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DEPARTMENT OF ARCHAEOLOGY, CULTURAL HERITAGE AND MUSEUM STUDIES

RESEARCH TITLE

Unmasking the Rock art of Chivi area in Masvingo province

BY

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DECLARATION

I Mubaiwa Fitzroy declare that this research is my original work that has not been submitted to any other University. The sources I used have been acknowledged.

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DEDICATIONS

I dedicate this dissertation to my father Penston Mubaiwa Mangwiro.

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ABSTRACT

Rock art studies have always been a key source of information to archaeologists in a bid to reconstruct past life societal practices. Most scholars argue that the execution of rock art was a means of documenting the social, economic and political activities. Studying rock art sites therefore provide a detailed insight in to the activities that were done by prehistoric communities at a global view. In order to understand the meaning behind rock art, one has to first of all document the rock art motifs so as to better analyse the depicted motifs. Documentation of rock art sites in Zimbabwe has been focused on the already known rather than searching for new sites that can provide more information. This research gap was covered by the identification of new rock art sites in Chivi area in Masvingo. The objectives of the study which were to locate, document, characterize and assess the condition of rock art sites was achieved by adopting the descriptive research design which acted as the bridge between the research questions and the results. A total number of 3 sites were located namely Charimira, Sedza and Madya. The documentation of sites was done making use of photography as well as G.P.S coordinates for mapping of the area. Characterisation of the motifs identified within the panels was done with aspects as style, association and pigment analysis being achieved. The rock art sites are well preserved though little needs to be done with regards to graffiti as it is a human induced factor. The overall aim of the study was therefore achieved as 3 rock art sites were located and documented adding new information to the already available rock art sites in Zimbabwe.

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DEFINITION OF KEY TERMS

- Characterization is the act of describing distinctive characteristics or essential features of something (Jopela, 2010).
- Charter means a document which provide guidance on the conservation and management of places of cultural significance (The Burra Charter 1999)
- Conservation means all the processes of looking after a place so as to retain its cultural significance, caring not only the cultural heritage values of the site but also the surrounding environment (Burra Charter 1999:2)
- Culture can be defined as learned and shared human patterns or models for living patterns and the models pervades all aspects of human social interaction (Jopela, 2010)
- Cultural Heritage is defined as a medium through which society, identity, power is produced and reproduced (Munjeri, 2003).
- Cultural landscape is defined as the geographical areas that include both cultural and natural resources and associated with historical developments, events and activities or exhibit cultural values (Ndoro 2001:72)
- Documentation is to record or capturing of some events so that the information can be preserved for future use. (Jopela, 2010).
- Form ling's means large forms shaped like galls or livers into which human figures are painted (Frobenious, 1929).
- Heritage management is about care and continuing development of place such that its significance is retained and revealed and its future secured (Ndoro 2001:2)
- Monument means a type of structure that was explicitly created to communicate the role which was played by a particular person or important event or which become important to a particular social group for instance a building pillar or statures (Jopela, 2010).
- Heritage is defined as something which human beings inherit and transmit from one generation to another ranging from tangible forms such as sites,object,memorials and intangible forms such as cultural tradition, oral history and ritual (Matenga,2011)

ABBREVIATIONS

- ICOMOS means International Council for Monuments and Sites
- NMMZ means National Museums and Monuments of Zimbabwe.
- UNESCO means United Nation Organization for Education, Science and Culture.
- SARAP means Southern African Rock Art Project.

TARA Trust for African Rock Art Association

CHAPTER ONE

INTRODUCTION

1.0 INTRODUCTION

The term rock art is defined as images rendered on immovable natural rock surfaces, such as bluff faces, cave walls, and large boulders (Sabo and Sabo 2017). It is also defined as human made marks on natural removable rock surfaces boulders, cliff lines, caves and platforms J Balme and A Paterson (2006). Rock art is one of the most important aspects of archaeology in the sense that it has always played a crucial role in the understanding of the past cultures that is in reconstructing the past. Loendorf (2001) stipulates that, rock art sites and images, their contents were created as part of daily life in the past, so to think of such sites as simply clusters of figures on a wall it is to ignore the less visible but equally valuable information often present and awaiting exploitation. Documentation is a key aspect in the understanding and conservation of rock art. The ICOMOS charter of 1964 also alluded to the importance of documentation of rock art to ensure and secure preservation.

Best (1991) highlighted that rock art is a crucial product of the past which is found all over the country, as much as rock art is important it needs to be protected, documentation is a first step in the protection of rock art. Documentation of rock art serves as a creation of information that will be in for the present generations and the future generations since records are kept and passed on from time to time. Rock art documentation serves two purposes now which are showing traits of deterioration and keeping the records about the available art within a country for instance what this document will serve for future about the rock art of Chivi area. If sites are documented it means it put the conservators of the site to in a position where by they will be knowing where exactly to focus on since documentation of sites comes with a condition assessment and it stipulates where exactly need attention and what kind of attention is needed for certain problems facing the rock art Nyongoro (2015).

The lack of documentation in Zimbabwe has led to a loss of important and crucial sites, Garlake (1987), alluded to the fact that there are probably tens of thousands of sites in Zimbabwe of which only a small fraction of those sites is known and documented which makes this research an important tool for it seeks to document the Charimira site. Documentation is very crucial in the management of rock art because it keeps the true image of the state in which the site is in, if the site is not documented it will remain unknown, (Nhamo 2007) is of the view that if sites

are not documented and the information is not kept, the site is useless. The records of a documented site serves as a manual and guide if the rock art site needs any attention be it in conservation from threats such as deterioration or if it needs protection from vandalism, this shows why rock art in Charimira mountain should be documented.

1.1 BACKGROUND OF THE STUDY

Rock art research can be argued to be one of the most important sources of information to archaeologist. This is so because depiction in themselves serve as a narration of past societal events that carry life patterns meaning (Deacon 2002). Researchers in their early studies failed to decipher any meaning which led to the acceptance of the aesthetics concept in which rock art was coined as being art for art's sake. This however began to be problematic as other depictions of therianthropes had to be understood hence establishment of other interpretive frameworks. Of importance is the fact that for one to carry out an interpretation of a site, there should be first of all documentation of the site (Matenga 1995). Documentation traditionally was done through photography which is still an important method to date. Without documentation, it becomes hard to even manage a site as change that occurs needs to be monitored.

The scenario in Zimbabwe have been so unfair especially when it comes to documentation of rock art sites. Most of the available information about rock art in Zimbabwe is the one that was left by the whites during the colonial era. The studies and documentations which were done in the past here in Zimbabwe were mainly focusing on larger and well known areas such as Matopo's. Research was focused on aesthetics which led to the selection of a few panels rather than documentation of all rock art sites (Garlake 1987). Documentation of the most aesthetic rock art panels paved way for a research trend in which researchers focused on the already documented sites rather than searching for new sites. NMMZ director Dr Mahachi further strengthens this assumption when he clearly admitted in an interview that within the northern part of Zimbabwe alone their aim is to document at least 1000 new rock art sites before the end of 2017. This now creates a room for the study where the researcher is going to document some of the sites which have been neglected for the past decades.

The purpose of this study is to document the unknown sites which have useful information that can be used in the future and which contains rock art and this is found in Chivi area in a mountain called Charimira. The researcher will gain more information from the surrounding community as they are the primary owners of the cultural heritage as stipulated by ICCROM

(2009). As many scholars such as Nhamo (2007) highlighted that in Zimbabwe there are many undocumented rock art sites, this will create a great chance for the researcher as he seeks to focus on the unexplored rock art of Charimira Mountain. The area to be studied carries many values such as the historical value as it helps the ling communities to understand the history of human development as specified by Leondof (2017), in showing the importance of rock art to the present generation. Therefore there are many important motives that led the researcher to focus on this area of study so as to add on to the available information about Zimbabwean Rock art. The information found on the site will serve as a notification to the legal custodian of the site that is (NMMZ), so that the site will be recognised and given the attention as well as preserving it from all forms of vandalism.

1.3 PROBLEM STATEMENT

Rock art plays an important role in the reconstruction of the past as stipulated by (TARA 2005). However, reconstruction of the past in Zimbabwe seems to be only focused on the already documented and known sites which leaves a lot of information about the past unknown because of the undocumented rock art sites. Most of the known sites in Zimbabwe such as Matopo were reinterpreted whilst other sites which have the information that is of the same potential remained undocumented and unknown (Garlake 1995). The research gap that exists in Zimbabwe provided a basis to carry out this study focusing on Charimira Mountain and other sites in Chivi area.

