

THE MANIFESTATION OF SELF-HATRED IN MABVUMIRA ENHETEMBO



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DECLARATION FORM

I declare that **“THE MANIFESTATION OF SELF-HATRED IN MABVUMIRA ENHETEMBOS”** is my work and it has not been submitted before in any degree or examination in any other university. I declare that all the sources I have used or quoted have been acknowledged as complete references. I authorise Midlands State University to lend this dissertation to other institutions or individuals for scholarly research.

APPROVAL FORM

The undersigned certify that they have read and recommended to the Midlands State University for acceptance: a dissertation entitled The manifestation of self-hatred in Mabvumira eNhetembo submitted by Rutendo Tambanewenyu. In partial fulfilment of the requirements for the degree of Bachelor of Arts Honours Degree in African Languages and Culture.

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ABSTRACT

This study is in the area of literary studies. This study focuses on the Manifestation of self-hatred in *Mabvumira enhetembo* published by Literature Bureau during colonial period. This study is driven by Afrocentricity that seeks to revive and resurrect African culture and African philosophies of life. Couched and guided with Afrocentricity, the study also relies on the information obtained from respondents acquired through interviews and questionnaires. The research participants include of poets, academics, publishing houses and students. A strong background was laid, as the study examined the role of poets in Shona society, the channels that propagated self-hatred in Africa and the manifestation of self-hatred in Africa. The channels that propagated self-hatred in Africa includes of colonial education, Christianity and literature bureau. The study argues that, poets must move away from white supremacist and appreciate African culture thus putting it at the centre. This entails that Shona literature must enable people to fight against their struggles and revive African cultures. More so, the study argues that Shona people must appreciate and celebrate their African philosophies of life and culture. The study went further to establish that, families in the Shona society are critical to nation building. The researcher hopes that this study will contribute in the resurrecting and reviving of African culture.

DEDICATION

This dissertation is dedicated to my family.

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Table of Contents

DECLARATION FORM	ii
ABSTRACT.....	iv
DEDICATION	v
ACKNOWLEDGEMENTS	vi
CHAPTER ONE	1
GENERAL INTRODUCTION	1
1.1 Area of investigation	1
1.3 Statement of the problem.....	2
1.4 Research Objectives	3
1.5 Research questions	3
1.6 Significance of the study	3
1.7 Literature review	4
1.8 Theoretical framework	6
1.9 Research methodology	7
1.9.1 Research design.....	7
1.9.3 Data gathering tools.....	8
1.9.3.1 Interviews.....	8
1.9.3.2 Questionnaires.....	8
1.9.3.3 Document analysis	9
1.9.4 Data analysis and presentation plan.....	9

1.10 Delimitation of the study	10
1.11 Limitation of the study	10
1.12 Ethical considerations.....	10
1.13 Organization of the study	11
CHAPTER TWO	12
THE ROLE OF POETRY IN AFRICAN SOCIETY	12
2.1 Introduction.....	12
2.2 Transmission of literature in the pre-colonial African society	12
2.3 Various roles of literature.....	13
2.3.1 Traditional art should be revolutionary.....	13
2.3.2 Traditional art should be functional.....	14
2.3.3 Traditional art must be committing.....	16
2.4 Conclusion	18
CHAPTER THREE.....	19
CHANNELS THAT PROPAGATED SELF HATRED IN AFRICA.....	19
3.1 Introduction.....	19
3.2 Defining the concept of self hatred.....	19
3.3 Channels that propagated self-hatred in Africa.....	20
3.3.1 Christianity: A system that propagated self hatred in Africa	21
3.3.2 Colonial education: A system that propagated self hatred	24
3.3.3 Literature Bureau: A system that propagated self hatred in Africa	26

3.4 CONCLUSION	30
CHAPTER 4	32
THE MANIFESTATION OF SELF HATRED IN THE ANTHOLOGY MABVUMIRA ENHETEMBO: AN ANALYSIS OF SELECTED SHONA POEMS	32
4.1 Introduction.....	32
4.2 RESPONDENTS PROFILE.....	32
4.3 The impact of “colonial” Christianity on the perception of death in African society: An analysis of the poem <i>Rufu</i> and <i>Ndini Rufu Muchandiona</i>	33
4.4 Manifestation of self-hatred in procreation and polygamous families in African tradition: An analysis of the poem <i>Kuzviberekera misodzi</i>	35
4.5 J. C Kumbirai’s “N’anga dzan’en’enura nyika”: Christianity as an agenda of undermining African religion	38
4.6 Manifestation of self-hatred in J.C Kumbirai’s poem <i>Ndingati uri munhu</i>	40
4.7 Beer as an expression of self-hatred. An analysis of the poem titled <i>Vakachenjera vanoti zvipei doro</i>	41
4.8 Celebrating African women and the concept of family: An analysis of the selected poems in Mabvumira enhetembo.....	42
4.9 Conclusion	46
CHAPTER FIVE.....	47
SUMMARY, RECOMMENDATIONS AND CONCLUSION	47
5.1 SUMMARY	47
5.2 CONCLUSION	49
5.3 RECOMMENDATIONS	50

REFERENCES..... 51

APPENDIX A: INTERVIEW GUIDE FOR STUDENTS 53

APPENDIX B: INTERVIEW GUIDES FOR POETS..... 54

APPENDIX C: INTERVIEW GUIDES FOR PUBLISHERS 55

CHAPTER ONE

GENERAL INTRODUCTION

1.1 Area of investigation

This study is centralised in the field of literature. The anthology under scrutiny is Mabvumira enhetembo published by Literature Bureau in (1969). The problem is that, the genre in question lacks what Karenga (1971) qualifies to be African literature that is to say it has to be functional, committing as well as revolutionary. By self-hatred, the researcher refers to a situation where African people are moving away from their own culture embracing European culture. Literature is a mirror that reflects day to day activities of the society. The anthology pre-empts how poetry in colonial period published by Literature Bureau is used to manifest self-hatred amongst the Shona people in Zimbabwe. Colonial period refers to the period where Africans specifically Zimbabweans were under the rule of the white settlers. Chiwome (1996) brings out the idea that the role of an African poetry is to address the situations that surrounds people in a society be it their struggles or triumphs. He also articulates that a creative Shona writer should be able to bring out the situations that are transpiring within a society through his or her literary works. As such, literature that is produced at a particular period of time should be able bring justice to people. In the study it is argued that, African literature must revive and resurrect African culture thus, moving away from European dominance. Prior to this background, the researcher is thrives to examine the manifestation of self-hatred during the colonial period in the anthology Mabvumira enhetembo.

1.2 Background of the study

The focus of this research is driven with the belief that literature in African society must allow African people to put their culture at the centre rather than at the periphery. The researcher chose poetry because Matambirofa in Mguni et al (2006) holds that, poetry is a common ground that allows people to grasp ones' "deepest and distilled" ideas. Karenga (1971) postulates that, African art must be revolutionary, functional as well as committing. Against this background, this study argues that African literature must be able to allow African people to liberate themselves from colonial struggles. With this, it is of paramount importance to understand that

poetry is not only published for entertainment only but it is also a way of addressing the burning issues of the day. According to Chiwome (1996) literature Bureau was a system formed in (1954) to censor Shona literature that was produced during the colonial era. This implied that any form of literature that was going to be published during the colonial era was supposed to be in favour of the white settlers hence, publishing literature that would make the African people in general inferior and specifically the Zimbabweans. Chiwome (1998) further states that literature published in indigenous languages creates inferiority and complexities to the colonised group of people. According to Diop (1998) , when colonial settlers came to Africa they brought with them pre-conceived images of African people. Thus, the researcher concluded that these images later became the central of self-hatred in Shona culture for example in religion, literature, education in that they left their own cultures conforming to the cultures of the west. The colonial period ushered in the board of education and Christianity as well as a way of suppressing the black people. This is clearly supported by Mazrui (1993) who notes that, colonial education caused the Africans in general and particularly the Zimbabweans to despise their culture. Marimba (1995) is in the view that, during the colonial period the poets were now in a compromised position where they ended up viewing themselves as inferior to the white settlers. Marimba (1995) also postulates that European education deemed to be superior over the African education and it led to Africans producing literature that is biased thus moving away from centre. The fact that, literature produced in the colonial period made the Shona people to lose confidence and pride in their culture drives the researcher to examine how Europe has undermined Africa. Hence this study is aiming at investigating the presentation of self-hatred in the colonial period as well as finding the effects of producing such literature.

1.3 Statement of the problem

The colonial regime propagated the European ideology which positioned European culture at the centre. Resultantly the poets who then received colonial Christian education tended to shun away from African culture philosophy and thought and consequently they were dislocated, dis-membered and disoriented from their cultures. As such, the Africans in general and specifically focusing on Zimbabweans ended up hurting and deviating from their own African culture as they embraced Christian ideologies. The African poets are seen to be greatly affected

by this as they end up producing literature that is in favour of the western culture drifting away from their African culture. Chiwome (1996) brings out the idea that the role of a creative African writer is to address the situations that are faced with people in a society as well as bringing justice to those situations. The central problem to this study is, poetry as a literal genre has failed to revive and resurrect African culture to the extent that poets are now victims of self hatred. Central to the research, the study attempts to unravel the channels that propagated self hatred in Africa. The core problem of the study is that, poetry is a genre that has failed to liberate Africans from their colonial struggles that allows them to revive and resurrect their own culture. As such, this study is driven by examining the manifestation of self hatred as presented in the anthology *Mabvumiraenhetembo*.

1.4 Research Objectives

The objectives of the study are:

- To examine the role of Shona poetry in the Shona society.
- To discuss the channels that propagated self hatred in Africa.
- To analyse the manifestation of self hatred in selected Shona poetry that is produced during colonial period.

1.5 Research questions

- (1) What is the role of a poet in Shona society?
- (2) How does Shona poetry reflect the Shona people's history and culture?
- (3) How is self-hatred presented in *MabvumiraEnhetembo*?
- (4) To what extent does J.C Kumbirai portray self-hatred in *Mabvumira enhetembo*?
- (5) What are the channels that propagated self hatred in Africa?

1.6 Significance of the study

This study contributes significantly in the area of literature. Literature is an instrument which helps the society to come up with possible understanding of their problems as well as bringing practical solutions to such problems. This means that literature can be viewed as a lens were the society is able to see what is really transpiring in their society be it in the area of economics,

social as well as political arena. Literature also highlights the burning issues of the day in all spheres of life. Chiwome (1996) maintains that, literature contributes to all aspects of life. This means that literature is used as a tool of expressing what people are experiencing in a society in a particular period of time. Africans will benefit as they re-member and re-innovate their tradition and also by re-investing African agency as the fundamental core of African sanity. This study is important also because it will bring light to how self hatred has affected the Shona people hence, formulating ways on how to embrace their own African culture. The research carried out is important as it plays an important role to academic field. This is so because; through this research other researchers and academics will benefit much from this study.

1.7 Literature review

It is of greater importance to credit that poetry is an arena that allows the poets to air out the society's view concerning the religious, political and the economic stanza they are faced with. This implies that poetry in a way is a channel that can be used to address the burning issues of the day in either a humorous way. It should be noted that many scholars have researched on many aspects that concerns poetry and their ideas will help the researcher to carry out her research. In a bid to examine the presentation of self-hatred in *Mabvumira enhetembo* the researcher will benefit from such scholarly views and ideas. Wilson in O'Leary (2010:71) postulates that, "I only not use the brains that I have, but all that I can borrow." Below is a list of literature review.

Chiwome (2012) in his book titled *Zimbabwean Literature in African Languages* under the sub-topic Poetry and national symbol creation commented on literature in the African context. Chiwome notes that, the system of Literature Bureau was placed aiming to produce literature that maintained and uplifted the status quo of the white people. With this in mind, this implied that the European settlers denied the African people in general and particularly the Shona people to practice their culture with confidence. As such, the fact that the African settlers ended up despising their own culture conforming to the European culture inspired the researcher to pursue on the manifestation of self hatred in the anthology *Mabvumira enhetembo* by Kumbirai in (1969).

