that supports belief in the changing traits of women characters. The theme of gender-shared traits demonstrates the possibility of egalitarian gender construction. This may socialise learners into egalitarian gender construction. The New World literature

texts also manifest the struggle of a discourse that tries to maintain existing gender stereotypes, on the one hand, and one that attempts to change the *status quo,* on the other hand (Gebregeorgis, 2016, p.119). The way the authors represent gender may generally inspire learners to question binary oppositions, such as sex/gender, natural /cultural, essence/ construction, and being/ doing. The depiction of some female characters may serve to undermine the belief that there is an original source of masculinity. These texts, therefore, do not necessarily portray gender as static. They take into account that a character's situation has changed. There is a strong belief in women becoming assertive, independent and rational regarding marital issues such as procreation and polygamy. This renders these New World literature texts as agents of socialising female learners against puppet-type femininity (Nkosi, 2013, p.136). For example, a character like Netsai in Chikanza's *Vakasiiwa Pachena* refuses to perform the script assigned to her by a male- supremacist culture when she decides to opt out of a polygamous marriage. She is the model of a movement from femininity as entrapment to femininity as self-invention. This may promote emergent discourses about female independence and assertiveness among female learners.

CHAPTER 6

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

In Chapters 4 and 5 I presented and analysed findings on gender representation in the literature texts considered for this study. The aim of the present chapter is to conclude the thesis by summarising the general arguments in it and drawing some conclusions. I begin by summarising each chapter. After that, I present and reflect on the major findings and in the process state succinctly what my thesis is. I then move on to describe the contributions of my thesis and to address its potential educational implications for the socialization of pupils in light of the tenets of the Africana womanist theory. I follow this by indicating the limitations of my study and then conclude the chapter by making recommendations.

My primary aim in this thesis has been to explore gender representation in Zimbabwean Ordinary Level ChiShona texts prescribed for 2010-2015. To this end, I have investigated and answered the following three questions. First, how is gender represented in Zimbabwean Ordinary Level 2010-2015 ChiShona prescribed literature texts? Second, what are the similarities and differences within and between the genres of Old World and New World novels and the selected play? Third, what are the possible instructional implications of the representations for the Ordinary Level pupils, and the possible effect of gender representations on the general socialisation of pupils, in the light of the Afrocentric paradigm of Africana womanist theory? I will summarise and comment on the answers to these three questions.

I argue that there are three dimensions of gender representation in the literature studied. There is a humanitarian representation, an authoritarian representation, and a gender expansive representation of gender. The humanitarian dimension of gender representation in

ChiShona literature is one that recognises the indispensible mutual relationship between males and females. Women and men see each other as complementary. Mugugu's *Jekanyika,* for example, Chipezvero and Jekanyika fight against Chief Mupambwawashe to rescue Rufaro, a female character. In the same text, some women are sent to cross the Zambezi River to negotiate for reinforcements from the Rozvi chief. This humanitarian dimension resembles an Africana womanist theory and a functionalist perspective. Heroic and powerful characters defend the vulnerable members of the community regardless of gender. In the humanitarian representation, gender serves as a hyphen that joins female and male characters. The characters value and respect the dignity of difference.

The authoritarian gender representation dimension presupposes an adversarial relationship between male and female characters. It seems to be obsessed with what I see as the essential weaknesses and sinfulness of a patriarchal Shona culture that certain authors tend to assume. Thus, for example, Manyimbiri, in *Ndiri Parumananzombe* presents female characters (Revai and Nyemudzai) as the ones that are to be blamed when procreation fails. The author shows that society absolves men, for example, Mutusva, of blame.

The two gender dimensions above, humanitarian and authoritarian, emerge primarily in inter-gender relations. Authors representing the authoritarian dimension are feminists in perspective. Their stories portray women as vulnerable and victims, while demonstrating that men are the perpetrators. This authoritarian dimension presents gender as a dash that relates and divides females and males. The differences between genders, according to the authoritarian representation, are seen from dialectically opposite perspectives or binary terms: one gender is conceived as more important, more powerful and privileged, while the other is conceived as minor, less powerful, and also less privileged.