1.4 AIM

The purpose of the study is to document and characterise the rock art in Charimira Mountain and other surrounding sites.

1.5 OBJECTIVES

To locate the rock art sites which is found in the area.

To document rock art in Charimira Mountain.

To assess the condition of the rock art within the area.

To characterise the rock art in Charimira.

1.6 RESEARCH QUESTION

1. How the rock is art spatially distributed?

2. What are the major themes depicted?
3. What is the current state of conservation?
4. Threats to the rock art?
5. What are the potential site attributes?

1.7 SIGNIFICANCE OF THE STUDY

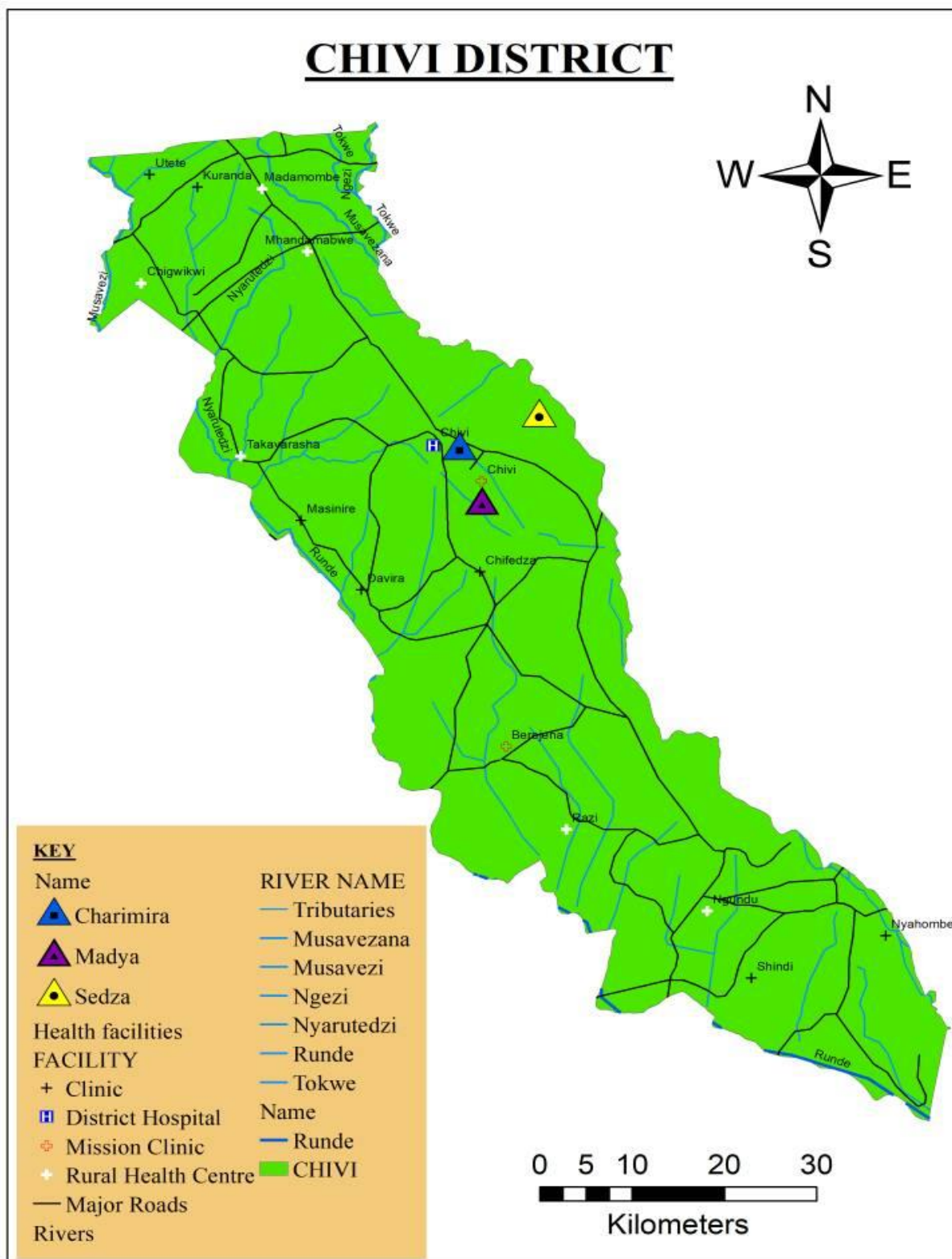
The study is of great significance as it explores new sites and the rock art in Charimira Mountain. It is also going to show the current state of preservation of the available rock art. This research is important because it is going to serve as a voice to the unknown cultural heritage which is laying in the remote areas with no one giving it any attention. New information is going to be added onto the body of literature since up to now there is very little information known about Zimbabwean rock art as compared to the rock art which is available. The characterisation of the site will also enhance the understanding of rock art to the people who will use the study. This research is going to benefit the local community that is the people of Madya village for they will learn about how important their rock art is.

AREA OF THE STUDY

Chivi is a district which is comprised of 32 wards, found in Masvingo province and the growth point is located west of Masvingo town. The geology of the area is characterised with mountains and the common rock in the area is the granite rock which the art is depicted on. The vegetation of the area is sparse with sandy soils being largely representative in the area. There are a number of tributaries within the area though the drainage does not support for the vast growth of vegetation. Chivi district is located in a drought prone area hence the government improvised and placed irrigation schemes in place so that the locals will be able to grow their own food, this makes the area to be occupied by peasant farmers who only grow crops for consumption and they grow crops such as maize, tomatoes, potatoes and ground nuts.

The area still have some of the animals that are depicted in the rock art such as kudus, of all the wild animals that are found in the area, monkeys and baboons are the most problematic animals since they eat the crops that the farers in the area are growing. The baboons live in the caves that are formed by the granite rocks found in the mountains as previously highlighted that the place is mountainous. Below there is a map showing the area of study focusing mainly on the rock art sites documented in this study.

MAP OF CHIVI DISTRICT SHOWING THE DOCUMENTED SITES.



CHAPTER TWO: LITERATURE REVIEW

2.0 DOCUMENTATION OF ROCK ART.

Clark (2001) defines documentation as an ongoing process that enables monitoring, maintenance and understanding of the art and this can be done through the use of appropriate information and timing. He also defined it as a package which is in two forms which are a product and action of meeting the information needs of heritage information. The eager to improvise the way in which documentation of rock art has shaped the concept of documentation up to date. Birmingham (1995) is of the view that documentation of rock art stretches from the use of primitive methods such as field notes and sketch drawings up to the use of advanced technology with the use of computers, photogrammetry and the use of enhanced cameras. With the evolution of the documentation methods, this made it possible for the discipline of rock art documentation to evolve so as to provide precise data such as true photographs of the art itself.

The (SARAP) project held in Harare (1995) at an ICOMOS/WHC first initiation of documentation and conservation of rock art in Zimbabwe. Rock art sites were considered as a legacy which is left for the current and future generations. The main objective of SARAP was to create a momentum of rock art documentation, preservation, conservation, accessibility and management in Southern Africa. In addition, SARAP's main objective was to create an opportunity for capacity building in rock art site management, conservation, preservation and interpretation of rock art sites. Deacon (1997) noted that SARAP was also mandated to strengthen the community so that they could partake in the conservation of rock art. More so, SARAP's mission was to identify and document rock art sites in Southern Africa so that they could be incorporated on the World Heritage list.

In line with the above, SARAP received funding from the Norwegian development Aid agency NORAD in 2000/2001 and about 260 rock art sites were selected as rock art sites that were prone to a disaster. Some of the sites include Drakensberg of South Africa and Brandenburg in Namibia (Stow 1995). In Zimbabwe, SARAP directed more attention to the rock art sites in the Matopo region. In 1996 UNESCO offered a financial support in Southern African Countries so that they could prepare for a meeting in relation to the documentation, management and conservation of rock art as an Archaeological Heritage. Heritage institutions which participated include the National Museums and Monuments of Zimbabwe and Getty Conservation Institute.

