THE PROMOTION OF *UNHU* IN ZIMBABWEAN SECONDARY SCHOOLS THROUGH THE TEACHING OF SHONA LITERATURE: MASVINGO URBAN DISTRICT, A CASE STUDY

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DECLARATION

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I, Eunitah Viriri, declare that **THE PROMOTION OF *UNHU* IN ZIMBABWEAN SECONDARY SCHOOLS THROUGH THE TEACHING OF SHONA LITERATURE: MASVINGO URBAN DISTIRCT, A CASE STUDY** is my work and that all sources used or quoted have been acknowledged by means of complete references.

14 NOVEMBER 2017

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Signature   **Date**

(Mrs Eunitah Viriri)

ACKNOWLEDGEMENTS

DEDICATION

To my late mother, Vimbai Jeche, who laid the foundation for my success.

ABSTRACT

This study examines the extent to which the teaching of Shona novels can be used to promote *unhu* (humanness) in Zimbabwean secondary schools where there has been a call for the teaching of cultural values. The school syllabi for Shona make this position abundantly clear. For that reason, anchoring the discussion on the role of literature in Africa as expounded by African scholars such as Ngugi wa Thiong'o (1981), p'Bitek (1986) and Achebe (1989) among others, the study observes that literature plays an important role in moulding character through advancing *unhu*. For instance, as Achebe (1989) argues that the novelist is a teacher, the study therefore locates literature as a life-affirming and life-extending affair. The discussion of the role of literature as a potential conduit for expressing *unhu* takes place within the theoretical confines of Afrocentricity, an African-centred theory that places the interests of Africa at the centre of any analysis involving African people. The selected novels namely *Pfumo Reropa* (1961), *Kunyarara Hakusi Kutaura?* (1983) and *Ndafa Here?* (2007) are therefore interrogated from an Afrocentric point of view. The three novels are representative of different historical epochs in Zimbabwe's cultural trajectory. In addition, they have featured quite prominently on the school syllabi for Shona. Through a combination of interviews and critical analysis of the novels, the study crucially observes that the proper teaching of literature can effectively transform the thinking of learners thereby locating them in their own cultural platforms. However, for this to happen, teachers must be properly trained in order that they develop an appreciation of the value of literature in imparting *unhu* among learners. As a result, the study thus proposes sufficient conscientisation of teachers and learners on the concept and practice of *unhu* be systematically carried out. At the same, there is need for greater planning in constructing a more informing syllabus, as well as the deliberate inclusion of texts that canonise *unhu*.

Key words: culture, *unhu*, African traditional education, African literature, Shona literature, Afrocentricity, oral literature, Shona novels, old world novels, new world novels, moral decay, discipline and morality and Zimbabwean secondary schools.

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CHAPTER 1

ORIENTATION OF THE STUDY

1.0 Introduction

This study focuses on the promotion of *unhu* through the teaching of Shona novels among secondary school learners in Masvingo urban schools, Zimbabwe. This chapter introduces the study by presenting the background and statement of the problem. The aim of the study, research objectives and questions are also captured. It also discusses the significance of the study, related literature, theoretical framework and the research methodology. Finally, it presents the scope of the study, definitions of key terms and the conclusion.

1.1 Background

In the past three decades of independence, Zimbabwe has made commendable efforts in improving both the quality and relevance of its inherited education system. Of interest among many is the policy which spelt out the aims of the country's education. It emphasised that education should pursue a curriculum from the best of our heritage and history (Nziramasanga, 1999). In a bid to accomplish set objectives, in 1999, the president of Zimbabwe tasked the Nziramasanga Commission to investigate the challenges bedevilling the education sector. One of the mandates was to "examine and make recommendations on the role of cultural education in the ethical and moral formation of Zimbabwe's youths (ibid, p. xxii). Hence, one of the Commission's recommendations was the teaching of *unhuism* in all of Zimbabwe's cultures. This marks a desire to provide a holistic education that incorporates spiritual, cultural and moral values to all citizens (Vision 2020: 20). The thrust of this study then, is finding out the extent to which the teaching of Shona literature carries the *unhu* impetus, especially, in a dispensation where the Ministry of Primary and Secondary Education has a vision of united and well educated Zimbabweans with *unhu* and has made concerted efforts in introducing this concept not only in the Shona syllabi but in the secondary school curriculum as a whole.