The third dimension of gender representation is that of gender expansivity. It is both inter and intra-gender representation. This dimension is based on the principles that not all masculinities are masculine and not all femininities are feminine. Gender roles are thus open to any "body", male or female (Holmes, 2007). While Holmes' conception here is useful as an entry point into understanding gender expansivity, it does not openly declare that gender expansivity is not synonymous with the phenomenon of transgender. The 2012 Human Rights Campaign Report offers a clearer definition of gender expansivity. It defines it as a behaviour pattern that does not identify with traditional gender roles and is not confined to one gender narrative or experience.

The humanitarian and the gender expansive representations are consistent with the Africana womanist theory. However, the two focus on relationships between genders, while the third dimension of gender representation focuses on the gender roles which, according to Holmes above, are open to any "body". This third dimension is characterized by gender-role transgression and brings with it a culture shock. There are patriarchal vanguards that exploit their peers in the same gender. Examples in *Vakasiiwa Pachena* include Raymond's mother, who dehumanizes Lizzie and tells her that she is uneducated and unfit to marry Raymond, a graduate from America. Similarly, Mrs Taguta and VaSarudzai pressurise Netsai into staying in a polygamous and loveless marriage that Netsai rejects. In the novels with intra-gender representation, there is also an aspect of agency as characters rebel against traditional gender codes, act according to their will, and make gender choices independent of gender confines. This brings out another sub-dimension of gender representation, the gender shockers. For example, in Chitsike's *Minisita Munhuwo,* Chenai leaves the Chirumhanzu rural area and goes to Kwekwe for employment, against her mother's judgement that this would only be possible if she was a man. Similarly, Chiguvare in *Kutonhodzwa KwaChauruka* has

"*kachembere Chimwecho*" (the tiny old woman, Chimwecho) who was the pillar of Chauruka's army. The women cross traditional feminine gender boundaries and shock their communities.

I argue that the three gender representation dimensions above correspond to three potential forms of gender-role socialisation among pupils in schools. The humanitarian dimension of gender representation has the potential of socialising learners into a belief that gender is something hardwired into the biological make up of males and females. This may not measure up to the expectations of achieving gender equality in a learning environment. This is one possible outcome. However, it also has the potential to socialize learners into the belief that, biologically, males and females are different, and those differences make them perform unique gender roles that are irreplaceable and therefore equally valuable for a rich living experience among humans. In which case, the two genders do not stand in competition with each other. Instead they complement each other in a way that makes life whole. Therefore, neither of the two genders should assume superiority over the other. Thus, it restores dignity of difference between the genders.

The authoritarian gender representation dimension may socialise learners into belief in rigid, symmetrical gender duality in which the male is privileged over the female. This may socialise learners into a world of a bitter duel between the two genders that has the net effect of reversing the benefits that society may reap from the two genders working together in a complementary manner.

The third dimension, namely gender expansivity, represents gender-roles as open to any "body." Gender expansivity has the potential of socialising pupils into the believing in the subversion of gender duality and buys into Butler's theory (1990) of gender as performative.

This implies conceiving gender as something of the future. That is, it will be what it will be. People will know gender roles when males/females perform them in specific contexts.

I therefore argue that ChiShona literature generally represents gender pluralism in multiple ways, alternating between rigid gender roles and flexible gender roles. This plural representation of gender is at the heart of the ChiShona texts I have explored.

6.2 Thesis Overview and Major Findings

In Chapter 1, I introduced the entire research. The study consists of seven sections, namely area of investigation, background to the study, research problem, research questions, justification of the study, delimitation of the study, and lastly, organisation of the study.

In Chapter 2 I reviewed literature related to the study on gender representation in the Zimbabwean Ordinary Level ChiShona texts prescribed for 2010-2015. The first part focused on literature dealing specifically with both the present state of research and previous research efforts on the subject under discussion. The section confirmed the initial intuition of the study that there was no work that had explored gender representation in the Ordinary level ChiShona literature texts prescribed for 2010-2015: *Kutonhodzwa KwaChauruka, Akanyangira Yaona, Jekanyika, Pfumo Reropa, Sajeni Chimedza, Minisita Munhuwo, Vakasiiwa Pachena* and *Ndiri Parumananzombe*. This indicates the thesis' originality and, therefore, its contribution to knowledge.