Cooke (1963) noted that documentation and conservation of rock art can enable heritage managers to properly interpret the archaeological sites. Conservation refers to all efforts that are implemented by heritage managers in order to prolong the lifespan of rock art sites (Cooke, 1963). In addition, the term interpretation refers to a process of assigning a meaning to the rock art, its purpose, and what it tells us about the people who created it. The documentation, conservation and characterization of the rock art enables archaeologist to properly interpret rock art panels because they will be visible. More so, this can also attract many tourist at the heritage sites especially those which are situated in rural areas. Though the concept of wilderness has been pin pointed as being the most appropriate for rock art conservation it eliminates the touristic potential of such sites hence a need for human intervention.

The documentation of rock art sites enables heritage managers to draft management plans. The documentation can be used when conducting condition assessment and monitoring of archaeological sites. Archaeologist can manage to identify threats that might be affecting the rock art and these threats include lichens, lantana camara and even sunlight. Black (1995) put forward that if a site is properly documented it means most of the threats can be easily identified and relevant measures can be implemented in order to curb the problems as a result visitors will enjoy the site. With no management plan at hand, it becomes a difficult task to conserve the sites because even when restorative activities need to be implemented there will not be any historical documents to guide the process. It therefore becomes clear that documentation sets the pace for all management actions that will happen at any rock art site as it also takes into account all the interested stakeholders.

2.1 DOCUMENTATION OF ROCK ART IN ZIMBABWE.

Documentation of the Zimbabwean rock art was firstly influenced by the white settlers who found the sites by chance and most of them were not heritage practitioners. Some of the first discovered rock art sites was the Glen Norah rock art site in Salisbury when the white settlers came to establish their fort Salisbury now Harare. Cooke (1969), notes Theodore Bent as the first man to ever record the rock art of Zimbabwe. The colonial era affected the documentation and protection of the Zimbabwean rock art in the sense that all the locals were disassociated with the art and the settlers took it upon themselves to record and they only recorded what was of their interest and this still stands as the reason why some of the art is not recorded by now Walker (1995). Bleek (1997) articulates that, some of the early efforts on documentation of Zimbabwean rock art were done in the Mutoko area and there is also the use of photography

as a documentation method since there is evidence of the pictures which were taken during that era.

The whole scope of documentation of rock art in Zimbabwe from the beginning was influenced by institutes associations which their main aim was on the safe keeping of the precious rock art of Zimbabwe, these associations include SARAP as stipulated by Deacon (1997). The early works by the SARAP were mainly centered on recruiting the locals on how best they can locate and document rock art without imposing threats to the art itself. The first site that the SARAP worked on was the Matopos area, there are documentation methods which were use on documenting the sites and these methods consist of tracing and photography.

Apart from the Efforts made by the well-established authors there are also other efforts which were made for example the documentation of Chiremba rock art site in Epworth Zimbabwe by Nyongoro (2015), he documented the available art on the site, he used three main methods of documentation which are the use of geographical point system, mapping and photography. The works by Nyongoro also impacts on the use of the special cameras especially when dominating photography as the art recording method. The discussions above shows that photography is one of the widely used method when it comes to the documentation of rock art since it provide visual images.

2.2 IMPORTANCE OF DOCUMENTING ROCK ART

Documentation of rock art refers to the capturing and recording of all information at the rock art site and this encompasses the physical and cultural landscape (Drewett 1991). When a site is documented it becomes easier for the site to be interpreted properly. Heritage professional like tour guides, historians and archaeologist will become well versed about the motifs which might be depicted at the rock art site. Heritage practitioners will manage to research information like the history of the particular site (Coles, 1994). The information can also advance their knowledge about the site with the archaeological heritage like the rock art site. This enables heritage managers to interpret the site properly and result in meeting the needs of the visitors. This elucidates the fact that documentation can play a pivotal role in relation to the interpretation of the rock art paintings. Furthermore, more people can be able to access diverse rock art sites even without visiting the place as documentation through photography provides a visual present phenomena.

Documentation of rock art sites enables archaeologist and other institution to know about the location of rock art sites, their distribution and the variation of the motifs (Dowman 1994). Some of the rock art sites and other places with archaeological heritage will never be known by the public unless if they are properly documented. When rock art sites are documented this enables professionals to allow visitors to access the sites with archaeological heritage through the establishment of the signage. This facilitates the interpretation of rock art sites and this enhances the knowledge of the public about the importance of rock art sites (Spencer 1990). This attests that documentation of rock art sites is very crucial when professionals want to interpret and convey information to about rock art sites to the public. Documentation therefore becomes key as it even enables direct communication between visitor and site without having someone interpret to them.

Renfrew and Bahn (1991) noted that documentation of rock art sites can also pave a way for the heritage managers to easily identify the essential interpretive media like audio and videos which can be used when interpreting heritage sites. Heritage managers can also manage to assess the relevance of the importance of documenting rock art paintings. Several archaeological heritage can be easily be interpreted with different media. Documentation enables heritage practitioners to select the relevant interpretive media in order to meet the objectives of the audience. More so documentation of the rock art sites can also contribute to the development of a more effective constituency that encourages land management agencies to place higher priority on the preservation, protection and study of an archaeological heritage (Drewett 1991). This reflects the essence of documenting rock art sites as an archaeological heritage and with current technological trends documentation has taken another turn as evidenced by the efforts of Trust for African Rock Art (TARA). The project to digitize rock art sites in Africa by TARA has seen more than 10 000 rock art sites being digitized making sites available online. This can be seen as an important interpretive media as the internet has gained much momentum hence digital documentation becoming vital.

Documentation of rock art sites enables heritage managers to attract investors and other tourist (Spencer 1990). The funds can be used to create interpretive centers at places with rock art sites in order to make visitors to fully embrace the essence and concept of the archaeological heritage to our society. There is no way heritage managers can be able to attract different audience if the sites are not documented properly. Documentation tools that can facilitate the interpretation of Cultural heritage for instance rock art paintings. An example is that of the Impali rock art

site in Shurugwi whereby Unki mine was incorporated to better help conserve the rock art panel. Through previous documentation, the site was seen to be deteriorating due to the mining activities by Unki and so the mine was engaged which saw the construction of a glass panel on the rock art site to prevent dust and smoke from directly getting in contact with the paintings.

Documentation of rock art sites enables heritage professional to create heritage conservation policies which can be used by professionals when they will be managing sites with rock art Coles (1994). The heritage conservation policies can assist heritage practitioners to know about how visitors are supposed to behave when they get to the places with archaeological heritage. More so, the heritage formulation policy can also be used as a guideline when interpreting rock art sites. This articulates that documentation can play an instrumental role in the interpretation of rock art sites. Policies of rock art management in Zimbabwe are governed by the NMMZ but in some instances fail to address the conservative part of the rock art sites. This can be seen by some uncontrolled site uses as at Makumbe cave where the art is no longer visible due to smoke emissions by members of the apostolic sects. Policies therefore should be stiffened to enable better preservation of these sites and in the scenario that they would not have been documented there would be nothing left to cherish the art itself.

Documentation of rock art sites is very crucial during the restoration of the archaeological site when it has been deteriorated or damaged by the physical or human induced factors. It can be a complicated issue to restore an archaeological site if there was no previous documentation which was done before (Drewett 1991). Documentation of the archaeological heritage is crucial because it enables professionals to have a record about how the sites were used and the nature of the landscape and significance of the archaeological heritage. This enables even future generation to maintain and conserve a place with rock art sites. Rock art can be a valuable asset to the nation when it easy still in its aesthetic format. Rock art can be easily be interpreted when it is still visible and the aesthetic value on rock art can be preserved , conserved and maintained by heritage professional when the rock paintings are documented properly. When a site with rock art is documented, it can become easier for heritage practitioners to accurately interpret the archaeological site to the visitors.

In relation to the above point, when an archaeological site is properly documented, this can enable the public to develop a stewardship mindset and the capacity to appreciate the rock art sites as an essential heritage asset (Schiffer 1987). This can also reduce the damages and

threats that are caused by visitors when they arrive at an archaeological heritage sites. Some of the visitors can become so enthusiastic even to the extent of participating in the interpretation of the archaeological heritage. All this cannot be achieved if a site is not properly documented. This emphasize that documentation of cultural heritage can play a crucial role in the interpretation of the rock paintings as an archaeological heritage which was left by the prehistoric societies. Such scenarios to which the visitors are enthusiastic in interpreting the art themselves is evident in places as Mapungubwe cultural landscape, Tsodilo Hills, Brandenburg and Matopo's. The reason for this is that the rock art sites are well documented to the extent that even before visiting one becomes peculiar with the art and questions some interpretations.