Chiwome (1996) is an African critique that has managed to write how writers shaped their ideas and thoughts during the colonial period. According to him, literature produced in the colonial period was shaped by two aspects. Firstly literature differs as the poet would consider the group of people he will be writing to. He further researched on the poems such as *Soko risinamusoro* (A tale without a head). This therefore shows that Chiwome's works are different from the researchers as the study will focus on the manifestation of self hatred in the anthology *Mabvumira enhetembo*.

Chiwome (1996) is a prominent critique, in his book titled *A critical history of Shona people* he managed to capture the issue of disillusionment that hampered the Zimbabweans after they had gained their independence. Chiwome through the post-independence poems managed to review that the Zimbabweans were disappointed because the government failed to deliver what it had promised. This study thus appreciates the works of Chiwome but strives to fill in the gap of looking into the colonial poems that fosters self hatred to Africans as no researcher has looked into this. It is worthwhile to carry out this research as it seeks to relocate, revive and resurrect the African cultures. Colonialism left scars of hatred on African poets thus, this research seeks to raise consciousness to African people that they must fight against anti-colonial struggles and put their African culture in practice.

Ngugi (1993) in his book titled *Moving the centre: The struggle for cultural freedoms* under the title *The role of the scholar in the Development of African literature* argues on what affects literature. The scholar argued that, good literature calls for the writers to be committed to their work as well as being faithful. This implies that, poets must produce literature that enables people to be confident with their culture rather than putting self hatred at the centre. Having this in mind, the researcher subscribes to his views on the role of African writer in African society. This study focuses on the manifestation of self hatred in poetry whilst Ngugi focused on the role of a writer. Hence, this background will help the researcher to explore the presentation of self-hatred in *Mabvumira enhetembo* as well as its effects.

Ngara (1985) in his book titled *Art and ideology in the African Novel* brings out the idea that the African people were seen to be dislocated from their culture and traditions because due to the European dominance. Resultantly, the white settlers ended up viewing the African people in

general and the Shona people in particular as characterised with inferiority. The scholar also purports that, the very nature of colonialism and imperialism inevitably leads to revolt by the colonised whose exploitation, dehumanization and enslavement sooner or later result in national consciousness that openly challenges foreign domains. This view clearly mirrors that the Africans were left to be suffering in the hands of the white settlers and their images of how they perceive themselves in the society was distorted. This study unravels the manifestation of self hatred in Shona poetry. Hence the Shona people ended up producing literature characterised with the manifesting of self-hatred amongst them.

WaThiongo (1987) in his book titled *Decolonising the mind*, brings out the idea that, colonialism is a system that ushered in a medical knowledge to cure ailments. This made the Shona people to despise help from the African herbalist as it was regarded as devilish. There are various systems that ushered in self hatred in the Shona society which encompasses of the desire to become white and to speak in English. The fact that WaThiongo (1987) gives a snapshot on what really made the Africans to despise their medics becomes a point of departure to this current study as it seeks to present the manifestation of self hatred during the colonial era.

1.8 Theoretical framework

Afrocentricity is employed in this study. Afrocentricity is defined as an intellectual perspective that drives its name from putting the African person at the centre. Afrocentricity is a framework that was propounded by Chiek Anta Diop and was popularised by Molefi kete Asante. Afrocentricity emphasises the importance of African people's history and culture. According to the journal published by Molefi Kete Asante (1998) brings out the point that Afrocentricity is an institute where African people should have contentment and self-confidence in their society so as to move away from the European power on their culture. Since the theory deals with the importance of African people's culture and tradition, the researcher finds it importance to employ the theory as it deals with African literature. Asante's views are captured in his work titled "*The Gray Template*" which renders the important issues that tackles on Afrocentricity. This study employed the tenet of Afrocentricity known as Harmosis as mode that is concerned with synthesis that benefits and empowers Africans. In this view it becomes useful to the study in that Africans must complement traditional to the betterment of the human state not to put self

hatred in their own tradition. The research also uses Sankofan approach. It is of paramount importance to this study as it seeks to put the African history at the core. Asante (1998) argues that Sankofan calls for writers to look back in the past of African people and revive those African philosophies of life. Thus Afrocentricity becomes useful to this research as it seeks to put the African people at the hub as they are re-membered to their culture.

Africans are seen to be subjected in the hands of self-hatred because they distance themselves from the African culture. Afrocentricity as a theory pauses the view that, when action is not present in a society people develop a tendency of marginalising themselves from their own culture. Afrocentricity is a theory to be employed in this study as it dwells much on the defence of African culture and commitment to correct the displacement in history of African people. It is rooted in this view that the Africans who are jeopardised with self-hatred must possess a sense of agency in becoming subjects rather than mere objects in their African history. Africans must also defend their African cultural fundamentals and have a dedication to correct the displacement in their history. So since the theory deals with some of the characteristics which links to the study the researcher finds its importance in supporting the manifestation of self hatred in Shona poetry. This entails that, Africans must not hate and dislocate their tradition but they must be subjects and must have a sense of agency.

1.9 Research methodology

This section explains the type of research design that is adopted in collecting data. It also entails the methods that used in carrying out this research, ways of analysing and presenting data.

1.9.1 Research design

This research adopts the qualitative research method. As stated by Gilham (cited in Dirwai) he notes that qualitative method is a method which enhances the researcher to pursue investigations in the case where some methods may be deemed unpractical. Prior to this view, the researcher adopts qualitative research method because it is interpretive and inductive reasoning. Hence it suits this study because it makes use of words and narratives. The study employs a qualitative method to gather the needed information as Raj (2005) purports that qualitative method is preferred mostly because it permits the verbal description. On the same note Jupp (2006) gives a

snapshot on that qualitative study is anchored on interpretation. The researcher uses historical research design because the research is focusing on the past, which focuses on collecting data from historical documents. It makes use of secondary and primary data therefore it become useful to this study it has an advantage of understanding the present by looking at the past therefore they become useful to this study.

1.9.2 Targeted population and sampling techniques

The researcher in carrying out the study thrives to target the poets as well as the publishers of literature as they provide first-hand information. The researcher also is targeting at students so that they assist the researcher with critical analysis of poems. The targeted population in totality is 15 participants. Out of the 15 participants 8 are students, one publishing house, two poets and four academics. Purposive sampling technique is used in this study for identification and selection of people related to the study. It becomes useful to this study because respondents are selected for their expert knowledge.

1.9.3 Data gathering tools

Interviews, questionnaires and document analysis are effective for data collection of this study. Data will be verified in order to enhance its quality to the study.

1.9.3.1 Interviews

Interviews were used especially in interviewing academics, poets and publishing house to get first hand information. Structured and unstructured interviews are effective as they give room for further clarifications. Face to face interviews was preferred as expressions can be made clear also. Interviews are preferred as one can capture verbal and non verbal cues, provides the opportunity to explore topics in depth for it yields the richest data.

1.9.3.2 Questionnaires

The questionnaires were given to students who are studying poetry particularly the students from Midlands State University specifically the Department of African Languages and Culture and English and communication studies as they pursue poetry modules. To acquire the data needed

the researcher distributed questionnaires to respondents. Questionnaires have an advantage of giving respondents enough time to attend to the questions posed to them. Open ended questions and closed questions were used in this study as they allow respondents to give adequate information since they will be free to express their ideas and views. This is supported by Leedy (1997:99) as the scholar maintains that a questionnaire is believed to be a “common place instrument for observing data beyond the physical reach of the observer.” Collins et al (2003) mirrors a questionnaire as a document that is printed which has instructions, statements and answers that are gathered to acquire answers from the people with knowledge. Many questionnaires were given to 8 students to get the data needed. So questionnaires were used in this study to collect data about the manifestation of self hatred in Shona poetry and only relevant information was used.

1.9.3.3 Document analysis

Secondary and primary information from various authors were reviewed and analysed. The researcher used document analysis in a bid to unravel the channels that propagated self hatred in Africa as well as the role of literature in African society. The researcher explores the importance of African poets in African society. Also researches by other scholars were reviewed to get data and accuracy will be the goal to achieve. Also current records of the past assisted in generating an understanding hence contributing to the successful of the study.

1.9.4 Data analysis and presentation plan

Critical discourse analysis was used in this study for analysing data because the study deals with poems of self hatred. This entails that the researcher anchors on analysing the message imbedded in poems used by the poets in Shona anthology Mabvumira enhetembo specifically on the manifestation of self hatred. Critical discourse analysis is effective as it looks on how the message is used and how the poems were written. The use of the critical discourse analysis is effective to incorporate into this study because the study is dealing with literally studies. Literally studies constitute the use of a language in poetry that needs to be analysed. The data is going to be presented in form of themes that were generated from research findings. Chief advantage that the researcher noted on data analysis is that, documents are non-obstructive

because they are not affected by the inquiries of the researcher.

1.10 Delimitation of the study

This study is centralised on literature specifically poetry and the researcher analyses poems that portray self-hatred during the colonial period. This study is carried out from December 2017 to June 2018. The research is informed by Afrocentricity as a theory and also the research is qualitative in nature as the study makes use of words and narratives. The data collection tools that are used are interviews, document analysis, and questionnaire.

1.11 Limitation of the study

This section focuses on the hindrances as well as measures taken by the researcher to address the arising challenges in pursuing the study. The researcher observed that the respondents tended to limit the data on the manifestation of self hatred in poetry during the colonial era as they were unreachable at the same time. To override this challenge, the researcher resorted to the use of emails and also conducting focus group discussions. The researcher also encouraged the respondents to participate in the research because it was for academic purpose only.

1.12 Ethical considerations

It is essential to note that any form of study is not carried out in an excluded environment and this entails that, there are social, cultural and legal praxes to be followed. Ethical considerations were observed in this study are informed consent, confidentiality and avoiding plagiarism. Informed consent is used in this study. The researcher is informing the informants which are academics, students and poets in the society about the study. The researcher outlines the potential risk and benefits of the participation. The researcher makes a full disclosure of procedures of the proposed research before requesting permission to proceed with the study, for them to know that the researcher is carrying out a research. This becomes useful to the study because it helps the researcher to be received by the participants. Also the researcher is protected from any arising risks and dangers. The information of the study was accurate as respondents filled in the consent form to bear witness that they have agreed, so this informed consent was useful to this study.

1.13 Organization of the study

This study consists of five chapters and the first chapter introduces the whole study. It focuses on how the research was carried out and it covers the area of investigation, background of the study, justification of the study, theoretical framework, methodology, literature review which guides the researcher in data analysis and presentation. Chapter two focuses on unravelling the role of a poet in the Shona society. Chapter three focuses on the channels that propagated self hatred in the Shona society during the colonial period. The channels include Christianity, education and Literature Bureau. Chapter four analyses on poems that talks of self hatred and also the relevance of shona poetry in African societies. Chapter five marks the end of the study by giving the summary and conclusion of the study.

CHAPTER TWO

THE ROLE OF POETRY IN AFRICAN SOCIETY

2.1 Introduction

The previous chapter was an introductory chapter. The first chapter comprises of statement of the problem, background of study, methodology, literature review, research questions, objectives of the study not to mention but a few. This chapter explores the role of literature in African society. This chapter is driven with Afrocentricity where the researcher thrives to raise consciousness to Zimbabweans that they should put their culture at the centre. Poetry is a genre that is not separate from human life, it pours out the events that are transpiring at a given time. In other words, this chapter lay down the functions of poetry/ literature both in the African and contemporary society. This is important as it will strongly assist the researcher in pin pointing how self hatred manifests in the anthology *Mabvumira enhetembo* considering the role of literature in a society. This chapter consists of four sections that mirrors the role of literature particularly poetry within an African society. The first section seeks to trace how literature was transmitted in the African society before the advent of the colonial settlers. This chapter also seeks to examine the role of literature in the Shona society. This chapter is oriented with document analysis.