Morality *(unhu)* among Africans has been central and pivotal to the identity of many African cultures and this explains why even in Zimbabwe it was so intricately interwoven with their traditional education system that was passed on from generation to generation as a perpetual marker of their social history. In other words, moralism, formed the basis of the Shona culture of Zimbabwe as every member of the society thrived to uphold the philosophy in whatever he/she did (Gelfand, 1972).

Evidence abounds that among the first Shona communities, anybody who failed to conform to the expectations of the norms and values of society would be regarded as an outcast or a misfit (Mukusha, 2013). It was from this worldview that the Shona people remained a united group with a distinct culture. What made it very easy for the Shona people to inculcate *unhu* in any young member of their society was the way they settled in clans where each member of the family had a specific role to play in inculcating the expectations of the society (Bourdillion, 1998). Unfortunately, western civilisation and globalisation have resulted in an implosion and collapse of this traditional clan set up with the task of child education generally handed over to schools. It is on the backdrop of this brief background that this current study wishes to explore the efficacy of secondary education system in inculcating the concept of *unhu* in learners. The lens of the research study will be trained specifically on the role of Shona novels in the promotion of *unhu*.

It is evident that from ancient times, African literature has been at the centre of education, an education well known for its contribution to the well-being of society. Among the first Shona societies, African literature manifested itself in the form of folk tales, songs, riddles, proverbs, taboos, poetry, among other ways to teach the subject of *unhu* which was core in their curriculum. However, the coming of the whites marked the beginning of written literature as yet another conduit in the transmission of *unhu* among the Shona people. The reading of fiction was introduced as compulsory component of the school curriculum and so, Shona writers of fiction saw their works "as a preservation of their traditions through which they could teach the young along the lines of *pasichigare* society" (Chiwome, 1984: 32). Unfortunately, these same students were

also taught Western literature with its own worldview that had the potential to contradict the African perspective. What this projects is the possibility of cultural clashes, which could have resulted in alienating the African student from his/her cultural values. This, arguably, marked the beginning of loss of morality amongst the Shona, especially the youths. According to Makuvaza and Gatsi (2014: 375), the Zimbabwean youths are currently at cultural cross-roads where they "are experiencing serious cultural crises resulting in identity crises and mimetic philopraxis". This explains why the Zimbabwean education system is seriously advocating for the teaching of *unhu* in schools. Hence, the researcher sees it prudent to explore the erosion of *unhu* amongst secondary school children and the extent to which the teaching of Shona literature can help restore the lost values.

It is important to note from the onset that Shona literature is a compulsory component of the subject at all levels in the secondary school. All genres of literature are represented (novel, drama and poetry), grouped under old world and new world literature. Literary texts are selected into the syllabi after every two years by the Zimbabwe Schools Examination Council and a few selected teachers. According to Kahari (1990), only books with moralistic and didactic themes act as prescribed texts in schools. "Those considered indecent and crude will not find their way into the classroom…, this is to keep with the traditional idea of teaching future citizens" (ibid, p: 123). However, questions such as: Do all selected novels really promote the inculcation of the values and norms of the Shona society? To what extent does the teaching of these novels promote *unhu* in secondary schools? and Do teachers realise the importance of literature in promoting *unhu*? need to be asked for they are important in examining how literature, novels in particular, can be used in promoting *unhu*. This is explored in this study using selected works and authors popular in the secondary school syllabi, Patrick Chakaipa's *Pfumo Reropa (1961),* Charles Mungoshi's *Kunyarara Hakusi Kutaura?(1983)* and Ignatius Mabasa's *Ndafa Here?(2007).*

1.2 Statement of the problem

This study investigates the contribution of Shona literature in promoting *unhu* due to the call for the teaching of morality in Zimbabwean schools where there is a disturbing trend towards moral bankruptcy. It aims at exploring how Shona literature can bring lessons that can promote the moral fibre that existed among the Shona society of the pre-colonial times. From an Afrocentric point of view, there is no art for art's sake; art should be educative and relevant to the owners. Each time one reads any piece of art, it should either educate or reprimand. As alluded to above, this research wishes to promote *unhu* through the teaching of selected Shona novels in secondary schools.