Documentation of rock art sites can act as a part of the condition assessment and monitoring of the archaeological heritage site (Dorell 1989). The documentation of rock art sites enables professionals to capture the essential components of the particular heritage site for instance the historical, aesthetic, social, sacred ship and economical value. In addition, the natural components of the landscape can also be captured by the heritage professionals. Some of the historical aspects like folklores; traditional events which might have occurred at an archaeological heritage can be interpreted in a meaningful and fruitful way. This substantiate that documentation can contribute to the proper interpretation of rock art sites. In Zimbabwe most rock art sites that were documented in the 1950's by the likes of Summers are still being interpreted to date without having to revisit the site because there was proper documentation.

Documentation of rock art sites enables the heritage professionals to know about the thoughts and views of the public who will be residing in the vicinity of the rock art sites (Drewett 1991). Heritage professionals can manage to source and gather information about the attitude, beliefs and values which are attached on the rock art sites as an archaeological heritage sites. This can result in the upholding of the identity of the local people who might be residing near the heritage site. Lack of proper documentation can result in the denigration of values that are attached on the archaeological site for instance the rock art sites. Documentation enables heritage professionals to acquire detailed information about the particular rock art sites. This stresses the fact that documentation can play a pivotal role in the interpretation of the archaeological heritage site.

If rock art sites are properly documented heritage professionals can be able to source funds when managing rock art sites and other archaeological heritage sites and knowing where

specifically to allocate the funds since the condition assessment will be showing areas which needs attention Coles, (1994). Documentation of rock art sites enables heritage managers to manage and become fully informed about all the rock art sites and the problems they are facing. This means that funds can be distributed in a systematic way giving first priority to the mostly affected sites. Management of rock art sites can also result in the sharing of correct information about the rock art sites. Documentation plays a crucial role when it comes to the interpretation of rock art sites. The scenario in Zimbabwe is as much of the attention when it comes to conservation and preservation is given to the first class sites, all the funding is coined on to them and this is because they are tourist destinations and they are the main generators of that money. This posse problems especially to the lower class sites since little or no attention is being given to them.

Recording of heritage can be done in an attempt to identify and jot down the available archaeological sites, to create a pattern that shows the changes that might have been occurring at an archaeological site in the prevailing years. This can also facilitate the interpretation of an archaeological heritage even for the upcoming future generations. The recording of rock art enables heritage practitioners to gather crucial information which can be shall be passed from one generation to another Drewett (1991). When a site is documented the records will be put in store by the institution which is in charge of the management and preservation of that archaeological heritage site for instance the NMMZ is in charge of the Domboshawa rock art site. When the records about the site condition assessment are kept it means can be used for the future interpretation of the rock art site even after a long period of time. TARA is a good example of an archival facility that will serve future generations with information pertaining to the rock art. The digital archive becomes important as some sites will not survive the test of time hence at least they will be able to access the digital heritage.

2.3 DOCUMENTATION METHODS

Since this study have adopted some of the rock art recording methods it is equally important to discuss some of the used methods as well as others which were not applied. Photography is the essential one and this is evident through scholars such as Vennicombe (1972), Garlake (1987), William and Dowson (1989), Huffman (2001), Solomon (2007) and Nhamo (2008) though the above scholars were carrying out different studies in different places so as in different time frames, photography as a documenting method proves to not have lost the taste of time since it

has been used for more than a generation and still in use. Evidenced by a small list presented of some of the scholars who have successfully used photography, this proves its importance as it caters for an absent visual representation to the reader making it easier to connect with phenomenon.

Mapping is another documentation method which seems to have been used by most of the rock art researchers for the past few years. Nyongoro (2015) included this same method in documenting Chiremba rock art site. A map is defined as a representation of the ground on paper Webster (2003). Most of the documents that were produced in an attempt to document a site, they mostly consist of a map which shows the importance of a map when it comes to rock art documentation. Making use of the geographical representation of the area of study also enables future researchers to easily search for new avenues of study as there would be a clear demarcation of what has already been covered.

2.4 CHARACTERISATION OF ROCK ART

Stow (1995) in his rock art studies divided the Southern African rock art in to two phases which are the hunter gatherer rock art and the agrarian rock art. The rock art of southern Africa is characterized with motifs such as wild animal, geometrics showing shapes, patterns such as the chevron pattern among others and those lines are linked to the human culture, mythology and religion. Hunter gatherer rock art is linked with the Stone Age era whilst the agrarian rock art is linked with the early farming community and this is so because of the depictions of domesticated animals such as sheep and cattle.

Pskogland (2013) is of the view that the agrarian rock art also shows body parts and and other associated materials in motifs, he observed this when he was documenting the Scandinavian rock art .The agrarians are believed to have been the first farmer since their rock art is associated with depictions of motifs such as agriculture for instance the depictions of domesticated animals such as cattle and sheep. The rock art in some parts of southern Africa is associated with motifs that symbolizes issues to do with fertility Parkington (1969), further supported the above notion when he emphasized on depictions such as big breasts protruding stomachs on women and enlarged hips on other motifs, which supports Parington's assumption when highlighted issues of erect penises on men as well as issues to do with different species, There are other studies that goes in line with the above assumption when he linked the depictions of animals and their young ones especially in elephants and this has also been linked with fertility.

Most of the motifs depicted in the South African rock art are mostly of shamanism for instance the ones that depict motifs which are half human/ half animal, the bleeding elands are godly in nature especially to some pagan cultures which are out of Africa Vennicombe (1976). Manyanga (2009) studies at Tuni river in Botswana is of the view that, Some of the Southern African rock art shows signs that it was depicted by both the hunter gatherers and the early farmers, this is so because of the depictions of both wild and domesticated animals such as kudus and sheep respectively. This is also in line with what Hammond (1998) studies around the Limpopo area where he adds that depictions of early domesticates such as sheep which are fat are associated with the early farming community.

Manyanga (2009) also advocates on the unification of art in his studies in Gwanda Zimbabwe where he came across cattle motifs in conjunction with hand prints on the wall which are always associate with the hunter gatherers yet the cattle mostly are seen as the depiction by the early farming communities.

Garlake (1989), stipulates that Zimbabwean rock art have motifs that shows gender roles in the past community and men were associated with hunting where as women are gatherers, this is shown by the stanzas shown by the motifs for instance men depicted carrying hunting tools such as bows and arrows and also depicted as running motifs, this accession of the Zimbabwean rock art diverges with Nhamo (2006) observation of the South African rock art have more depictions made on ascending and bleeding elands unlike Zimbabwe which have mostly depictions of kudus and giraffes.

2.5 CONCEPTUAL FRAMEWORK

The (2003) ICOMOS Principles for The Preservation and Conservation-Restoration of Wall Paintings is the main frame work that this study will adopt. The preservation and conservation restoration of wall paintings was ratified at the in Victoria Falls, Zimbabwe in the year 2003. The document was made through the joining of the following charters which are the Venice Charter (1964), Amsterdam Declaration (1975) the one that started the integrated conservation among these there is also the Nara Document which mainly focuses on Authenticity, the Cultural diversity convention of (1994 and the Burra Charter of 1999.

There is a state of agreement between the Burra Charter of (1999) that focuses on the protection of places of cultural significance and the (2003) ICOMOS principles for the Preservation and Conservation Restoration of Wall paintings when it comes to the definition of key terms such

as fabric and place among others. The (2003) ICOMOS charter also advocates for the creation of conservation plans for all cultural heritage places such as rock art sites (Walker 1964). Principles and processes of conservation that are supposed to be followed by institutions which are responsible for managing Cultural heritage are also incorporated within the (2003) ICOMOS principles for the Preservation and Conservation Restoration of Wall paintings. The document's first article highlights on the importance of having an approach which can be used in the protection of wall paintings within different cultures and religions so as to make inventories of monuments and sites which include rock art itself. The fourth article of the document articulates on the Preventive Conservation, Maintenance and Site Management. It is the article number five that talks about procedures that are to be followed when it comes to the conservation and restoring rock art. The document also talks of the issue of contingency planning especially when it comes to disastrous damages which are unpredictable.