2.2 Transmission of literature in the pre-colonial African society

Literature is window that opens education to people. Literature in the African society had a pivotal role of fostering the human factor development in people so that a whole human being is moulded to function in the society. Before the advent of the white settlers in the African society literature was orally transmitted. This means that, the values and norms of the African society were passed from one generation to the other through the word of mouth. Oral literature encompassed of songs, folklore, taboos, proverbs and totems. The elderly people of the society were the ones who were responsible for imparting the knowledge base to young children as they were regarded as the reservoirs of knowledge. Bascom (1965) brings out the view that that traditional music play an integral role in the African's traditional education because it allows young children to acquire and transmit the societal values, customs and norms. Hence, literature allowed young children to gain knowledge concerning the marriage life as they were taught

about how to take care of their young children.

Literature in the African society also aimed at imparting the moral values in a person to become a whole person referred to “*unhu*”. The African traditional society embraces or celebrates communalism and despises the aspect individualism. This valued aspect of communalism is not obtained from the mere sky but the African society through oral literature managed to formulate proverbs and idioms. This imparts "*unhu*" aspect in people as they are taught that one person cannot manage to achieve certain goals in life but rather the assistance of other people is highly required. This is supported by Mbiti cited in Kaphagawani when he clearly brings out the view that if a man faces trials he does not face them alone but also stretches to the society as a whole and a person is said to be a person because of other people.

2.3 Various roles of literature

The following sub sections explore on the role of literature in African society. More so it is established that African writers must put the African people at the core of their culture rather than at the periphery.

2.3.1 Traditional art should be revolutionary

Literature is an important aspect in African and contemporary society because it reflects what is transpiring in the society. According to Amuta (1989:167) he clearly agrees when the scholar says,

The poet... His cry is their cry, which only he can utter, that is what gives it its depth. But if he is to speak for them, he must suffer them, rejoice with them, work with them, fight with them.

Deducing from the above view, a poet plays a crucial role in society as he outpours what people are facing within a particular society at a given time hence; a poet is the ear piece and mouth piece of people in a society. Art should not be for art's sake but it should take a step further on addressing what the society is facing. In this case, poets or artists should be social commentators where they must comment on what will be transpiring at a particular period of time. According to Achebe (1975) brings out the idea that black artists stand to be prominent critiques of African society hence, addressing the issues that takes place within a society. Ojinmah in Wellek (1991)

is in the view that African literature is an important aspect that seeks to “reflect” the reality of the society. Artists should work hand in glove with the masses within a society, work on the side of the under privileged people in a society to air out their political, social and economic grievances. It is of paramount importance to note that one of the major roles of African literature or art lies in its ability and capability of being revolutionary. The importance of literature in African society can be derived from the relationship that lies between an artist and his society. Achebe is an African icon writer and it can be seen that through his interviews, writings as well as essays he lobbies for the quest of the African poet/writer to help the society restore and regain their dignity. Art or literature in the African or contemporary society must be revolutionary and that is to say, it must unravel all sorts of inequality, oppression and corruption that takes place within a society. In this case, poetry or literature acts as an empowering tool in a society as it gives people the power to fight against their anti-colonial parties. Achebe (1975) in his book titled *The novelist a teacher* drives to the point that African literature is an important vehicle that should bring about economic, political and social reform to the society.

2.3.2 Traditional art should be functional

Couched to the role of African art as revolutionary, it is also of paramount importance to note that African literature must be functional or purposeful. During the colonial period, African people were subjected to the colonial regime that left with them scars of cultural decadence as they were slowly moving away from their African tradition culture. Marimba (1995) postulates that, African people in the eyes of the European settlers were perceived as a group of barbaric, backward and a people with no culture. According to Beach (1994) the scholar argues that, indigenous cultures were dislocated and destroyed from their place of origin and it became hard for the African people to its original state. With this view, it gives the researcher a strong ground to perceive that it is of paramount importance to raise awareness to the African people that they should work towards regaining their image and identity. The functionality of literature or art lies in its ability to fight against oppressors. Having in mind the African cultural decadence caused by European settlers, it is vital for Africans to redeem and revive their African culture so as to unlock past traditions and culture. African people must participate in whatever that will relocate their culture to the centre.

Incorporating the role of literature to this study as a facet that fosters functionality to a society, there is the need to explore on the concept of African renaissance. It must also be noted that African literature must be able to consientise the African people that they should look back into their past. This implies that, they must tap into the pre-colonial period and revive their lost cultures. This then calls for African renaissance that seeks to put the African person at the centre of his culture thus, moving away from the colonial chains. African literature must endorse a state of urgency in African people to revive their culture. It is of greater importance to access the impact of colonialism on the African people so as to clearly grasp the urgency of African renaissance in African art/literature. Colonialism is a European aspect that sowed the seeds of self hatred in the African society. This implies that, colonial state apparatus gave birth to African people who were not confident with their culture hence moving away from African culture embracing European culture. The white settlers were the chief vehicles of tribalism amongst the African people through religion and education. According to Beach (1994) the scholar clearly denotes that Britain came up with new cultures for their colonies and it paved way for destroying indigenous cultures. Colonialism divided the African people. Furthermore, Diop in his writings brings out the idea that African renaissance is a concept that seeks to establish unity amongst the African people and it is a weapon that fights against European hegemony. According to Karenga in *Black Arts Movement* the scholar brings out the idea that art for art's sake is perceived as an invalid concept. This implies that African literature should make the African person the subject of the matter rather than to be marginalised. African renaissance calls for the black person to revive his culture in terms of African languages, traditions, education thus bringing about solidarity in African society. According to he clearly concurs with the idea that an African poet plays an important role in the African society because he plays a great role as a teacher, cultural nationalist, social critique as well as the chief actor rather than a reactor. African renaissance must seek to revive the African philosophies of life and African culture and this gives birth to African people who put their culture at the centre rather than putting their culture at the marginal or periphery.

The researcher sees the need of African culture to be revived and this comprises of their languages, education and various ways of worship which were dislocated and dismantled with the European regime. African renaissance or cultural revival can be imbedded in poetry thus,

teaching the African person that this is the need to put the African culture at the centre rather than celebrating the European culture that leads to alienation from African culture. African art or literature thus, must be functional.

2.3.3 Traditional art must be committing

It must be brought to light that African poetry or art must not only be narrowed to its ability to be functional or revolutionary but it has to be committing. Art or African literature is said to be committing when it has the ability to enable people to fight against European dominance thus, helping liberate people from their oppressors. According to Chinweizu (1980) African literature must possess the power and ability to liberate African art from European criticism which was the genesis of the decolonisation of the African person. The colonial period marks a period where the African people were oppressed by the European settlers. It was a period that could not address the reality of life because literature bureau as a state agent denied the African poet to mirror the struggles of the society. Anything that was said to be political was not allowed to be published in any written script. It is against this background that the researcher rightly perceives that literature or poetry is a genre that allows the writer to address the burning issues of the day which occurs within an economic, political, class and race context. Ngugi (1972) clearly supports this when he postulates that, "Literature does not grow or develop in a vacuum; it is given impetus, shape, direction and even area of concern by social, political and economic forces in a particular society." This mirrors that; an African writer should work on the side of the African masses to reveal their oppression and savage directed to them with the oppressors. Literature becomes the mirror that reflects the daily activities that occurs in a society at a particular time. African literature should help the African people to fight against their struggles they face mostly after the liberation struggle. The period after Zimbabwe attained its independence from colonial rule can be said to be a period of disillusionment where they were disappointed as they were expecting total liberation. For instance, in the current African society particularly the Zimbabwean sphere there is heightened corruption. This leaves a room for the writer to perceive that, when literature is said to be committing it must be able to foster survival skills in African people. The commitment that is aided by the African writer in black art should raise awareness to the African masses that there is a need to fight against injustice that manifests from

economic-socio unevenness of the society. According to Karenga (1971) , African art or literature must be possess three fundamental characteristics which are, it must be collective, functional as well as committing. This implies that, an African writer should produce African art based on truthful accounts rather than focusing on the false side of a society. African literature should be able to expose the root of the problems that a society is encountering so as to come up with appropriate solutions for that particular problem.

Couched to the role of African art as committing, the researcher also perceives the core function of poetry as to be collective. As mentioned earlier on, literature does not occur in a vacuum but rather it is given impetus or shape by the society. With this, the researcher perceives that literature or African art is not individual centralised but it incorporates the society at large. According to Karenga (1971) brings out the idea that African literature must be from the African people and be returned to the African people in a beautiful manner. African literature must put the African people at the hub of their culture and such literature is regarded as “productive”. The researcher then perceives that, African literature must develop an African person to become a person who has confidence in his culture and a person who is able to fight against anti-colonial struggles.

For Achebe (1958), the role of an African writer is to rescue or free the African past from colonial falsification and biased stereotyping to which it has been exposed to. This stems from the fact that Europeans perceived African people as barbaric, uncivilised and backward. An African poet or artist cannot be separated from the aspect of re-educating and re-generating the African philosophies and way of life that moulds an African person that is accepted in the African society. The role of an African poet or artist as an educator implies that through creative writing he must tap into the past and bring the African philosophies to the current situation. This enhances the reader or end user of the literal text to grasp the importance of putting the African person at the core of his culture that enables an individual to gain confidence and pride in African cultural heritage. There is also the need of restoring the true African image which was distorted by the European settlers and this can only be achieved through black art or poetry. Soyinka (1980) denotes that the main purpose of the African artist is to serve as “a voice of vision” and this implies that, African art or literature must focus on the present events of the

society.

The researcher perceives that there is the need for African artist to be committed and if the poet or artist fails to address the contemporary political, economic and social issues of the society such literature is said to be invalid. African literature thus should be an eye opener to the African people that there is the need to take pride and confidence in their culture thus, redefining themselves from an Afrocentric view rather than from a Eurocentric view. In addition, the African writer must also take a stanza in giving solutions to the society upon their predicaments through art.

2.4 Conclusion

Conclusively, this chapter discussed on the role of literature in Shona society. It is discovered that Shona literature specifically poetry must enable people to fight against their struggles. More so, the chapter maintains that Shona art must help people in reviving and resurrecting the Shona philosophies of life and traditions that were destroyed by European settlers. Poetry is an important genre in African society as it allows the society to grasp the poets' distilled thoughts. Colonisation meant to dislocate and distance African people from the core of their culture. Poets were now victims of self hatred as they applauded European ideologies and they ended up hating their own culture. There is a need for Zimbabweans to look back in their past culture and a philosophy of life, thus reviving and resurrecting what was lost to colonialism. Every Zimbabwean should put maximum effort to fight against anti-colonial struggles as a way of obtaining total freedom in their societies. In other words, Zimbabwean poets must develop a quest to produce literature that is functional, revolutionary as well as committing. By doing this, African culture will be embraced in every aspect of life rather than looking up to Europe for everything.

CHAPTER THREE

CHANNELS THAT PROPAGATED SELF HATRED IN AFRICA

3.1 Introduction

The preceding chapter tackled on the role of literature in African society. Literature is an important facet as it basically helps us to know more about the events that transpires in a particular society and time. This chapter reviews studies that bring out the colonial systems that led to the manifestation of self hatred in Africa. The chapter under discussion comprises of five sections whereby the first section unpacks or define the concept of self hatred. The other four sections seek to uncover the colonial systems that propagated self hatred in Africa and these are education, Christianity, literature Bureau and traditional alienation. These channels of self hatred are of greater importance as they give a strong background on the manifestation of self hatred in the anthology *Mabvumira enhetembo* which was published during the colonial period. This chapter is highly informed with qualitative data where most of the relevant information is derived from secondary sources, desktop research as well as interviews. In actual fact, this present chapter lays a springboard that sustains arguments raised in discussion and analysis of poems and presentation of research findings in chapter four.