The second part focused on the literature, which helped in the formulation of the theoretical framework of the study. This locates the study in a tradition of theory, namely the Afrocentric paradigm and, in particular, in a branch thereof called Africana womanist theory. While I argue for Africana womanist theory, I further argue for an Africana womanist theory premised on a Shona relational ontology. In this context, I have argued against an approach

to gender issues in ChiShona prescribed literature texts that uses pre-set categories stemming from liberal feminist approaches such as invisibility, stereotyping, linguistic categories, unreality, fragmentation, selectivity and cosmetic biases (Sadker & Sadker, 2001). So, at the level of theory, my study makes a fresh contribution to knowledge.

In Chapter 3 I have presented the research methodology and design. I have argued for and justified a qualitative research design in light of the purpose of my research. I have also considered the philosophical underpinnings of qualitative research design in relation to theoretical, epistemological and ontological concepts. I have discussed the revelatory case study as a general research strategy for my study in the light of the restatement of the aim of my research. I have also identified my sampling strategy as purposive and, in particular, I have used a homogenous sample of prose literature texts. I presented my research instruments indicating myself as the main research instrument, and using documentary analysis. In terms of data analysis and interpretation, I took the position that the two are concurrent and argued for using qualitative inductive content analysis and critical discourse analysis. I concluded the chapter with a discussion of ethical considerations.

Chapters 4 and 5 consist of data presentation and analysis of two literary genres, namely Old World novels and New World novels and a play. In Chapter 4 I identified, from an inductive content analysis of the Old World novels, six major themes coming from the gender roles engaged in by male and female characters: depiction of characters in social roles, depiction of characters as protagonists, depiction of characters in heroic activities, depiction of characters in relation to the status of children, depiction of characters in occupational roles, depiction of personal traits of characters and depiction of characters in marriage. I then analysed the portrayal of characters under these themes in order to see how gender representation plays

out. On the basis of these themes, I discuss the implications of these portrayals for male and female learners in a pedagogical situation.

In Chapter 4 I demonstrated that there is gender representation that goes beyond pre-set categories, and that this has positive and negative educational implications for both male and female learners. This is different from previous qualitative studies that begin by examining what is known about gender representation in literature. Further, the focus on pre-set categories yields manifest gender representation. My study has yielded latent gender representation, which may not be apparent when one starts with pre-set categories. These new categories from the Old World novels are gender in relation to the status of children, intra-gender frictions, agency in relation to gender, gender-shared roles, and the ritualisation of gender roles. The novels show that they are a means through which gender is voiced and negotiated. The issues of agency and gender shared roles have the potential effect of socialising learners into the belief that gender is not just a matter of binary male/female opposition. In the areas of custodians of culture, wealth and treasures, protagonists, heroic activities, occupational roles, personal traits, status of children, and, marriage, the Old World novels bear a great amount of potential for perpetuating, amplifying and endorsing binary notions of gender among learners.

In Chapter 5 I considered New World literature texts. The themes that come out are: the depiction of characters in titles, the depiction of characters' statuses, the depiction of characters in marriage, the depiction of characters in relationships outside marriage, the depiction of characters in schools, the depiction of characters in occupational, roles and the depiction of characters' personal traits and behaviours. These texts reveal that gender portrayals of characters are dynamic through implicitly portraying gender as performativity (Butler, 1990). There is evidence that supports belief in the changing traits of women

characters. The sub-themes of gender shared personal traits and behaviours and gender-shared occupations demonstrate the possibility of egalitarian gender construction. This may socialise learners in a similar direction. The New World literature texts also manifest the struggle between a discourse that tries to maintain existing gender stereotypes on the one hand, and one that attempts to change the *status quo,* on the other hand (Gebregeorgis, 2016, p.119). The way certain authors represent gender may generally inspire learners to question binary oppositions such as sex/gender, nature/ culture, essence/ construction, and being/ doing. The depiction of some female characters may serve to undermine the belief that there is an original source of masculinity. These texts, therefore, do not necessarily portray gender as static. They take into account fact that a character's situation may change. There is a strong belief in women becoming assertive, independent and rational regarding marital issues such as procreation and polygamy. This shows that these New World literature texts are agents of socialising female learners against puppet-type femininity (Nkosi, 2013, p.136). For example, a character like Netsai in Chikanza's *Vakasiiwa Pachena* refuses to perform the script assigned to women by a male supremacy culture when she decides to opt out of a polygamous marriage. She is the model of a movement from femininity as entrapment to femininity as self-invention. This may promote emergent discourses about female independence and assertiveness among female learners.