On the other hand the of the whole document, article three is the one that mainly talks of documentation of rock art, it states that, wall paintings must be in line with a specific program of documentation in the form of analytic and critical report, which must be accompanied by drawings, photographs and mapping. The condition of the rock paintings, the technical and formal features pertaining to the process of the creation and the history of the object must be recorded. The document also clearly emphasizes on the documentation of all the methods and stages taken during any restoration process and should be made available to the public so that they know. Copies of such documentation should also be kept in position or in the possession of the custodians for the monument or site. The documented methods are very crucial to the future generations to make reference to in the future when same problems occur once again or when there is a need to implement the same methodologies again.

When it comes to the criticism of the document, most scholars agrees with the ICOMOS Principles for the Preservation and Restoration of Wall Paintings (2003 since it serves as an amendment to many Charters which came before. The ICOMOS Principles for the Preservation and Restoration of Wall Paintings (2003) was used as a conceptual framework when conducting this study because it is flexible and incorporates other forms of heritage like rock art sites as postulated by the Venice Charter of 1964 and Burra Charter of 1999. This notion has led the researcher of this study to use The ICOMOS Principles for the Preservation and Conservation of Wall Paintings (2003) as the conceptual framework when documenting and characterizing rock art in Chivi area.

CHAPTER 3

RESEARCH METHODOLOGY

3.0 RESEARCH DESIGN

The main purpose of the research design is to help guide the researcher. According to Kumar (2008), a research design is a written plan for a study which communicates the purpose of the study together with a step by step plan for conducting the researcher. Macious (2001) is of the view that a research design is a plan or structural investigation or a list of specifications and procedures for conducting and controlling a research project. The researcher must be practically aware of the appropriate approach or method that would give the information required. The research design adopted for this study was descriptive in nature as it is primarily concerned with finding out 'what is' going on currently. According to Borg and Gall (1989), this enables the use of observational and survey methods which can be used to collect data. For this study, the current state of rock art sites in Chivi will be known. Description emerges following creative exploration and serves to organize the findings in order to fit them with explanations and then test or validate those explanations (Krathwohl 1993). An insight into the state of conservation of the rock art sites was better understood through documentation of the rock art in Chivi hence providing the platform for description of the sites.

A quantitative approach was adopted for this study and according to Creswell (2014), this approach can be used for testing objective theories by examining the relationship among variables. Quantitative methods involve the process of collecting, analyzing, interpreting and coming up with the results of the study. For this study, the approach was suitable as there was a need to examine the relationship among variables. These variables were in the form of rock art motifs which were quantified during the process of their characterization which was an objective of the study. The approach was also suitable for the study as there was no motive to understand individual motifs but rather have a collective meaning which was analyzed using statistical procedures. An advantage of using the quantitative approach is that data can be easily quantified making it easier to analyze results rather than having to deal with individual motifs which may lead to a bias in results.

3.1 SAMPLING PROCEDURES

According to Borg and Gall (1999), sampling refers to the selection of a given number of people from a defined population as representative of the whole population. A well-defined

and carefully selected sample provided reliable information that accurately represented the whole study population. Gill and Johnson (2006) argue that a large sample size reduces sampling errors but at a decreased and as result making use of all 3 located rock art sites in Chivi. This research made use of the simple random sampling technique in order to select rock art sites in Chivi area. The sites were randomly selected as the researcher had no knowledge about the area and so the technique selected suited the study.

3.2 TARGETED POPULATION AND ENVIRONMENT

Population is a collective term used to describe the total quantity of cases of the type which are the subject of a study. According to Robson (2005), population is any specific group of individuals/features that have particular characteristics in common that are of interest to the researcher. It can also be described as a complete set of elements (persons or objects) that possess some common characteristics defined by sampling criteria established by the researcher (Gall 2009). The targeted population for this research was derived from Masvingo in the Chivi area specifically rock art sites. These rock art sites located in Chivi area made up the population for the research which resulted in the documentation of the sites. Of importance at these sites were the depicted motifs which constituted of both human and animal motifs. The population used for the study was therefore 3 rock art sites.

3.3 DATA COLLECTION METHODS

3.3.1 Desktop survey

Kumar (2006) is of the notion that secondary data is the data available because it was collected for some other reasons other than solving the current problem. This involves the analysis of the readily available information for further use and is obtained by means of a desk research. This was evident during the study as the researcher made use of published articles on how to search for previously undocumented rock art sites. From the data that was made reference to, it came to the fore that when searching for new rock art sites it is best to first consult the national database for sites that would have been documented. Further on, from the resulting search it would be important to narrow down the area of interest in which other previously known rock art sites may be found. The desktop survey proved that Chivi area in Masvingo was not represented in the NMMZ database yet a lot of cultural groups have emanated from that region. Carrying out the desktop survey was therefore a rightful start in gaining information on how to locate new rock art sites in Zimbabwe. Another important aspect that came as a result of desktop survey was the issue of having to conduct a pilot study in which issues pertaining to

field surveys and mapping sufficed. Field surveys and mapping are important as it helps the researcher to better appreciate the area under study and be able to provide a detailed report of the findings. This was helpful in locating new rock art sites in Chivi as consultation was made to the locals in Chivi who provided important information in regards to where the rock art sites would be found. Information gathered from the desktop survey proved to be a major pathway for the rest of the research hence showing its importance.

3.3.2 Recording sheets

According to Webster (2003), field forms are used to structure a research on paper before getting into the field so that the researcher will know what to mainly consider and have an order or sequence of doing practical research. The researcher made use of recording sheets during the study which served the purpose of documenting detail about motifs observable on the rock art sites. Recording sheets enabled the researcher to conduct a successful research because they were completed in the field so as to produce a proper and complete record of the findings. Wolfinger (2002) stipulates that comprehensive note-taking helps describe everything that happened during a particular time such as a single trip to the field. Note taking proved to be vital as some data that had been left out on the recording sheet was taken down whilst in the field. Details pertaining to the GPS location of sites as well as the number of motifs and pigment used were captured whilst in the field. This has an advantage in that once carrying out data analysis, there can be cross reference with the images that would have been captured whilst in the field.

3.3.3 Photographs

Yilmaz (2006) stipulates that photographs present a better volumetric insight of a structure and its environment which also give more information about the depiction of material constituting the sites. Photographs can be argued to be the most important method that was used during data collection as more data can be derived from analyzing the images at a later time. Use of photographs enabled the capturing of images of the rock art sites showing the physical condition of the site within its natural context. In this research, photographs will be used to establish the setting of rock art motifs especially as evidence of the nature, surroundings, location on the rock surface, their order and color used on the motifs themselves. The researcher will make use of photographs on site documentation at Chivi rock art sites and later on for off-site characterization and analysis.

3.3.4 Geographic Position System

During the field survey in Chivi, the researcher also made use of a Geographic Position System (GPS) device in order to obtain coordinates of the exact location of the rock art sites under study. Campbell (1987) noted that GPS is a worldwide radio navigation system formed from a constellation of twenty-four satellites and their ground stations. The satellites are used as reference points to calculate position or location of sites, hence being an important instrument for this study. These coordinates are useful for the research as they will enable extraction of a map representative of the visual location of the rock art sites. Using a map as part of data presentation is of great importance as it provides that absent present visual imagery. Besides the rock art sites represented on the map, there is also vegetation to show what is within the vicinity of the rock art sites in Chivi.

3.4 DATA ANALYSIS AND PRESENTATION TOOLS

The researcher largely relied on data obtained from photographs and GPS for presentation and analysis. Hancock (1998) is of the view that data presentation involves summarizing the mass of data collected and presenting results in a way that communicates the most important factors so as to bring out the broader picture or major findings. A map showing the location of the rock art sites was one of the presentation tools used by the researcher. Images that were captured during the research comprised the large part of presenting data as they have provided pictorial evidence of what is being discussed. The data collected using observations in the form of field notes and recording sheets was used as supporting evidence to what was being presented through images. Tables showing quantified motifs were also used for the presentation of data to clearly elaborate on the objective of characterization of the motifs. Data analysis will be carried out in a uniform way following the objectives of the study.

3.5 ETHICAL CONSIDERATIONS

Resnik (2001) defines ethics as norms for conduct that differentiate between acceptable and unacceptable behavior. It is vital that any researcher when conducting a research should abide to ethics in their area of study. It is essential to respect cultural and indigenous norms and practices through taking into consideration the effects of one's research on the population under study. According to Stark (2003), adhering to such ethics is a small price to pay for the wealth of knowledge and experience that these host communities will be willing to share with researchers. Accordingly, the following ethical considerations were taken into account during the research:

- Seeking authority to access the rock art sites from the village head Madyangove.
- Not altering with the rock art panels or causing damage in any way possible.