3.2 Defining the concept of self hatred

Self-hatred is a situation that can affect anyone. Centralising self hatred to this study refers to a situation whereby the African people create images of negativity towards themselves. It can be perceived as a psychological state that deals with the mind of an individual in this case the African person's human mind is being controlled with the European ideologies. Europeans are responsible for sowing seeds of self-hatred in the African society. This implied that, systems of colonisation that are Christianity, colonial education which was regarded as superior made the Africans to lose pride and confidence in their African education and forms of worship. Self-hatred is defined by Asante (2007:5) as,

A particular orientation of African people, or any people, who have been so destabilized by being "off-centre" and "out of location" within their own culture that they have lost all sense of direction.

Asante (2005)'s view on the aspect of self hatred allows the researcher to comment from an Afrocentric eye, that there is a great need for African people to put their culture at the centre rather than at the periphery. Africans thus, must have pride and confidence with their culture rather than looking up to Europe as the ideal culture. Asante (2005) characterises the African people as “off-centre” and “out of location” as they are moving away from their own culture conforming to the European culture. The researcher concludes that self hatred is a psychological state that deals with the mind of an individual where the African person’s human mind is being controlled by the European ideologies. The African people created images of negativity towards their culture, traditional education as well as their religion because they received the European ideologies. The European ideologies gave birth to Africans who are not proud of their own African culture hence; they ended up looking at Europe on everything including their education and forms of worship. Colonial ideologies produced poets who are victims of self-hatred.

Nettleford (1978) argues that there is a constant struggle between African culture and European culture which is viewed as superior over other cultures. Nettleford (1978) perceives that self hatred as an identity struggle that occurs within an individual that seeks to emulate a culture of another race. Identity is a spectrum that an individual weaves his or her own identity. In this context, the black people lacks what is called racial self esteem as they deviate from their African culture embracing the white man. Brodber (1989) argues that African people are embracing European values and norms at the expense of their African culture leaves a room for their culture to be located at the bottom of the society. There is the manifestation of self hatred in Africa because the colonial state apparatus can be viewed as a deep-rooted condition of the mind that left psychological scars on the African person.

Having shown how European culture is making African people to hate and deviate from their culture, there is a need to put the African person at the centre of his culture. This implies that Africans must use literature specifically poetry as a genre that is able to combat African people to fight against their anti-colonial struggles.

3.3 Channels that propagated self-hatred in Africa

This section discusses the systems or channels or systems that propagated self hatred in Africa

and Zimbabwe in particular. This section carries sub-sections that seeks to mirror how self hatred engulfed Africa and this includes of Literature Bureau, traditional alienation and education. To cement how self-hatred is manifested during the colonial period, the researcher reviews works of various scholars.

3.3.1 Christianity: A system that propagated self hatred in Africa

It is imperative to note that colonialism leads to self hatred of Africa. Colonialism can be defined as a situation whereby the Africans were under the rule of the European settlers. Colonialism is an aspect that gave birth to what is termed “colonial” Christianity that marginalised the African ways of worship as they were seen as barbaric and archaic. Colonial Christianity aims at creating an African person that is defined from a Eurocentric view in terms of worship. This leaves a room to view “colonial” Christianity as a tool that was used to foster self-hatred amongst the Shona people during the colonial period. Christianity was used by the white settlers to make Africans inferior to them as they viewed themselves as superior. Africans ended up moving away from their own culture embracing the European ideologies as alluded to by Asante (2005). It should be noted that before the advent of the white settlers in Africa, the black people also had their various ways of worshipping which made them to suite in their society. This view is clearly supported by Nezwi (2007) when the scholar clearly brings out the idea African religion is the core basis that reflects their existence. This implies that, the African people acknowledged the presence of spirit mediums in their society as part and parcel of their worship.

King Leopold 11’s speech of 1883 on his journey to Congo also mirrors how colonial Christianity propagated self-hatred. Conversing with the missionaries, King Leopold 11 sowed the seeds of self hatred in the African people. In his speech, the Africans were taught to despise their god as the white was regarded as the only existing god. Through beatitudes, Africans were bound to view riches as devlish because a person who was rich could not enter heaven. European gospel was interpreted in a way that would suppress the African people. The speech made by King Leopold 11 clearly mirrors how Christianity made the African people to view their rituals as devlish hence, they ended up diverting from their own culture conforming to the Christianity ideologies. King Leopold speech inculcated self hatred in Africa. His speech captures that the main goal underlining “colonial” Christianity is to lay a ground that facilitates the industrial

personnel as well as the administrative task. He further acknowledges that the African people “Negro” already were acquainted with the knowledge of *Mwari* God before the coming of the Europeans. Christianity was presented as a channel that aims at manipulating the African’s forms of worship as they ended up embracing colonial Christianity to attain purity and sanity. King Leopold 11 in his speech further notes that the main aim of the “colonial” Christianity was to channel the African peoples’ mindset to believe that soil as their source of production in society was of no value and importance to them. King Leopold 11 speech in (1883) attested that, “your knowledge of the scriptures will help you to use special texts that recommend the Negro to love poverty such as beatitudes.” Deducing from the above view, it can be seen that the missionaries used the scriptures in bible to create and define an African person in their own terms. Africans ended up seeing poverty as righteous because the bible teaches them not to invest in earthly riches. Being poor was a state that was perceived by the European settlers to be a passport to go to heaven. In his speech King Leopold 11 emphasised that the missionaries should cause African people to emulate European saints in their character those that always “turned the other cheek.” King Leopold 11 (1883) clearly says, “Institute a system of confession, which will make good detectives in order to put down and denounce every Black, which has a spirit of rebellion against the system.” The European aimed at making the African people who is in favour with the colonial system hence, rebellion against the system was not allowed. In the same track of unpacking how Christianity led to the manifestation of self hatred in Africa, King Leopold 11 and colonialists aimed at denouncing the African ways of worship. The Europeans could not appreciate that the African people had their forms of worship which suited them into their society. It is against this view that Kolfy (1997) clearly brings out the idea that from the very onset the Shona people had their roots in their original culture, as it was not backward but colonialism washed away the Shona customs to justify their settlement and invasion.

Christianity became an avenue that propagated the manifestation of self-hatred amongst the African people. The bible played a pivotal role in making the Africans view themselves as a group of people that is characterised by barbarism, backwardness, a people with no history. The bible can be seen to be a tool that was used by the Europeans to create an African person who is docile and this emanates from the bible itself. In the article titled *Black Christians, the Bible and liberation* various critiques shows the relationship that existed between the bible and the

colonizers in Africa. Muzorewa (1985) further argues that, the bible was an efficient and readily available channel used to reach out to the religious heart of the African people who are viewed as “a dark continent.” For instance, the King James Version bible in Luke 6 verse 29 clearly puts the idea that if any man slaps you on the cheek it is better for you to offer him the other one. With this, the researcher perceives that the bible was used by the colonisers to make Africans a group of people that does not seek revenge with people but rather, to be people who remain calm when they are wronged. Africans became tamed under the rule of the white settlers as they could no longer exercise their freedom. More so Christianity is an ideology that was brought by the colonisers to soften the African people’s hearts to conform to the colonial Christianity diverting from their forms of worship hence, the manifestation of self hatred. For instance, King James Version bible in John 14:6 says, “I am the way and the truth and the life. No one comes to the Father except through me.” Deducing from the above bible verse the researcher perceived that “colonial” Christianity is regarded as the only form of worship that is associated with purity and sanity that allows a person to go to heaven. Colonial Christianity implies that, it is the only passport that a person can enter heaven. This therefore creates a room for the Africans to lose confidence and pride in their worshipping of the spirit mediums as they ended up conforming to the teaching of the bible to go to heaven. This therefore creates a room for the Africans to lose confidence and pride in their worshipping of the spirit mediums as they ended up conforming to the teaching of the bible to go to heaven. The fact that the African people were now moving away from their various forms of worshipping for instance, the consulting of the traditional healers’ *n’angain* a situation whereby they will be seeking the cause of the death of an individual which is *kurovagata* in Shona made them to lose confidence in themselves. The various rituals which include the rainmaking ceremonies were now viewed as archaic.

Colonial Christianity is the basis of sowing seeds of self-hatred in the African society specifically in the African religion. Colonial Christianity dislocated the African person from his or her religion because it was regarded as ungodly or “profane”. For instance, the writers that were products of colonial Christianity ended up creating literary works that only portrayed negativity in the African religion as it was viewed as devilish in the eyes of the white settlers.

In a nutshell Africans ended up moving away from their religion conforming to the religion of

the white person, hence possessing a negative attitude on their religion. As captured in the above discussion, Christianity is one of the channels that propagated self hatred in Africa as the black people ended up conforming to Christianity at the expense of their traditional forms of worship. Couched to “colonial” Christianity as a channel that propagated self hatred in Africa, there is the need to raise consciousness to the African people to value their values and norms that they practiced before the advent of colonisers. Mbigi (2002) concurs with Afrocentricity as he says that there is no replacement for our cultural deep roots, which is the essential anchor of ideas of other countries. Therefore, African people must be encouraged to take pride and value their own African culture rather than embracing European ideologies and values for their existence.

3.3.2 Colonial education: A system that propagated self hatred

Wiredu (1980) defines education as,

The kind of training that enables people to make deliberate rational choices... rational choice depends on the perception of relevant alternatives- and the omission or concealment of a relevant alternative extinguishes a potential choice.

Deducing from the above view, the researcher concludes that education must make a person to be able to fit within a particular society with the choices they make. Education is viewed as a system where an individual is trained or imparted the skills of life that enables to him/her to fully function within a particular society. Wa Thiongo (1986) in his chapter titled *The Language of African languages* mirrors how the colonial education gave birth to self hatred. An African child was not condoned to communicate or write in her native language but rather was supposed to communicate in English which was regarded as the language of recognized education. This resulted in dislocating an African child from the native language. Parents and teachers motivated their children to speak eloquently in English. The way the school time table was constructed at schools paved way for class stratification. The Shona subject was given less attention and time as compared to English and it aided as an advantage for the English language because it was given much time over the native languages. The library also created class stratification as more literature in English was available whilst a few books written in Shona were present. The dislocation from African education was heightened with introduction of geography, science as well as music subjects.

The colonial education promoted the African people to live a life of fantasies because they were taught the European heroes which were alien to them. In actual fact, “colonial” education contradicts with the Zimbabwean constitution (2013) on the aspect of language use in learning environment. Section (75) (1) lobbies for the right to use mother tongue language as it preserves various traditions of a particular culture as well as language. Mother tongue language also fosters cognitive, emotional and socio-cultural development of students. Basing on the above view, English is a language that was given a high status in African society under developed children as they imparted European values and norms through English. The European education aimed at separating the African people from their culture as they were made to drift away from their immediate environment and visualise the European world. Moyana (1988) as a literary critique exposes the very reason why the African children were made to appreciate the European ideologies drifting away from their African culture as it was justified as,

An appreciation of the world’s major natural regions through a series of case studies of contrasting environments by judiciously sampling, will enable pupils to acquire an appreciation of the world’s principal environments.

WaThiongo (1986) purports that African native languages were viewed as a language of low rank, barbarism, humiliation, a language that deserved a corporal punishment and non-intelligible. Culture mirrors the history of people in society. The African people were indoctrinated with the European education thus; their development in their African education was hindered.

Chiwome (1996) portrays how the colonial education created self-hatred in the African society. Colonial education was a rigorous tool used by the white settlers as a way of subjugating the African people under their rule. WaThiongo (1986) postulates that Europeans visualised Africans as people who had no history as well as a people who had no form of education. The introduction of the Native Education Act acted as a scale that weighed what was to be viewed as the formal education. The Native Education act concentrated on putting the man of the white skin on the centre whilst the black person is detached from his or her African Education. Colonial education in a way made the African people to disintegrate and divert from their ways of acquiring education embracing the “colonial” education. Chiwome (1996:4) comments on the core agenda of the European education to the black people as he clearly purports that, “Such

education was meant to prevent the competition of blacks and whites. It entrenched white supremacy.” From the above view, it mirrors that the European education hindered the African people to fully exercise and appreciate their own traditional culture embracing European education thus, resulting in the manifestation of self hatred. The African people ended up drifting away from their African education as it was said to be irrelevant and backward hence, resulted in the manifestation of self-hatred.