The following different major patterns have emerged in the study:

- Multiple gender representations that go beyond pre-set categories have multiple educational implications for both male and female learners.

- Some literary works even go beyond viewing male and female as separate entities and, instead, perceive them as extreme opposing entities whose interaction generally leads to one or the other being damaged in some way.

- An anti-essentialist attitude towards the meaning of "woman". There is engagement with diversity between the two genders in portraying women and men as not being monolithic categories.

- Portrayal of rigid gender identities that do not challenge the heterosexual distinction between feminine and masculine.

- Detachment of femininity from femaleness and masculinity from maleness, which culminates in ChiShona literature presenting fluid gender identities. Sex is not always presented as either male or female. ChiShona literature does not portray how men and women become gendered. It portrays how female and male characters do gender. In some cases, there is subversion of gender duality. There are ways in which certain authors represent gender that imply that gender cannot be conceived of in essentialist and static terms.

- Engagement with diversity among genders and revelation portraying women and men as not monolithic categories and, therefore, literature challenges biological determinism in some way.

Generally, taken together, these patterns suggest that the literature texts I have explored, in order to determine gender representation, are a fertile ground for a plurality of gender discourses that go beyond gender representations captured through pre-set categories such as stereotyping and invisibility. A possible explanation is that the texts are a site of reflexivity on the effects and feelings of authors caught between pre-colonial, colonial and postcolonial

cultural settings. I shall show where each these patterns fit in relation to three dimensions of gender representation in section 6.3 below.

6.3 Contribution of my Thesis

In this thesis I have taken further the issue of gender representation in instructional materials. I have broken new ground in three areas, namely at the level of data generation, at the level of theory, and at the level of the potential educational implications of gender representation for pupils.

6.3.1 New data generation

I have extended and broadened the state of research on the gendered nature of ChiShona literature texts by exploring both manifest and latent gender representations that make the precess accessible. ChiShona literature texts, particularly those prescribed for Ordinary Level, have not been hitherto explored from the standpoint of the way they represent both femininity and masculinity, nor have these representations been linked with the potential educational and socialisation effects they may have on pupils at school. The main contribution of my thesis regarding new data generation is therefore the uncovering of manifest and latent gender representations regarding both male and female characters regarding both femininity and masculinity, and the potential socialising effects they may have on learners. A notable contribution of my study lies in its evidence indicating the negative portrayal of males. Previous studies have asserted that there is rampant and pervasive negative portrayal of females only. On the contrary, this study has illustrated that women are not always regarded as inferior.

The qualitative and inductive critical content and discourse analyses that I employed in this study provide a valuable adjunct to the approach to gender representation using pre-set categories. Reaching beyond manifest gender representation, the inductive content and

discourse analyses allow for the emergence of latent gender issues, such as the status of children, male child preference, and many such issues critical for the socialization of the learner. This inquiry therefore provides the basis for a tool-kit for exploring both latent and manifest gender representation regarding male and female characters in ChiShona literature texts at Ordinary level.

6.3.2 Contribution to theory

Generally, I have generated a new, grounded theory of a three-dimensional gender representation. The three dimensions are authoritarian, humanitarian and gender expansive representation. This is in terms of the distinction between authoritarian, humanitarian and gender expansive representations. The ChiShona literature texts that I have examined for that purpose contain three very different gender representations, which reflect fundamental differences between Old World and New World novels, as well as fundamental similarities. I have demonstrated that there are incompatible and even contradictory gender representations, and also mutually similar ones. In identifying such conflicting paradgms as the authoritarian and the humanitarian faces of gender representation in the ChiShona literature prescribed for Ordinary Level, it is not my intention to suggest that all prescribed Old World and New World novels can, regarding gender representation, be placed into just one or the other of the three categories, authoritarian, humanitarian, and gender expansivity. These three representations derive their key principles from the emerging patterns that I have listed above.