CHAPTER 4

DATA PRESENTATION AND ANALYSIS

4.0 Data Presentation

The researcher identified the sites using mainly two methods and the most used method was consulting and brain storming the community partnering to the location of the sites before he conducted a field walk. After identifying the first site, the researcher also discovered 2 other rock art sites as well as other archaeological material which is associated with the rock art as grain bins. The rock art sites discovered were well preserved as evidenced by their clear visibility which shows that leaving sites in their wilderness is at times beneficial as they are not exposed to both natural and human induced negative impacts.

CHAMARIMA ROCK ART SITE (20, 318306) AND (30, 533787)

Charimira rock art site is the first site that was identified and it is on the foot of the Charimira Mountain. There is one huge panel that was found on the site. The motifs on the site comprises of human motifs, animal motifs and geometrical features, the animals comprises of animals such as Kudus, elephants among others. The paintings are found under a big rock which looks like semicircle see fig 1 which disqualifies it from being called a cave. The researcher named this site Charimira deriving the name from the mountain in which the art is found. The panel is rich with a mixture of art depictions which comprises of both human, animals and floral motifs which makes it a great history teller. It has depictions, social scenes with people pictured in dancing postures. There is also a depiction of a hunting man too this is evidenced by the stretch of his legs as well as holding a spear in an aiming position.

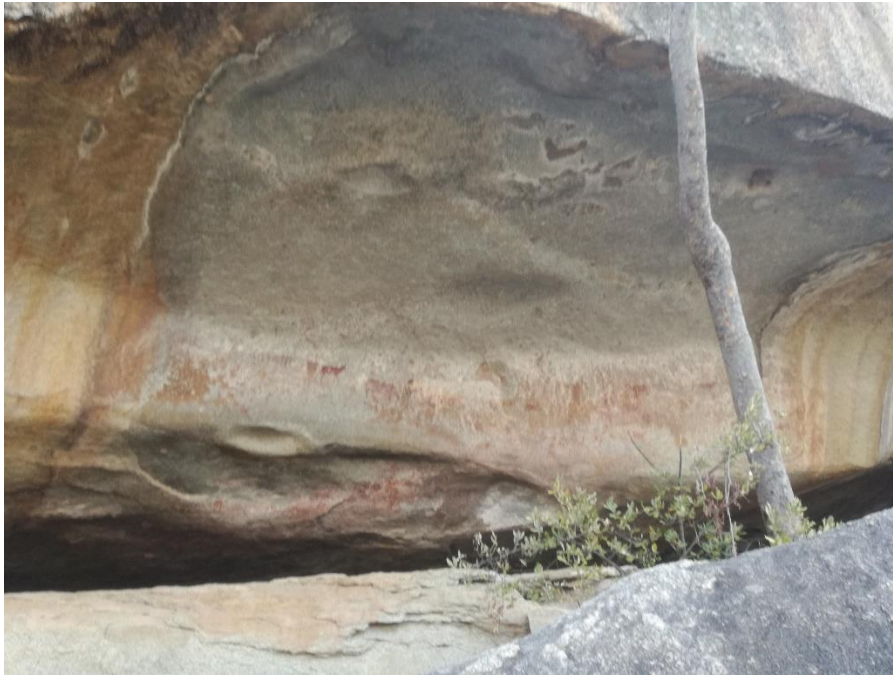


Figure 1 showing the overall site which is found on the edge of Charimira Mountain that is Charimira rock art site.

The below picture (figure 2) shows human motifs in a single file and also in a dancing posture with their hands holding their waists. The portrayed human motifs are women and this is because of their structures most of them have big buttocks and breasts as well as the one on the centre with a fat belly. The people are dancing probably it's a ceremony or a ritual for instance rituals such as rain making ceremonies or healing ceremonies the woman in the middle is the dance leader. Most of ceremonies like this were held annually especially in the Khoi san culture.



Figure 2 showing a social scene with people in a dancing position. There is a fat belly woman and the leader of a ceremonial dance.

The picture showing a hunting man in a running position as well as trying to shoot something with a spear. The potrait does not show the targeted prey but it jus shows the man in a running position. The missing of the targeted prey might show some aspects of the deeper meaning of the potrayed art for instance Lewis-William's theory on trance.



Figure 3 showing a hunting posture.

There are two animals which the researcher identified as kudu and they are moving in the same direction moving from the west to the east side. The kudu in front has legs which are finished using a white pigment which is partially visible but if one gives a closer look can clearly see that the last part of the legs is in white colour. Although these animals are moving towards the same direction, there is a possibility that they were not drawn at the same time and this suggests that the lighter pigment is the older one, Wilcox (1963:67) estimated dolerite weathering rate of 1 mm per 500 years so this supports the researchers argument that these animals might not have been drawn at the same time.



Figure 3 showing animal motifs two kudus and some unidentified features around the kudus.

The below figure shows three animals the first animal at the top is a walking female buffalo, followed by two elephants moving in the same direction and according to their sizes they look like a mother and a calf Parking ton (1969) argues that depictions that involves a mother and a calf represent fertility, the last animal is a kudu which is in a walking posture again and it is moving in the same direction as other animals.. The elements of human interaction are also seen on the older elephant and it shows evidence of rubbing on the art and makes it almost impossible to identify the motif.



Figure 4 showing four animals a female buffalo two elephants and a kudu shown by arrow respectively.

The below panel reflects a depiction of six visible animals the first animal is at the top left part of the picture and it is a female kudu in a grazing posture. To the right of the grazing kudu there is a male kudu in a standing posture, moving to the right bottom of the picture, there are four animals shown there, of those four animal, three of them are kudus again except of the animal pointed by the arrow which the researcher believes to be a zebra since it has a donkey like shape and in this case it can be a zebra although it is unstriped, its shape proves it to be a zebra. Under the zebra there are two kudus which are facing different directions the one from the left side is in a walking posture whereas the other on is in a standing posture.



Figure 5 showing six animals in different postures.

The below picture shows a number of motifs which consist of both human and animal motifs as well as some unidentified motifs. The picture shows three identified female human motifs who are surrounded by three female kudu of which two of them are facing the same direction and then the other one is facing a different direction from others. There are also other unidentified features on the portrait which are being covered by the rust that is accumulating on the rock art surface. There are sort of similarities between the motifs from figure six and seven since they both show female figures and also depiction of the kudu and women. The only difference between these two is that on figure six it's the women who are surrounded by the kudus but on figure seven it's the opposite in the sense that the women are the one surrounding the kudus.



Figure 6 showing both human and animal motifs that is three women and three kudus



Figure 7 showing a fat belly woman and another woman as well as a female kudu.

The below portrait is of kudu which was drawn in a standing position, the kudu is on its own no any other motifs. The kudu is not fully drawn, it's a half picture and the image is almost the same as that of the Zimbabwe national parks logo which is drawn half way especially showing the head. There also scribbles on the art and around the picture and it shows that there are people who might have rubbing the art surface using a stone that left whitish marks on the art itself which makes the art difficult to identify.



Figure 8 showing a half drawn kudu.

The following figure (9) shows two motifs a human and an animal motif. The man and a female kudu are moving in a single file the man is following the Kudu, the problem here is the kudu is not in a running posture but in a relaxed and walking position and this poses a question that why is the man not attacking the kudu and why is the kudu not running away from the man?, This brings us to another observation which is on the pigment used on the art because the pigment that is depicting a man is darker than the one depicting the kudu. The situation might be the fact that human motif might have been drawn before the animal motif. The law of

superimposition suggests that the upper layer is drawn after the lower layer, as supported by Luis Williams (1974), that superimposition is seen by colour or the subject depicted so as on the art on figure nine. To support what Luis William suggested about the position of the older and new art, there is an arrow showing that the arm of the human motif is not visible because it is under the back part of the kudu which supports the superimposition theory on this art.



Figure 9 showing a male human motif moving the same direction with a female kudu.

TABLE 1 QUANTIFICATION OF MOTIFS AT CHARIMIRA ROCK ART SITE.