This study is informed with the theory of Afrocentricity which seeks to put the African person at the hub of his or her own culture. Asante in EkweEkwe (2001) in his writings brainstorms the idea that the African culture must put their culture in practice and they must be the agency in the development of history rather than to be marginalised basing on Eurocentric ideologies. Therefore, there is the need for African people to fully exercise their traditional ways of acquiring education which comprises of the use of native languages rather than embracing European cultures.

3.3.3 Literature Bureau: A system that propagated self hatred in Africa

WaThiongo (1986) brings the view that the colonial period had ideological state apparatus which were employed or deployed in order to create a native person who is in agreement with the Rhodesian ideology. Literature Bureau was a European state apparatus that was put in place to censor any literature to be published during the colonial era specifically the Shona and Ndebele literature. Literature is given impetus or shaped by events that transpire within a community thus, a writer is not an island in compiling these events but rather the assistance of other peoples’ ideas is highly appreciated. The fact that literature should be able to address the burning issues of the day enlightens its importance to its end users which are the recipients of such literature. Via literature, one can mirror the events that shaped that particular society. Literature Bureau was put in place to censor literature internally and externally. According to Wilson (1950) he concurs with the idea that, the aim of literature Bureau as a European state ideology moulds an African person to adjust to the so called “modern” state of affairs. There are crucial processes that shape the production of literary works that includes of editing as well as the actual text production.

According to Brink (1986:45) colonial censorship is, “a political act, not a moral or a religious

one; and it derives from urge of power to protect itself, to perpetuate itself, to prevail.” This implies that, the colonial censorship sought to enjoy the upper hand over the African people. Direct censorship acted as a funnel where literature was rigorously surfed and censored at the bottle neck. All crucial literature that aimed at addressing the burning issues of the society, how the society was suffering in the hands of the white settlers was not allowed to be published. The Literature Bureau aimed at producing literature that supports their Rhodesian system hence; the Shona books and manuscripts were strictly censored. The African people ended up producing literature that only addressed petty issues, poets and writers focused more on portraying the black person as inferior to the white ruler. Poets ended up writing on issues of trees, stones as well animals that failed to mirror their ill-treatment by the whites. Thus, poets in their literary works failed to portray the truth that was transpiring during the colonial period. Literature published during the monitoring of the Literature Bureau aimed at persuading the masses to believe that the fake is accurate.

Internalised censorship also fostered the manifestation of self-hatred in the African society. Chiwome (1996;48) views internalised censorship as, “a psychological condition... It represents the subtle side of subjective censorship creativity.’ Internal censorship deals with the mind. This implies that, before any literal work was published an individual would access his ideas before they were put on paper. An individual was expected to create writings that were in favour with the ruling government in power which was the white settlers’ government. Writers of literature were not condoned to formulate literature that was said to be political rather they were shifted their minds to concentrate on social issues. The fact that political literature was to be avoided it made the African writer to view traditional literature as barbaric and of low status. The psychological state of the African writers was shaped to produce literature that would speak ill of themselves. This implies that the literature to be produced was supposed to be in line with the European ideologies. African writers of literature became victims of self-hatred because they perceived their way of life with negativity. Fear of producing literature that would address their burning issues of the day was inculcated in them. Chiwome (1996:66) clearly shows that, “... writers have a right to express their thoughts as free citizens.” The fact that freedom of expression via literature was prohibited to the African writers, created a situation whereby they ended writing in favour of the white regime drifting away from their own ideologies. Art works

created during the colonial period deprived the sustainable development of the Shona society as the writers were obliged to produce art that praises the white man. If an individual views other traditions as superior putting his or her own at the verge of inferiority, then that literature is responsible for the manifestation of self-hatred.

In conclusion, literature Bureau paved for Shona writers to write on negativity upon their Shona culture. With this in mind, it needs a critical mind an eye to note that there is a need for African writers to put their African culture at the centre rather than looking up to Europe for everything.

3.3.4 Alienation from traditional way of life: A system that propagated self hatred in Africa

Alienation is a term that mirrors a separation or an estrangement that occurs from a particular position or place. It is of paramount importance to note that colonialism gave birth to the detachment of African people from their own traditional lifestyle as a result of embracing European traditions. In the pre colonial period the African people had their ways of production which were adequate for them. When the colonisers came into Africa they made the African people to view their ways of production (farming) as barbaric. This resulted in urbanisation. Urbanization refers to the movement that takes place from remote areas (rural areas) to the urban settlement. During the colonial era the issue of land apportionments remains the basis of conflict in the society. This is so because, the African people were driven to the rural areas where there were infertile soils that failed to sustain agriculture and animal rearing, the area was molested with tsetse flies as well. The European settlers were the only ones that benefited in the land of the blacks as they occupied the fertile ground. Urbanization was an activity that characterised the villagization of the African women where women were restricted to the rural areas. The urban life was only believed to sustain the male counterpart hence, disadvantaging the females as they were restricted from the urban area. This led to the partitioning of the wife and the husband and it promoted family disintegration. In the African society, marriage is viewed as sacred as it is said to be guided with the ancestral spirits. Marriage is one of the African traditions which perpetuated harmony and cordial relations within a family as the roles of a husband and wife were complementary. Women carried out the domestic chores that includes of taking care of the children, cooking, washing laundry as well as pounding grain.

On the other hand, man as the head of the house carried out masculine duties that includes of

hunting, farming and securing the security of the family from wild animals. With urbanization, the whites aimed at separating the family which was greatly cherished in the African society. Urbanization led to the partitioning of the husband and wife thus, the approach of divide and rule was incorporated in their lives. This created desperate circumstances of engaging in prostitution for men and for women who would dare to go the city. Thus, drifting away the sense of cherishing the marriage of the African people hence, creating self-hatred. Urbanisation alienated African people from their culture as they ended up engaging in prostitution which was not recommended in African society.

This study is informed with Afrocentricity hence; there is the need to revive the African traditional way of life rather than embracing the Eurocentric way of life.

It can also be noted that colonialism paved way for cultural assimilation. Cultural assimilation refers to a situation where an individual conforms or embrace other peoples' culture. Contextualising cultural assimilation to this study, it refers to the Africans' "assimilation" to the European culture and this is seen with conforming to the European ideologies which are European language as well as European skin colour. Marimba (1995) the colonial dispensation would inculcate a mentality where the natives would desire to be white. The desire to be white can be seen were the African people wanted to associate themselves with the European language (English) as well as the desire to acquire the white skin. Wa Thiongo (1986) pauses that a language possesses a twofold character as it can be viewed as a channel of communication as well as a carrier of way of life (culture). European languages were deemed to be of greater importance as the Africans ended up defining themselves in connection to the European languages. Chiwome (1996) viewed English as a "prestigious" language that was a road to success. Europeans imposed the use of foreign languages which gave birth to the suppression of the native languages either spoken or put in ink. English was a language said to be married to civilisation, a prestigious language and a language that is superior. This view is supported by Wa Thiongo (1986) when he views English language as "real language life". African children were taught that English was the only language condoned in educational premises and this dislocated them from their own mother tongue. London was viewed as heaven and any person who could speak English eloquently would go to London. Africans ended up drifting away from their native

languages for them to associate with supremacy. Fanon (1964) brings out the idea that the way we speak manifests or mirrors our culture. The African people used European language as a quest to be titled as a group of civilised people.

Fanon in his book titled *Black Skin White Masks* brings out how the black person is perceived in terms of skin colour in the presence of the white person. A black person is only defined in relation to the white person who is called “epidermalization”. The black person tends to produce or emulate a white man so that the society will be able to acknowledge him or her as a human being. The white skin is viewed as a marker of purity, civilisation, truth and justice. In contrary with the presentation of the white skin, the black skin is associated with barbarism, sin, decadence as well as obscurity. The black skin colour is associated with low self-esteem as well as inferiority. The fact that the black person ended up viewing his skin colour as devilish and demonised led to the eradication of his knowledge systems, and culture as they ended up emulating the white person. Colonialism created an inferiority complex within the black people and they ended up imitating their oppressors.

3.4 CONCLUSION

This chapter focuses on unravelling the channels that propagated self hatred in Africa. It is maintained in this study that, Christianity, education, Literature Bureau and alienation from traditional way of life led to the manifestation of self hatred in Africa. The study establishes that Christianity was one of the colonial parameter that made African people to drift away from their African culture. This is so because European settlers viewed African traditions as barbaric and archaic which made Africans to be inferior. More so, colonial education viewed African education as of no use. For instance, in schools African languages were given less attention as compared to African languages. English language was viewed as a language of the learned and this promoted Africans to despise their native languages. The study also maintains that Literature Bureau was one of the state apparatus that led to propagation of self hatred in Africa. It was a system that censored Ndebele and Shona literature to the extent that people were not allowed to produce literature which was against European regime. Thus, Shona people ended up producing literature which hated their African culture and traditions.

The following chapter focuses on on the analysis of the manifestation of self-hatred in selected Shona poem. The chapter clearly unravels how poets uses poetry to make Africans loose pride and confidence in their culture thus, being off-centre.

CHAPTER 4

THE MANIFESTATION OF SELF HATRED IN THE ANTHOLOGY MABVUMIRA ENHETEMBO: AN ANALYSIS OF SELECTED SHONA POEMS

4.1 Introduction

The previous chapter discussed on the various aspects that channelled self hatred in Africa. This chapter analyses poems that mirrors how self hatred is manifested in the anthology Mabvumira Enhetembo and how it has led to cultural decadence. Contextualising self hatred in this study, it shows how the African people are moving away from their own culture as a result embracing the “colonial” culture. The manifestation of self-hatred in Mabvumira Enhetembo is fully explored through the poems which are *Kuzviberekera Misodzi* (Giving birth to tear) and *Ndini Rufu* (I am death) and poems namely *Vakachenjera vanoti zvipei doro* (the clever ones will say give them beer), *Ndingati Uri Munhu* (I will say you are a person) and *N’anga Dzan’en’enura Nyika*(traditional healers has destroyed the earth). This chapter also dwell on poems that manage to celebrate African philosophies of life and culture which are *Mhuri ndirwo rudzi* (A family is the generation) and *Tungamirai vakadzi veAfrica* (Lead women of Africa). The poets are influenced with colonial ideologies like Literature Bureau, hence they are poets who are victims of self hatred as they produce literature that celebrates and applauds European culture. The relevant data captured in this study emanates from the analysis of the poems and the use of interviews and questionnaires. The participants of this study comprises of poets and academics.