6.3.2.1 Authoritarian gender representation

A key principle of authoritarian gender representation implies that there is an all-powerful, all-good male, seen as having ultimate control over dependent and weak females. It is

therefore consistent with the following patterns emerging from those that I have listed above under thesis overview and major findings.

- Going beyond viewing male and female as separate entities, and instead perceiving them as extreme opposing entities, whose interaction generally leads to one or the other being damaged in some way.

- The polarization of males and females as two separate entities.

- Portrayal of rigid gender identities that do not challenge the heterosexual distinction between feminine and masculine.

- Perpetuating, amplifying and endorsing binary notions of gender

There are ways in which authors represent gender that imply that gender is not conceived of in essentialist and static terms; gender is something that is of the future. There are also leanings towards Western binary gender constructions of male and female in ChiShona literature that bear a great amount of responsibility for perpetuating, amplifying and endorsing negative beliefs about femininity and masculinity. This has the potential for impeding gender equity in a learning environment. From a practical viewpoint, it is unlikely that the literature can be changed. Learners must depend on positive teacher-talk around these issues.

6.3.2.2 Humanitarian gender representation

The key principle of humanitarian gender representation places at the centre the welfare of both females and males in the area of gender. It is therefore consistent with the following patterns.

- An anti-essentialist attitude towards the meaning of females. There is engagement with diversity between the two genders portraying women and men as not being monolithic categories.

- Detachment of femininity from femaleness and masculinity from maleness culminating in ChiShona literature presenting fluid gender identities.

- Sex is not always presented as either male or female. ChiShona literature does not portray how men and women become gendered. It portrays how female and male characters do gender.

- Subversion of gender duality is illustrated in the ways in which authors represent gender to that imply that gender cannot be conceived of in essentialist, static terms. Gender is something that is of the future.

- Engagement with diversity among genders portray women and men as not being monolithic categories. Therefore, in a way, some literature challenges biological determinism.

The humanitarian face of gender representation is consistent with representing gender roles as open to any "body". The key principle is that oppositional, either/ or thinking which relates to dualistic pattern of reality is transformed by "both-and mutually. The relationship of males and females regarding gender roles is not one of "over against" and "superior to" but "together with", moving in an interactive circle of mutual kinship and therefore doing gender through "any" body. Gender representation in the literature texts studied implies that, in some cases, gender is something of the future, That is, it will be what it will be. Certain conceptions of gender are not fixed, rigid and unchanging. They are influenced by and adapted to the contexts in which they are presented. The literature may therefore play a defining role, contributing to the transformation of gender discourses and gender roles. Generally, the literature texts can lead to thinking about gender as something more and other than fixed biological determinism.

6.3.2.3 Gender expansive representation

Gender expansive representations deals with negative intra and inter-gender relationships and gender agency. In both Old and New World novels, there is evidence of women not sticking together to fight patriarchal culture regarding male-child preference and procreation. Women here do not fight the constraints of patriarchy regarding polygamy and in a polygamous marriage. There may be rivalry even between wives in a polygamous marriage. Women may express animosity towards other women. Women end up reinforcing hegemonic masculinity, and by extension reinforcing a gendered status quo for example, not allowing females to go and work in urban areas. In fact, gender is represented in such a way that women perform masculinities by encouraging others to accept and stay in polygamous marriages. Women therefore dissociate themselves from their gender and live in a masculine context.

On the other hand, there are cases in the literature where men do not stick together to defend patriarchy for example, the killing of twins in Mavengere's *Akanyangira Yaona* and that of forced marriages of girls in Mugugu's *Jekanyika*, Chakaipa's *Pfumo Reropa* and in Chiguvare's *Kutonhodzwa kwaChauruka*. It is in a context of intra-gender representation that my study reveals agency as an under-researched and often latent form of gender representation. In instances where a female is forced to maintain the patriarchal *status quo,* she may invoke agency and end up in some ways "bending gender" roles and therefore escaping a femininity of entrapment. The issue of negative intra-gender representation poses a challenge for the theoretical frameworks of both feminism and Africana womanist theory. These two theoretical approaches tend to side-step intra-gender relations between females and females, and between males and males.