MOTIFS	QUANTITY
Kudu	16
Elephants	2
Human	16
Unidentified	3
Social scenes	1
Total	38
Pigment	Brown and red

SEDZA ROCK ART SITE (20,282023) and (30,635632)

The researcher chose Sedza as the name for this site because that is what the local community call the site. Sedza rock art is an isolated rock art site which have only one motif drawn on a black granite. It is characterised by only one depiction of an elephant and it is a well preserved art surface, the condition of this art is in perfect shape, no damages are seen on the art except of some chalk marks on the art although they are not distorting any visibilities on the art.



Figure 11 showing an elephant at Sedza rock art

Table 2 Quantification of motifs at Sedza rock art

MOTIFS	QUANTITY
Human	0
Kudu	0
Unidentified	0
Elephants	1
Total	1
Pigment	Brown

MADYA ROCK ART SITE (20, 375265) AND (30, 558661)

The researcher named this rock art site Madya rock art site since it is located in Madyangove village. The rock art is characterised with many features that are depicted on the rock surface. The main depiction on this panel is a big rhino which is accompanied by other two depictions of small rhinos and a kudu, there are also small depictions of running human motifs that are shown by a blue arrow. Apart from the three motif types shown there are also multiple unidentified motifs on the portrait.



Figure 12 shows a huge rhino and other two small rhinos as well as human motifs and a female kudu.

Figure 13 is also extracted from Madya rock art centre, it consists of kudus, a hippopotamus, human motifs that is a male and a female, there are three kudus the one facing west is in a walking posture but the three kudus facing east are in a running posture and they are moving up hill and this might be possible since the area in which the art is located is mountainous. There is superimposition of motifs between the hippo and a walking kudu. The running kudus are just but what they are from is not shown. The human motifs are in assort of dancing or fighting position.



Figure 13 shows both human and animal motifs.

Figure 14 shows an old man in a dancing posture, this might be a celebratory dance or it's a shaman in trance dancing to the spirit medium. This can be a healing ceremony or a rain making ceremony which is celebrated through dancing.



Figure 14 an old man in a dancing posture.

Below there is depiction of three male kudus the first two are facing each other and they are both walking as shown in the picture fig (15), there is also another male kudu facing the right side of the picture. There are other features which looks like human male motifs but they are almost unidentified although most of them looks like humans. The lower part of the picture shows features that are unidentified. There is an element of superimposition on the first two kudus that are facing each other and as it looks like, the kudu from the right side is older than the one from the left side and this is according to the superimposition law. At the top left part of figure 15, there is also a feature that looks like an unfinished woman and that does not have an abdomen.



Figure 15 shows three animal motifs, unidentified motif that looks like another animal motif and other five motifs that looks like human motifs.

The depiction below is figure 16 and it shows a hunting scene in which it shows a man holding a bow and an arrow pointing in a shooting gesture. There is also another feature that is hanging in the air and it looks like a big rock and under that rock there is a man who is depicted in a falling position. There is also a male kudu facing the east direction and as it is shown it is in a standing position.



Figure 16 showing a hunting man, a kudu and a falling man.

The following figure shows a kudu that is drawn upside down, another young kudu that is in a walking position and it is walking towards the upside down kudu. There is accumulation of rust and because of the rust, some motifs are now unidentified. The depiction of an upside down shows issues to do with shamanism, to add on to shamanism it is a depiction that is showing a spirit that is in trance, the picture might also show the role of women for example giving birth since there is a young kudu near the back of a female kudu, near the upside down kudu there is a stretched human leg and it shows the connection between human and nature. According to Williams (1985) this might be a dead kudu and he is of the view that it could be an exaggerated shaman or a trance person. At the far top right Corner of the picture there are back legs of a mammal that looks like those of a female kudu. There is also depiction of a hyena which is in a walking poster moving towards the upside down kudu.



Figure 17 shows an upside down drawn kudu as well as a dog like feature which might be a hyena.

The panel below depicts motifs that are of different creation, there is aquatic life, flying animal, a human being and a kudu. The depiction shows fish and this proves that the authors of the art had come across fish in their life, since there is a river near the location of the art as seen on the map in chapter one on the study area, apart from the geology of the area, the depiction of fish motifs is associated with the calamities and troubles faced in the life of the San people. There is also a flying bird with a stone like feature behind it as if there is someone trying to attack it. At the top part of the picture, shows a human feature in a running posture, there is no communication between the motifs shown in figure 18, differentiation in colour and forms in which the motifs falls under might mean that they were not depicted at the same time to add onto this, there is superimposition of motifs on the human motif, the running man is on top of another human male motif which is in a walking posture.



Figure 18 shows a bird, human motif, and a kudu in different postures.

Table 3 quantification of the rock art at Madya rock art site.

MOTIF	QUANTITY
Human	12
Kudu	12
Unidentified	9
Elephants	1
Flying animals	1
Aquatic life	1
Total	36
Pigments	Brown and red

4:2 Characterisation of the rock art of Chivi in Masvingo province

The recorded three sites which are Charimira, Sedza and Madya is characterised by human motifs, animal motifs, aquatic life and flying animals. There is dominance of kudu, although kudu is dominant in this area, there are also differences on the dominance of male and female kudu. At Charimira it is the female kudu that is mostly depicted as compared to Madya site which have more male kudus than female. Apart from the kudus, there is also dominance of human female motifs in Charimira and also male dominance at Madya rock art site. Depictions of motifs representing shamanism is also featured on the rock art panels. This is evidenced by the kudu, fish motifs and flying animals. Such representations are taken to represent San religious beliefs as the meaning behind such motifs is derived from the trance hypothesis. The

motifs are also depicted using red and brown pigment which is associated with the San as is the case at most rock art sites in southern Africa.

Style

Sedza is a small isolated site with only one depiction of an elephant as for the use of colours there is monochrome since there is only use of brown paint see figure 11, no any other colour was used. Charimira and Madya sites adopted same styles when it comes to colours, there is dominance in the use of bio chrome that is the use of two colours at the same panel and this is seen in figure 3 for Charimira and figure 15 for Madya site respectively there is use of red and brown paint in almost all panels. Superimposition is another style that is seen in both Charimira and Madya sites, this is when another painting is drawn on top of another or overlapping the first to be drawn. The evidence of the existence of superimposition is seen in figure 7,9,13 and 15.

Association

There are motifs drawn in conjunction with other motifs so as to communicate other deeper meanings. There are interpretations of rock art that states that when kudu motifs are depicted together with human motifs it means that it is an association which is interpreted as gender, there are also depictions of animals and their young ones, are also said to be showing issues to do with fertility

The rock art of Chivi area belong to the hunter gatherer community since most of the depictions are of hunting scenes and wild animals, to support this there are figures that depicts hunting scenes for instance in figure 16, apart from hunting scenes, there is only depiction of wild animals and no any domesticated animal like cattle which is depicted on the art for both panels from Charimira, Sedza and Madya site.

There is a range of many animals depicted which are four leg animal, flying animals, underwater experiences, and humans. There are animals such as kudus, elephant and zebras, depiction of a bird and also a fish. Human beings are depicted in different posture for instance dancing postures see fig 2, there are also walking, hunting and running postures depicted too as for the visual human motifs are depicted in two different ways there is a simple manner and a complex way in which human motifs are drawn. As for the animals such as female kudus are in a walking posture except for the running postures depicted in figure 13. There are depictions that shows elements of culture, these elements are seen through depictions of dances which are

cultural see figure 2, there is also a depiction that shows issues to do with trance and spiritual issues it is shown in figure 17

4:3 Condition assessment of Chivi rock art

The rock art from both Charimira and Sedza is facing some threats from both animal, human and natural causes. As shown on figure 20 below, there are chalk marks on the art which shows that there are people who are grafting on the art and this is a threat to the art itself since it distorts visibility of the rock art. In most cases chalk scribbles are done by the school children when they are coming from school, this happens mostly when the rock art is located along the road that the children use when coming from school and in this case as the researcher has noted before that Charimira rock art is located on the foot of Charimira Mountain and it is just about fifty metres from the main road that students use when going to schools so that's why there are chalk marks. Apart from the location of this art, the height is also another issue since it is about half a metre from the ground so it is easily accessible even by younger people.



Figure 20 shows the graffiti on the art seen by chalk marks. Arrows showing chalk marks.