4.2 RESPONDENTS PROFILE

TABLE 1

CATEGORY	POETS	ACADEMICS	STUDENTS	PUBLISHING HOUSE
NUMBER OF INTERVIEWEES	2	4	8	1
METHOD OF INTERVIEW	FACE TO FACE INTERVIEW	FACE TO FACE INTERVIEW	QUESTIONAIRES	TELEPHONE INTERVIEW

4.3 The impact of “colonial” Christianity on the perception of death in African society: An analysis of the poem *Rufu* and *Ndini Rufu Muchandiona*

As captured in the previous chapter, colonial Christianity sowed the seeds of self hatred in Africa particularly in the Shona society. The manifestation of self hatred in the anthology *Mabvumira Enhetembo* emanates from how the Africans perceives and shape their way of life from a Eurocentric point of view diverting from their Afrocentric stand view. In the anthology *Mabvumira Enhetembo* both poets Hamutyinei and Kumbirai handles the issue of death. In the poem *Ndini Rufu Muchandiona* the poet castigates fear in people as he presents death as something that comes into people’s lives to cause grief and sorrow. Hamutyinei clearly says,

Ndinindinonzirufu, chimedzamatore
Ndine gona rehwezvo risina anoramba
Pandasvika ndinosiya chivhumba nemisodzi
Pamatongo angu ose pane misodzi(Hamutyinei p31)

(I am death, *chimedzamatore*
Where i arrive i leave tears
On all my ruins there are tears)

It is evidenced above that the poet uses death as a calamity that befalls on people only to leave them in tears. The poet castigates the manifestation of self hatred as he fails to portray the way death is perceived in the African culture. The poet in a way instils fear in people as he presents death as something that comes to steal joy and happiness of people. Judging from an Afrocentric perspective that seeks to put African culture and history, the poem lacks evidence that in African culture there is life after death. He deepens self hatred in the poem as he fails to acknowledge that death in the African society is celebrated as it marks the beginning of other life with the spirit mediums *vadzimu*. From African traditional point of view, the society holds that there is an interconnection that exists between African people and their ancestors such that, when a person dies he only is transformed to live in spirit world. Here the poet is downplaying nature and life because of the presence of death which take people’s lives. The poet artistically addresses the readers as death itself to paint a gloomy picture and unlimited power of death which even takes the life of *n’anga* witchdoctors. The artistic nature of the poet in using flowery language and glamorise the description of death is in tandem with the times of the liberation struggle where war would take the life of anyone anytime. For instancethe poet mentions,*Kuzotora wangu*

wandinenge ndasarudza/ Zvinoti magamba nevavacheche (To take the one i would have chosen. This includes of heroes and children. Death was imminent particularly to the soldiers and victims which categorized everyone to be vulnerable. As such, death is being treated as normalcy as the poet is aware that it can happen anytime so he instructs and makes the reader aware of the unprecedented and unfavourable nature of the liberation struggle which killed or took many lives. The poet reflects death as fearsome which is contrary to African society that celebrates it. One stands moved against death as it destroys the life of our loved ones and support the poet in manifesting hatred towards life and the nature as a result of death which comes anytime anywhere.

Seemingly, in the poem *Kuzviberekeramiso* (giving birth to tear) Hamutyinei also portrays the issue of death as a leeway that leads to the manifestation of self hatred in African society. The poem portrays a woman who was not able to conceive but managed to conceive to a baby after a long struggle. Self-hatred is mirrored when the woman is shading tears because she just gave birth to a child to face death. The poet articulates that African children are born to die. For example, *Vachapera vose vachienda muvhu kuti rororo* (they will all perish going to the ground) which shows that children are born and raised to die for the struggle and they will no longer come back as spirit mediums to look after those left. It is a well-known fact that during the liberation struggle the active population which are young children were the ones who fought dearly for freedom. As such, the poet enhances this view by showing that parents have an outcry that children are only born to die nowadays. Only the elderly will continue to live as they no longer fight, *Madzimaichemberevachisvimhamiso* (Women and old women shading tears). Despite all this, the poet also portrays that because of the existing European culture, black people no longer believe in life after death. It is critical to point out that, the poet takes a post modernist belief that life is meaningless and futile. Therefore, the poem also denotes death and its tormenting effect on the elderly during the liberation struggle.

It can be argued that, poems that were produced during the colonial era did more harm to the African people rather than good. Literature that is written by Africans for Africans must possess the ability to revive and resurrect the history of African people. The poems *Ndini rufu muchandiona* (I am death you will see me) and *rufu* (death) can be dismissed as they are invalid

in African society as they are not revolutionary, functional and committing. Taking a look into the colonial period, it was a period where the African people were robbed of their freedom hence, this called for the poets to produce literature that would liberate African people from their colonisers.

4.4 Manifestation of self-hatred in procreation and polygamous families in African tradition: An analysis of the poem *Kuzviberekera misodzi*

As captured in the previous chapter, Asante (2005) perceives self hatred as a situation whereby the African people are moving away from their African culture embracing western culture resulting in being “off centre” and “out of location.” The poems published during the colonial period by Literature Bureau are seen to be celebrating European culture rather than putting African culture at the centre resulting in the manifestation of self hatred. African tradition celebrates procreation as it a phenomenon that views children as the elders of the future generation. The concept of giving birth in African society is celebrated as it is evidenced when people come to see the newly born baby they use words like *nemakorokoto* (congratulations). Kumbirai (1969:24) postulates that, *Pangozvarwa Mwana, madzimai netswanda chichichi* (When a child is born, women celebrates with baskets). In the poem titled *Kuzviberekera misodzi* (giving birth to tear) the poet shows how *giving* birth in the African society is highly appreciated. The poet uses death where he articulates that giving birth in Africa particularly in shona society is something that marks the beginning of problems. In this poem *Kuzviberekera misodzi* (giving birth to cry) Hamutyinei is drifting away from the African philosophy of giving birth to children celebrating the European ideology. It is of paramount importance to note that, the fact that the poet is failing to mirror how procreation is highly celebrated in African society results in self hatred. Hamutyinei (1969:24) postulates that,

Tichachema misodzi ikapera kunyunguruka.
Vana vazhinji zvipo zvaMwari zvokunyemudza.
Zvechokwadi tiri mubasa rokuzvizvarira misodzi
Patinozvara vana mujuru unoti makorokoto.
We shall cry tears until they melt
Most of the children are gifts from God
Surely we are in business of giving birth to cry
When we give birth *mujuru*celebrates

The interpretation of the poem above gives clear evidence that the poet articulates the perishing of children in the hands of the elders. As captured above, giving birth to a child is highly celebrated in the African society. Here the poet embraces the Eurocentric view on the issue of giving birth. The Europeans do not celebrate to giving birth to many children as they are regarded as a burden in the society. Hamutyinei also goes on to bring out the issue of poverty in the poem *Kuzviberekera misodzi* (giving birth to tear). In this poem the poet in a Eurocentric manner seems to be hating poverty in such a way that he claims black people need to be delivered from it. Hamutyinei argues that black people's feelings of self-hatred are not only rooted in the internalization of negative stereotypes about their race- but that these feelings also stem from a general lack of recognition of black people as human. The above is argued by the first line of the poem which states *Urombo huna vanhu hunoda n'anga*, "the poverty that people has needs traditional healers" which is a sign of inviting reform towards poverty. The poet goes on to downplay poverty by sharing that it leads to the birth of many children and polygamy as evidenced by *Varume vanopfumbidza nzira kutsvaka vakadzi*' (man they develop pathways to look for women) and *Vofarira kana vakadzi vava nembereko*' (they rejoice when their wives conceive). Poverty is here viewed as a source of problems as polygamy and the birth of many children worsens the plight of those already in poverty. The poet thus shows beyond reasonable doubt that he adopts the Eurocentric point of view during the colonial period which hated African societal setup of polygamous marriages and supported a few households in society. The poet is here manifesting his hatred of African polygamous marriages and bearing of many children as an instrument or source of poverty and is inviting reform in society. The African tradition is threatened as the poet appraises white traditional societal setup of one wife per each man. Interestingly, the existence of white Christian missionaries is noted to have greatly impacted Africans as they now viewed their culture with disdain. During the liberation struggle, blacks were always deemed to be poor. The poet addresses that poverty is a cancer amongst black people which needs to be dealt away with since it is the core reason why white settlers look down upon us. Poverty also emanates from mismanagement of households due to having many wives and children without focusing on better developmental programs. I am moved and forced to view poverty as a disease in society that needs to be cut off in support of the poet's manifestation of hatred of poverty.

The poet probably means to present poverty as a parasite that even destroy the life of children. *Patinozvara vana mujuru unoti machikichori*(When we give birth to children mujuru celebrates) arguments the above claim showing that children who are born in poverty are likely to perish. Elders are presented as the reasons for the suffering of the children and are capable of doing nothing when the children are perishing except weeping as evidenced by *Tichidiridza makuva evana vedu nemisodzi* (we shall water graves of our children with tears). It is critical to point out that self hatred is manifested in the poem under discussion as the poet fails to review that children in Shona society are important as they are a guarantee of the future generation. The poet argues that children are brought up to adopt the African traditional setup of polygamy which they should abandon if they don't want to be poor. For example ...*mujuru unoti machikichori*', 'mujuru' which is the poverty that coexist throughout the African society. The picturesque language approximates real life through its evocative language. The poet desires to show how poverty destroys lives of children who are the future and that parents are the sources of the perishing of children. He also mentions *Tichachema misodzi ikapera kunyunguruka* (we shall cry tears until it melts) which shows that the poet has lost hope on the adamant African culture of polygamy which ceases to never be left out even though some now take European culture as superior.

Furthermore, an interview conducted to a lecturer from University of Zimbabwe from the department of African Languages and Literature comments on the issue of self hatred in African poems. He clearly attested that, "Poets in the colonial era influenced with Literature Bureau used flowery language to embrace European culture whilst deviating from African culture. They lacked freedom of expression as their literature was vigorously censored. This view is sounding, however he lacks to view that African people to revive, resurrect and gain confidence in their African culture should publish literature that celebrates African culture. This implies that, African people should put their culture at the centre rather than celebrating European culture resulting in marginalization of African culture. The researcher perceives that the anthology *Mabvumira Enhetembo* in the poem titled *Kuzviberekera misodzi* (giving birth to tear) lacks an Afrocentric eye that transform the state of the colonized drifting them away from the fringes of the Western experiences. Schiele (1994) postulates that Afrocentricity is a theory that seeks to defend and protect African cultural norms and values.

4.5 J. C Kumbirai's "N'anga dzan'en'enura nyika": Christianity as an agenda of undermining African religion

In J.C Kumbirai's poem "*N'anga dzan'en'enura nyika*" (Witch doctors have destroyed earth) the poet's voice highlights how traditional healers/witch doctors are now considered to be the chief causes of destroying the African philosophies of life and culture. The title of the poem pre-emptively highlights how traditional healers are a cancerous group of people that has destroyed life of people. The poet reflects how witchdoctors are now considering money as more important than healing people and how they are stealing peoples' money performing fake rituals. The poet is influenced with European ideologies that view the African religion as backward and barbaric hence, resulting in painting black the traditional healers "*n'anga*". The main concern of the poet is how traditional healers are failing to address peoples' misfortunes like diseases all in the name of "scavenging" peoples' money. The poet paints traditional healers as people who are embezzling peoples' funds which are contrary to the role of African traditional healers of delivering the society from their misfortunes.

*Ndipe mari ndikurutsise uswere wofamba
Ndoinda pamwe ndonzi une mago muchipfuva
Ndorutsiswa wane zvenge zivotokuchidzirwazve
Iyo mari ndabisa yatokandwa muchitende (Kumbirai pg 52)*
(If I go there they say I have a frog)
Give me money so that I make you vomit and you walk
If I go somewhere they say I have *mago* in the chest
Whilst I have already paid the money)

As indicated above, the African traditional healer is being looked down upon and Christianity is elevated as it is the only channel that denies the worth of African religion. The poet thus, mistakenly grasped the function of traditional healers in African society as deliverers of the society that can cure chronic diseases equating them to people who are the main causes of problems within a society. The poet fails to acknowledge that traditional healers "*n'anga*"'s role in African society is to make life coherent be it at a family, individual or societal level. The poet is creating an impression that traditional healers have no place in present African society. More so in the poem *N'anga dzan'en'enura nyika* poets are being stripped of their value as they are equated to people who make baseless claims and falsehoods. This is seen in the poem under discussion when the poet says,

Ndinoti ndikaenda apa ndonzi une dafi
Une dafi riri munhumbu rakupedza ura
If I go there they say I have a frog
A frog that has eaten your intestines (Kumbiraipg52)

From the above quotation it can be argued that, traditional healers are reduced to mere people in the society as they are portrayed as absurd. The poet's voice is demeaning the importance of traditional healers in African society and Christianity is viewed as leeway to better human conditions. The poet demean the African traditional healer as a person who claims money from people without giving any assistance thus, elevating the modern ways of acquiring medical assistance in hospitals. This is evidenced in the anthology *Mabvumira Enhetembo*(1969:54) where it clearly states that,

Kana ndine hosha Ndinonanga kuchipatara
Kune vanotarisa mari vatanga chirwere
(If I have an ailment I will go to the hospital
(Where they consider money after treating the disease)

Thus, it can be perceived that Christianity has sowed the seeds of self-hatred in Africa and poets are the victims of self-hatred. The poet's voice seems to hate African religion to the extent that the poet wishes to be associated with European medical services as they are viewed as superior. Basing on the poem *N'anga dzan'en'enura nyika* it can be argued that this form of literature is invalid to the Shona society as it lacks the ability and potential to make Shona people fight against their oppressors.