Generally, my original contribution lies in coming up with a theoretical framework of gender representation in ChiShona prescribed literature texts, which aims to reveal different forms of

manifest and latent gender representation. This offers new insights into the gendered nature of the set books prescribed to Ordinary Level pupils for the cycle 2010-2015.

6.4 Potential Educational Implications

In my thesis I examine gender representation and at the same time raise the issue of its potential effects on male and female pupils. Gender representations may generally inspire learners to question binary oppositions such as sex/gender, nature/culture, essence/ construction and being/ doing. The depiction of some female characters may serve to undermine the belief that there is an original source of masculinity. These texts, therefore, do not necessarily portray gender as static. This is consistent with Africana womanist tenets.

Tragically, the texts also have a potential of fostering, inciting, condoning and initiating among pupils rigid traditional Shona stereotypes regarding femininity and masculinity through humanistic and authoritarian gender representations. This may hinder the attempts at achieving gender equity in a learning environment.

6.5 Limitations of the Study and Recommendations

The purpose of this section is to present limitations of the study and recommendations. Regarding recommendations, I make recommendations for further research and practical recommendations. I include practical recommendations because in my justification of the study I indicate that my study is relevant to stakeholders such as ZIMSEC, teachers, authors and publishers.

6.5.1 Limitations and recommendations for further research

The study only considered a sample of eight purposively sampled 2010-2015 prescribed Ordinary Level ChiShona literature texts. This is a small sample out of hundreds of extant Shona literature texts. This would have sufficed if there had been previous studies, which looked at gender representations in ChiShona literature texts with purposive samples that

have indications of data saturation. Lack of such previous indications of data saturation introduces some uncertainty as to whether this study really achieved data saturation. However, the value of this study weighed against this technicality is still high. Besides, there is no intention to generalize its findings at this stage.

Also, the study did not go further to practically test the implications of gender representations on the socialization of the Ordinary Level pupils. As a suggestion for further study, a practical test on the implications of gender representations on the socialization of learners needs to be done. This implies that, while the study has contributed its own theory on gender representation in prescribed Ordinary Level ChiShona literature texts, testing its implications on the socialization of Ordinary Level pupils is a necessary step to ground the educational implications I highlighted in this present study.

Moreover, the study was undertaken before curriculum review by the Ministry of Primary and Secondary Education in Zimbabwe, 2015-2022, which now makes ChiShona literature into a stand-alone area of study. This now means the number of prescribed texts has increased, as literature is no longer a component of an area of study, but a full area of study itself.

In this study I only suggest potential influence or impact, which one can only speculate upon. However, even though there is need for more research to investigate the matter, the results of my thesis remain valuable as they provide new insights into the manifest and latent nature of gender discourses and representation in ChiShona literature. This should enable teachers and learners to obtain a better awareness of the state of gender representation in prescribed literature texts, which represent a source of potential negative and positive gender socialisation of learners. The challenge for teachers is to initiate talk between them and learners on gender issues in ChiShona literature. Further work is needed to answer remaining

questions regarding learners' perceptions of gender representation as explored in this thesis, as well as to determine possible strategies for such teacher-talk on gender issues.

6.5.2 Practical recommendations

In my justification I indicated that the findings might provide basis for designing a gender checklist for authors and publishers and also ZIMSEC panellists. In light of my findings, I therefore recommend that teachers should take into account the possible effect, which the gender representations carried by the literature texts might have on the socialisation of both male and female pupils. This can assisit pupils to develop into citizens who are responsible and empathetic in their interaction with others male or female. They also become responsive to changes in that they challenge deep seated stereotypes stemming from the Shona cultural backgrounds from which the literature texts are authored.

For ZIMSEC, selected panellists, authors, and publishers, the research's findings will possibly serve as the basis for designing a gender checklist that may guide them in selecting and authoring the literature texts.

Overall, I recommend that the Ministry of Primary and Secondary education, in its effort to address government's concern that insupportable cultural practices in our traditional culture need to be addressed, may need to build on the findings of my study.

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APPENDICES

Publications