The rock art of Sedza rock art site is also under threats and these are mostly natural induced since the art is located away from the reach of people that is it is located away from the residence area as compared to Charimira. There is water that is coming from the top part of the semi ark shaped rock which this rock art is crafted on, this water is causing a chemical reaction on the rock itself and producing a whitish colour solution that is covering the art especially on the rhinoceros motif see figure (21).

Figure 21 and the arrows showing how running water from the cave top is affecting the rock art



The threats caused by the animal are evidenced by the depiction bellow, there are scratches from the baboons, there are baboons in the area where this art is located and they feed around the art, they also make some scratches on the art leaving some motifs invisible. Fencing is a better solution when it comes to solving this problem although it will only minimise the occurrence of damage but not stop it since the baboons can still climb the fence. Exfoliation is another threat to the rock art of Chivi area, fig 21 shows the existence of some cracks on the

black granite. If the cracks keeps on developing further towards the drawn area it will lead to the destruction of the rock art and this means that exfoliation weathering is a threat to this art.



Fig 21 showing the traits of exfoliation on the rock.

CHAPTER 5

DISCUSSION, CONCLUSION AND SUMMARY.

5.1 Discussion

5.1.1 DOCUMENTATION OF ROCK ART

One of the major tenants when it comes to archaeological field work is the proper documentation of findings in their context. Rock art sites as part of archaeological material are no exception and their documentation is fundamental to the reconstruction of past societal activities. Documentation is essential because it enables for the periodical condition assessments which are crucial in the management of sites. Also, through documentation, interpretation of rock art sites can be do without a future engagement with the site which is an important aspect. Primary documentation methods of rock art sites include photography, tracing and mapping. These methods were used during the survey in Chivi as the 3 identified rock art sites were documented using photography as well as mapping. It is important that sites be documented so that they can be added into the national database so that its management can always be planned before much deterioration encounters the site.

5.1.2 ROCK ART CHARACTERISATION

Stow (1995) put forward that rock art is one of the category of the archaeological heritage which has been continuously surveyed and characterized by many researchers in various parts of the World. An attempt to characterize and analyze the rock art paintings can contribute to a unification of thoughts and beliefs of the hunter gatherers and agro-pastoralist that existed in the prehistoric sites and people who are still living today. Looking at a global perspective, rock art is found in many parts of the world, for instance in Southern Africa. The rock art in Southern Africa is categorized into the hunter gatherers art and the Agrarian rock art (Stow 1995). In Southern Africa , hunter gatherer rock art have got motifs of wild game animals, zigzags, dots, grids and spiral U-shaped, chevrons and vortexes which were related to the belief system of the people who executed the rock art. Hunter gatherers were associated to the Stone Age period .In addition, the agrarian rock art have got other motifs which includes boats, ships, domestic animals and abstract figures. The people who executed the rock art like domestic animals are believed to be farmers who were documenting their way of life. During the field survey in Chivi, the identified motifs were characterized according to pigment analysis, shape, posture, style and association. This was vital so as to articulate the meaning behind the depictions which was important as the researcher managed to establish valid results of the study.

5.1.3 INTERPRETATION OF ROCK ART

The meaning of rock art has been a huge area of focus in rock art studies especially in Africa. This has been like this because rock art researchers has been drawing their conclusion from different angles based on their understanding and their cultural back grounds, for instance Luis William has been questioned by most of African archaeologists of the validity of his assumptions when it comes to interpretation of southern Africa rock art yet he is not from the region and he does not belong to any African culture. Murambi (2017) assets that, most of ongoing debates on the meaning of the rock art are mainly extracted from the San ethnography basing their studies to areas such as South Africa and mainly Botswana. The focus on these place is so because these areas are the sources of the ethnographic data. First interpretations of rock art which were shallow were finally dismissed by rock art professional saying it is unfair and lazy to so see rock art as just a beautifying feature which was done by the ancient people but rather it was a way of conveying the message and rock art carries deeper meanings that a number of studies have tried to communicate for the past decades. Lewis-Williams and Dowson (1989) share the same view that rock art is not art for art sake rather it is a communication channel that un leases mythology and the ritual system of the San community. Of all the theories that tries to give meaning to rock art, Luis William's (1981) theory of shamanism is the most accepted especially when it comes to meaning in Southern African rock art. The Shamanism model tries to draw meaning the paintings that seem to be meaningless but just depictions of how people felt like drawing, rather it suggests that the paintings such as the bleeding eland, kudas which are drawn upside down and headless animals which are depicted are a message which was communicated by trance people and medicine men.

There are also depictions of buffalo and in this case the depiction of a buffalo is just showing a head only and this also shows a deeper meaning again as stipulated by Manyanga and Zhou (2007) that the depiction of a buffalo is associated with natural unfriendliness, with the use of this model even today one can tell how Chivi area is naturally unfriendly because the area is a drought prone area, with arguments like this, it supports the view by Balme and Paterson (2006) that rock art serves as a way of understanding the past because now one can understand the nature of the area in the past through rock art. Hubbard (2014) supports the same notion where he spoke of the depiction of fish and aquatic life as a sign of tribulation, suffocation, death and calamities, the three scholars whom are Manyanga and Hubbard are agreeing with Luis Williams on the deeper meaning of rock art and using the same concept derived from the Shamanism model. Kudus are also linked with the understanding of gender within the past

cultures Nhamo (2004) made attempts of using the same hypothesis and looking at the same study and linking it to the rock art of Chivi, one can also understand and relate since kudus are depicted and they are depicted in a way that male kudus are associated with male human motifs and female kudus are mainly with the female human motifs (see figure 6 and 7). Therefore, the arguments and debates are linked to the findings of this research and the researcher agrees with both Manyanga, Lewis-Williams and Nhamo's lines of arguments.

5.2 Conclusion

The researcher managed to attain the results of the study having been guided by the research objectives and questions. The methodology adopted for the study proved to be fruitful as it acted as the bridge between the objectives and the results. Rock art sites were identified in the Chivi area through community consultation as the locals had an insight into where the rock art sites were located. The researcher recorded three sites which are Charimira, Sedza and Madya. Motifs found were kudus, elephants, buffaloes, zebras, a bird and one fish as well as numerous human motifs. The motifs identified and documented were characterised focusing on pigment used, style, association as well as posture. The overall aim of the study was therefore achieved as new rock art sites in Chivi area were documented. In documenting the rock art of Chivi area the researcher discovered that there is more that can be achieved when it comes to information and other new areas of studies. This research managed to identify new sites which were not documented and this helps the future students who might want to further their studies for instance by interpreting the art.

5.3 Summary of the study

The recorded three sites which are Charimira, Sedza and Madya are found in Masvingo province, Chivi district in Madyangove village. The purpose of this study was to achieve documentation, characterisation as well as making efforts to interpret and explain motifs found within the rock art of Chivi area. In an attempt to achieve the above, the researcher faced problems especially in locating the sites because of the inaccessibility of the area, the mapping of the area is also another challenge faced in coming up with this study.

The researcher used methods such as field walks, seeking information from the community, and mapping, photography among others in collecting the data or information presented about the three sites which are Charimira, Sedza and Madya. There are many motifs that were found in the rock art of Chivi these motifs consist of kudus, elephants, buffalos, birds, fish and human motifs. The researcher discovered that there is prominence of a kudu when it comes to depiction

of animal motifs, the elephant is also another animal that has a better frequency in term of depiction, the researcher came to the realisation that although the buffalo is depicted, it is not that frequently shown when compared to kudu and elephant. When it comes to human motifs there is equity in the frequency when comparing male and female depictions but their dominance is measured through their appearance to the sites such as Charimira and Madya, the case is Charimira has more female motifs than male so as Madya has more male motifs as compared to Charimira.

The conservation status of the rock art of Chivi is in that bad shape hence there is need to educate the community on the importance of rock art since the children and other older people do not know the value that is with in rock art, the just call it (Madzangaradzimu) meaning something that has no value to the earthly world. Weathering is another threat to the rock art of Chivi since the art is depicted on granite rock which is prone to weathering. Animal action is also a threat too since there are squirrels that produces urine on the rock art surfaces.

5:3 Future Prospects of the study in Chivi area

- The studies shows that not much has been done in documenting the rock art of Chivi.
- There is need of interpretation of the rock art of Chivi area.
- Linking the other archaeological material such as grain bins to rock art.
- Tracing the origin of the rock art and authorship of the art.
- Dating of the art.

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