The poet's voice is inviting the readers to denounce traditional healers in the African society to despise the culture of paying traditional healers. An interview conducted from a prominent publishing house in Zimbabwe comments on the concept of self hatred. They said that Literature Bureau shaped Zimbabwean literature that was produced during the colonial period. They further argued that for colonization to be successful, white settlers had to divert the African mind from its origins and conform to European ideologies. All in all, the researcher observes that it is now difficult for Shona people to practice their culture with confidence as they are viewed as barbaric and backward. With this, it is important to note that, Shona poet must enable people to fight against their struggles.

4.6 Manifestation of self-hatred in J.C Kumbirai's poem *Ndingati uri munhu*

The poems analyzed in this chapter shows how the systems of colonialism have paved way for self hatred. This implies that Christianity dislocates African people from their African religion as it was regarded as unworthy. In the colonial period the worship of a western God has been taken as the only pure and sanity worship. Self-hatred is deep rooted in African poets to the extent that J.C Kumbirai's poems portray how African people's philosophy and culture is being eroded due to Christianity and colonial education. Ephraim (2003:3) postulates that:

Perceived as heathens, the Africans were taught to worship a white Christian God, in a white heaven surrounded by a host of white angels and saints, but A God whose earthly representatives were the very white people who were terrorizing them into servitude.

From the above view, it can be deduced that the concept of self-hatred is given its impetus by the worship of a white God. J.C Kumbirai in his poem *Ndingati uri munhu* is hinged on the qualities of a white God that perpetuates social malaise in African people. The poem mirrors a parent who is advising his child to be morally upright and do what is deemed good all the time. . The parent here is claiming that if his child gets associated with thieves, gossipers, and drunkards and does not copy what they do, he will view him as morally upright. The thuggery behavior is being pictured as to exist only amongst blacks who are being referred to as niggers without certain quality behavior regarded as civilized. The Eurocentric view in this poem is that it is a mentoring scenario to copy what whites do in terms of everything as it is considered civilized. *Ndingati Uri Munhu* means to do what is morally correct. The poet has a fatherly nature of good counseling on what is right. In the poem Kumbirai says,

*Ukafamba nembavha usingazodzwi umbavha,
Povobvuta zvinhu iwe wotsikitsira pasi
Ukanzi uri rema unongogutsirira zvako
Ukanzi chitisiya wovasiya uchifara
Ndingati uri munhu mwanangu.*

I will regard you as a good person if you associate with thieves without
Being smeared with theft.
When they steal you look aside
When they drive you away from them, you leave happily
I will say you are a good person my child.

The concept of self hatred is exposed in the poem where the poet is embracing bad behaviour all in the name of possessing a good reputation. From the analysis carried out in the poem, the study reviews that Shona poetry published by Literature Bureau only promoted cultural defiance where Shona people ended up hating their own culture. The researcher contends that, there is a great need for Shona people and poets to appreciate and celebrate their African culture rather than looking up to Europe.

4.7 Beer as an expression of self-hatred. An analysis of the poem titled *Vakachenjera vanoti zvipei doro*

This present discussion discusses how the poet portrays the issue of self-hatred in Shona society through the misusing of beer. The poet is bringing out that beer can be perceived as a remedy to confront challenges that emerge in life. The researcher can elaborate on this colonial “beer” as a weapon that was used by colonialists to cause destruction to the African people. More so, Hamutyinei captures alcohol as a destructive tool that denies African people to fight against their oppressors. He clearly attested that,

*Kana vakaona mumwe munhu achinetsa vamwe vanhu
Achikarira ushe nokuda kuitwa mutongi
Achida kuita mbimbindoga mumamana,
Havambonetseka, havambomurova kana kumusunga
Vanongoti chete, Zvipei doro! (pg 12)*

If they see another person troubling other people
Grumbling for power
Wanting to be self centred
They won't be troubled, beat or sue him
They just say, give them beer!

The poet's handling of alcoholism is presented to be having tremendous effects on the African society. Colonial period is a period characterised with unfair treatment of the Black people with the white settlers in the social, economic and political arena. Such imbalance calls for Black people to fight against their anti-colonial struggle. Thus, the poet creates an impression that alcohol is a remedy that answereth to all problems in an African society. In actual fact alcohol is used as a weapon to promote drunkenness amongst African people so that their focus and determination to fight war is disrupted. The poet addresses the issue of power relations where

some African people were exploited (...*munhu achinetsa vamwe vanhu Achikaririra ushe nokuda kuitwa mutongi*) and he presents alcohol as a silencer to all these ill-treatment. The poet thus creates a negative impression on African people as they are presented as individuals who are prone to drunkenness and are not able to face their problems head on.

The researcher maintains that the poem titled *Vakachenjera vanoti zvipei doro* castigates self-hatred in Shona society. The poet manages to portray that beer is used to intensify family disintegration in an African family setup. Beer is thus perceived as a cancerous agent that targets to destroy and dismantle the African family. In this poem, Hamutyinei seems to hate harmonious marriage ties that are flourishing with production and development. In actual fact, colonialism aimed at destroying families to hinder people fighting against their oppressors. The poet clearly affirms that,

*Vakaona Murume nemukadzi vasingatukane
Vachibudirira pamba pavo vasingatukane
Kana voda zvavo kuti vaparadzane
Voda kuti vachiita marombe vanongoti, zvipei doro! (pg.12)*

(If they see a husband and wife in harmony
Being productive at their homesteads
If they now want them to part ways
Wanting them to be broke they just say, give them beer!)

It is of paramount importance to note that the poet drastically fails to acknowledge the importance of African marriage institution which is highly appreciated. Thus, the poet creates an impression of self hatred in the sense that he perceives alcohol as a weapon that destroys families. On the same note, the poem equates intelligence (*Vakachenjera*) with white supremacist that takes advantage of the African people.

4.8 Celebrating African women and the concept of family: An analysis of the selected poems in Mabvumira enhetembo

This section discusses poems published during the colonial period by Literature Bureau that are able to put African culture at the hub and celebrates African culture. This section establishes that the selected poems which are *Mhuri ndirwo rudzi* (Family is the generation) and *Tungamirai vakadzi veAfrica* (Lead women of Africa).

The poem titled *Mhuri ndirwo rudzi* (family is race) by J.C Kumbirai pre-empted the importance of the African family within a society. The poet takes a stance where he acknowledges the vitality and importance that is nested within an African family. Kumbirai (1969:63) postulates that,

*Mhuri ndiwo mavambo orudzi
Ndiyo mbariro dzinosunga rudzi*

Family is the beginning of a new generation
It is the bars that hold together a generation.

Kumbirai clearly denotes that African families are of paramount importance as they are a guarantee of the future generation (*mavamboorudzi*). The cohesion and unity that is vested within an African family ensures peace within an individual. More so the poet, challenges the reader to visualise that a proper and accepted family in Shona society is the one that is able to mould an individual into an acceptable person with good morals. This is seen when the poet says (p63) *Uchida unhu chengetesa mhuri Uchida tsika chengetsa mhuri* (If you want good manners and morals take care of the family). The poet's voice is critical to the African family as it is confident to note that it is only the African society that is able to mould a whole person that is acceptable in African society with good manners and morals. Kumbirai manages to bring out that an African family is crucial as it forms the basis and security of the future generation, thus securing the unity and peace of a nation. The poet extends to use the image of (*mbariro*) to symbolise the purpose of unity in Shona families to produce a harmonious family tied together with strings.

Kumbirai seems to have a critical mind that observes that nation building is achieved from a family set up that is characterised with good relations. This is achieved looking at the fact that an individual is incorporated into a family and a family is incorporated into a nation. The Shona people are reminded that they are the only solution to nation building thus, if they dishonour the family the nation will crumble and perish. Kumbirai (1969:63-64) clearly supports this when he says,

*Mhuri dzakaora kuwa kworudzi
Kupazika kwemhuri ndokwerudzi
Chavaka norudzi chavaka nemhuri*

Kwangova kuvaka nokuvakana

(Families that are rotten means the perishing of a generation
Destroying a family destroys future generation
What has built a generation builds a family
It is now building of each other

The poet is aware that peace and harmony is achieved when there are good ties within a family that extends to family. Kitembo (1998:202) observes the importance of the African family when he says that, “The family community was the fundamental element of the African, this basic sphere of action, community.” This clearly shows that Kumbirai through his poem titled *Mhuri ndirwo rudzi* is able to insight readers that family is an institution that frankly guarantees good morals and manners of an individual as well as the notion of nation building in a country. The poet manages to satisfy Harmosis as mode as he clearly mirrors the importance of Shona marriages as an institution that produces an individual acceptable to the African society.

4.8.1 Celebrating African culture. An analysis of the poem titled *Tungamirai vakadzi veAfrica*

The poem *Tungamirai vakadzi veAfrica* is pregnant with the necessity and need for African women to take action in order to attain freedom. The researcher perceives that this poem is vital to African society because it persuade the masses to combat and fight against their oppressors. Considering that the literary text was published during the colonial period where Africans were still bound with European chains, there is a need to raise morale in African people to fight against the white settlers. Thus, the poet is able to celebrate African culture and philosophies of life particularly of African women.

The researcher credits the poet because he manages to raise the significance of complementarity that exists between African women and men to attain freedom. The poet challenges African women to gather strength to rule the country. It is in this poem that the poet reminds African women that they hold an integral part in the society as they are the ones that secure the freedom of people. This is shown when the poet clearly says,

Tungamirai nyika vakadzi veAfrica
Kwinyai sokunge mvumba vakadzi veAfrica

(Lead the country women of Africa
Gather strength like a lion women of Africa)

Thus the poet sees the need of women to be strong and bold enough to fight and face problems as they come to rule the country. The poet likens women to *mvumba* “beast” that is well known for its bravery and courage to motivate women to fight for their country and lead. Contrary to other poets’ treatment of women as people of no value in a society, Kumbirai manages to treat African women in a way that their contribution is of paramount importance to attain freedom. They are also entitled to hold leadership seats.

In the poem *Tungamirai vakadzi veAfrica* (lead African women) the poet also celebrates the existence of African women as they free their husbands from alcohol. It is of paramount importance to note that colonialism introduced places that aimed at disintegrating the family institution. Alcohol was used as a weapon to divert focus of African people on fighting against the colonial regime. Kumbirai empowers women as they are the only people who are able to liberate their husbands from the bondage of alcohol. The poet says, “*Bvutai mikombe yedoro vaite basa Hapana chingavakwe nomukombe wedoro*” (Snatch the cup of alcohol from them Nothing can be achieved from alcohol). The poet manages to highlight that the African society is characterised with complimentary nature that exists between African men and women to achieve peace. Kumbirai celebrates African philosophies of life that highly value and embrace complementarity forged between women and men in a society. He also contends that confronting alcohol is a way to freedom. He further invites African women to come together and fight against anti-colonial struggles so as to become free subjects. Coupled to this, the poet also celebrates the African women as he denotes that they are the chief vehicles to reach their destination of freedom “*Rambai munarwo madzimai omu Africa.*”

Thus the poet is more concerned with the idea that African women also are part and parcel of the process to gain freedom. It is pertinent to improvise that, this poem is valid as it is revolutionary. It manages to bring out that women are not to be treated as mere objects in a society but rather, they are the prime actors of the society.

4.9 Conclusion

The above chapter analyses the poems that propagated self hatred in Africa. The poets managed to mirror self-hatred in the poems titled *N'anga dzan'en'enura nyika*, *Ndingati uri munhu*, *Vakangwara vanoti zvipei doro* (The clever ones will say give them beer), *Kuzviberekera misodzi* (giving birth to tear), *Rufu* (death) *Ndini rufu muchandiona* (I am death you will see me). It is in the understanding that Africans are moving away from their culture and this research seeks to raise an aware that they should put effort to put their culture at the centre. It is critical to this study that it did not only focus on the poems that focuses on self-hatred only. This chapter manages to satisfy the Harmosis as mode theory that celebrates African culture through the poems *Mhuri ndirwo rudzi* (Family is the generation) and *Tungamirai vakadzi veAfrica* (lead women of Africa). The following chapter consists of recommendations, summary and conclusion.

CHAPTER FIVE

SUMMARY, RECOMMENDATIONS AND CONCLUSION

5.1 SUMMARY

This study is energised with Afrocentricity which seeks to raise an aware to Shona poets that they must put their culture at the centre and resurrect and revive their African culture through their poems. This research anchors on the quest to explore on the manifestation of self-hatred in the anthology *Mabvumira enhetembo* during the colonial period.

Chapter one tackles on background of the study, objectives of the study, statement of the problem, methodologies and delimitations of the study. Chapter one is enshrined with how the researcher wants to examine the manifestation of self hatred in *Mabvumira Enhetembo* published by Literature Bureau in (1969). Guided with document analysis, chapter two discusses on the role of Shona poet in a society. The researcher observes that, literature that was produced during the colonial era made the African people to move away from their African culture. The colonial poets like Hamutyinei and Kumbirai are victims of self-hatred as they direct most of their energy to European ideologies. In their poems, they portray negative issues on African philosophies of life and culture.

Chapter two generates the role of Shona literature in any society. The chapter establishes that Shona literature must be revolutionary. This study establishes that Shona poets must be social commentators that must address the situations transpiring within a society. The poets must be bold enough to stand for the underprivileged group of people and air out their cry through their poems. Considering that this research analyses colonial anthology *Mabvumira eNhetembo* published by Literature Bureau, the poets could have reflected how Shona people were suffering in the hands of colonialists in a way helping people to fight against European settlers. The researcher concludes that, literature produced in the colonial era is invalid as it fails to reflect the unfair treatment of African people by European settlers. More so, it is in this chapter that it is argued that Shona literature must be functional. This implies that, any literature must possess the ability of reviving and resurrecting the African culture and philosophies of life that are distorted with European settlers. African literature or poems must make the African person the subject

matter not to be located at the periphery. In addition, it must be noted that Shona literature must be committing in all spheres of life. This means that, such literature must possess the ability to enable people to fight against their anti-colonial struggles. Having a critical mind to the fact that colonial poems result in the manifestation of self-hatred where Africans are drifting away from their own culture conforming to western culture raises questions.

Chapter three explored on the channels that propagated self hatred in Africa. These are colonial education, Christianity and literature Bureau. The chapter establishes that the previous mentioned colonial state apparatus left scars on African culture as it was viewed as barbaric and backward. The researcher thus employs that there is a need for African people to tap back in their past and bring the culture and philosophies of life into the present. Thus, reviving, resurrecting and resuscitating African culture from European settlers.

Chapter four analyses poems that discusses of the manifestation of self-hatred in the anthology *Mabvumira eNhetembo* (1969) published by Literature Bureau during the colonial period. The poems that show that African poets are despising their tradition and way of life are *Kuzviberekera misodzi* (giving birth to cry) where Hamutyinei takes the post-modernist perception of life as meaningless and futile. The poet fails to acknowledge that giving birth in Shona society is a celebrated phenomenon. In addition it is critical to note that self hatred is seen in the poems *Ndini rufu muchandiona* (i am death you will see me) by Hamutyinei and *Rufu* (death). The poet fails to acknowledge that death in Shona society is celebrated rather than to be feared. More so J.C Kumbirai poem that manifest self-hatred in the Shona society *Ndingati uri munhu* (I will say you are a person). In the poem, the poet presents a Shona God who is cruel not acknowledging that African Gods are considerate and show love to people. In the poem *N'anga dzan'en'enura nyika* (Traditional healers have destroyed the earth) the poet shows that Christianity is a channel that dislocated Shona people from their African traditions because everything that was associated with blackness was viewed as archaic and barbaric. Kumbirai presents how Christianity demeans traditional healers in Shona society. In his poem *N'anga dzan'en'enura nyika* (traditional healers have destroyed the earth)the poet creates an impression that traditional healers no longer have a place in the present life. Traditional healers are presented as cancerous people who have destroyed life of people. More so, they are portrayed as people

who steal money from people performing fake rituals and cheating. As if this is not enough betrayal to African religion, traditional healers are devalued as they are equated to people who make baseless claims with absurdity and falsehoods. The poet fails to acknowledge that traditional healers' role in Shona society is to make life coherent be it at a family; individual or societal level. This chapter also credits poets who celebrates and applaud their Shona culture and philosophies. This poem is titled *Mhuri ndirwo rudzi*(Family is generation) by Kumbirai. The poem critically review that an African family is important as it enables people to fight against their oppressors. Theresearcher perceives that there is a need for Shona poets to improvise that their literature must be functional, committing and revolutionary.

From the interviews and questionnaires incorporated to this study as responses to the poems that put self-hatred at the centre, the study reviews that there is a need for African people to celebrate their philosophies of life and culture. The questionnaires and interviews review that African people are diverting from their own African culture because of colonialism. Thus, from an Afrocentric view the study seeks to motivate poets to put Africans at the centre of their culture. In the discussion raised in the poems, the researcher raises that there is a need for Shona poets to produce literature that helps Shona people to fight against their anti-colonial struggles. The study thus contends that poets must be able to reflect what will be transpiring in a society for their literature to be valid. The researcher recommends that there is a need for poets to produce Shona literature that celebrates African culture and philosophies of life rather than putting their culture at the periphery. There is also a need for poets in the future researches to do away with European dominance in their literature as it will locate African culture at the marginal.

5.2 CONCLUSION

Conclusively, this study satisfies that, Hamutyinei and Kumbirai manages to manifest self-hatred in selected poems in the anthology *Mabvumira enhetembo* published by Literature Bureau in the colonial period. More so, it is critical to this study that for literature to be valid it must be committing, functional and revolutionary. Literature must also be based on truthful accounts.

This study concludes that colonialism is the chief cause of manifestation of self hatred in the anthology *Mabvumira enhetembo*. The study therefore maintains that, poets must be able to

produce art that is committing, functional and revolutionary.

5.3 RECOMMENDATIONS

The study recommends that, poets must produce literature that is based on truthful accounts. In this scenario whereby Shona people are deviating from their Shona culture embracing European ideologies, they must appreciate their culture and philosophies of life by being subjects not objects.

More so, the study recommends that poets must be able to produce literature that is functional, committing and revolutionary. This implies that, the poets must do away with European culture at the expense of theirs and produce literature that enables people to fight against European settlers.

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APPENDIX A: INTERVIEW GUIDE FOR STUDENTS

It is indicated in the methodology that the study will make use of questionnaires and interviews as methods of collecting data. It is critical to note that the researcher targeted poets, academics, students (especially those who pursue on poetic studies

and publishing house (particularly that published Mabvumira enhetembo). The following is conversation that transpired between the researcher and the students pursuing studies on literature.

My name is Rutendo Tambanewenyu a student at Midlands State University pursuing an Honours degree in African Languages and Culture. My research topic is ‘**The manifestation of self hatred in Mabvumira eNhetembo**’. By self hatred we imply that Shona people are people have lost confidence and pride in their African culture resulting in embracing European ideologies. The study argues that Africans are running away from their traditions and philosophies of life because of the European settlers that viewed their way of life as barbaric and archaic. This interview is aimed at collecting data on the passion of the above mentioned topic. Your views and ideas will greatly assist the researcher to generate the arguments for the study. This information will be sternly used in this research and your effort is highly appreciated. May you kindly respond to the following questions.

What do you perceive to be the major roles of Shona poetry in a society?

In your own view, to what extent does the poetry published during the colonial period by Literature Bureau is a manifestation of self-hatred to the Africans?

From your reading of the poems published by Literature Bureau, what are the factors that lead to self-hatred?

What is your reaction to the fact that Shona people are producing literature that dis-member and dis-orient them from their African culture?

What is your response on the idea that colonial Shona poets are celebrating European culture in their poems?

What can you say to be the benefits of producing literature that appreciates and celebrates Shona culture?

your own view, can poetry be said to be an adequate tool to overcome self-hatred in Zimbabwe?

APPENDIX B: INTERVIEW GUIDES FOR POETS

My name is Rutendo Tambanewenyu a student at the Midlands State University. I am pursuing an Honours degree in African Languages and Culture. I am carrying out a research on ‘**The manifestation of self-hatred in Mabvumira enhetembo**’ published by Literature Bureau during the colonial era. The study argues that Shona people are seen to be the victims of self-hatred as they produce literature that drifts them away from their African culture and philosophies of life. I kindly ask for your response by filling in this questionnaire and your ideas will be greatly appreciated. The study aims at gathering data on the issue of self-hatred in Shona poetry. The study will assist the researcher on coming up with detailed arguments on the topic. Your efforts are greatly appreciated. Information generated with this conversation will be strictly used in this study only.

Interviewer: Rutendo Tambanewenyu, What is your source of inspiration when writing poems in this era?

Respondent: Poet, Actually i am not driven with my personal desires when generating my writings but i address on the issues that will be transpiring at that particular time frame.

Interviewer: Rutendo Tambanewenyu, What is your response to the poems published by Literature Bureau during the colonial period specifically in *Mabvumira eNhetembo* like ‘*Vakachenjera vanoti zvipei doro*’ (The clever ones will say give them beer).

Respondent: Poet, It is critical to note that the poems published during the colonial period did not do justice to the Zimbabwean masses. This is so because the literature they produced could not enable people to fight against European settlers.

Interviewer: Rutendo Tambanewenyu, In your own perspective, what is your role and the place of the poets in colonial period.

Respondent: Poet, To be a social commentator who is able to address the situations transpiring in a society. Considering the fact that colonial period placed Shona people under racial subjugation, justice and freedom was needed.

Interviewer: Rutendo Tambanewenyu, What are the factors that leads to the manifestation of self-hatred in poetry published by Literature Bureau during the colonial period?

Respondent: Poet, Taking a closer look to the colonial period, Literature Bureau deprived the Shona poets to address the ill-treatment directed to them by European settlers as it was said to be sensitive. The list is endless for there is also the issue of Christianity.

Interviewer: Rutendo Tambanewenyu, Can poetry be said to be a platform to overcome self-hatred amongst the Shona people?

APPENDIX C: INTERVIEW GUIDES FOR PUBLISHERS

Dear respondent

My name is Rutendo Tambanewenyu, I am carrying out a research on ‘**The manifestation of self hatred in Mabvumira eNhetembo**’ produced during colonial period by Literature Bureau. I am pursuing an Honours degree in African Languages and Culture. By self-hatred the researcher implies an African people who have been destabilized by being off-centre and out of location within their own culture that they have lost all sense of direction. The argument maintained in this study is that, Africans are drifting away from their traditions and culture resulting in putting European culture at the centre. The study also thrives to examine on the role of a poet in the Shona society. More so it is critical to this study to unravel on the channels that propagated self-hatred in Africa. This questionnaire is aimed at collecting data on the manifestation of self hatred in shona poetry specifically in *Mabvumira eNhetembo* (1969) published by Literature Bureau. Your opinion and co-operation, as well as commitment, will be of great value to this research. Information acquired in this discussion will only be used in this research study.

- 1 What is the role of a publishing house in publishing literature that is colonial oriented?
- 2 What exactly are the factors that led to the manifestation of self-hatred in the literature that you have published?
- 3 As a publisher what is your view on the issue that Shona poets are producing literature that embraces European culture rather than African culture?
- 4 As a publisher what do you perceive to be the role of a poet in the Shona society?
- 5 Do you consider poetry to be a channel to overcome self-hatred?