African literature is viewed by many as the principal instrument in inculcating *unhu* to African generations. This role has been outstandingly performed by the oral brand of Shona literature amongst the Shona traditional society. This research is as such; interested in exploring how the modern type of Shona literature (written) taught in the formal school has assumed the role especially in urban secondary schools where pupils are totally divorced from the traditional ways of living. Therefore it is the researcher's hope that turning to Shona literature can help in the cultivation of the acceptable norms and values in children. This is explored using Mungoshi, Mabasa and Chakaipa's selected novels.

The study also seeks to find out whether teachers and pupils are aware of the impact Shona literature can have in the promotion of *unhu*. This is established using the three authors who have frequented and dominated the Shona syllabi. The selected novels which are emblematic of broader aesthetic, conceptual and literary traditions within various socio-historical epochs in Zimbabwe contain moral aspects which punctuate the *unhu* philosophy.

1.3 Aim of the study

The thrust of the study is to establish the extent to which the teaching of Shona literature, the novel in particular, can promote *unhu*. It focuses on the teaching of

morality in secondary schools through prescribed novels written during and after colonialism.

1.3.1   Objectives

This study into the promotion of *unhu* through the teaching of Shona literature will address the following objectives:

1. Assess the extent to which secondary schools value the teaching of *unhu* through Shona literature.
2. Establish the extent to which Shona novels can be used to impart *unhu.*
3. Come up with recommendations as to what can be done to enhance the promotion of *unhu* through the teaching of Shona literature.

1.3.2 Research questions

The research will be guided by the following questions to achieve set objectives:

1. Do secondary schools value the teaching of *unhu* through Shona literature?
2. To what extent can the teaching of Shona novels promote *unhu* in secondary schools?
3. What do teachers suggest can be incorporated into the teaching of Shona literature to promote *unhu* in secondary schools?

1.4. Justification/significance of research

The main thrust of this research is its aim to help improve *unhu* in the secondary schools. The researcher believes education is an effective tool for the inculcation and promotion of the various principles of *unhu*. This research investigates how the teaching of Shona literature nurtures pupils into better citizens and makes further recommendations on how best *unhu* can be taught through Shona literature.

Shona as the first language to most of the country's school going age is expected to play a pivotal role in imparting *unhu.* This is captured as one of the Shona syllabi's aim which reads:

Bumbiro rezvidzidzo iri rine vavariro yekuumba vadzidzi vanochengetedza unhu hwavo netsika nemagariro sezvinotarisirwa munharaunda dzavagere, munyaya dzematongerwo enyika, budiriro neupfumi hwenyika uye zvetekinoroji.

(This syllabus aims at moulding pupils who uphold *unhu* (cultural values) in line with community expectations especially as it relates to politics, economics and technology).

This culture should be inculcated through the teaching of various subject components which include compositions, comprehensions, language and literature. The study therefore aims at investigating the extent to which the teaching of literature can contribute towards accomplishment of this aim.

The study seeks to explore the behaviours of adolescents in secondary schools where indiscipline is rampant thereby allowing for the study of the problem in its real-life context. Findings from this study may go a long way in providing solutions to indiscipline and help shape the Zimbabwean secondary school society.

The study has opted for the teaching of the novel in examining the contribution of Shona literature in inculcating *unhu* basing on the researcher's experience as a high school teacher which reveals the genre as the most popular among pupils. The results of this study will then help teachers, parents and policy makers appreciate the role of the novel in promoting *unhu* and enhance educational policies and practices, making schools better educational and socialising agents.

 The researcher hopes that the findings may help justify the existence of Shona as a subject in the school curriculum because some stakeholders have oftenly questioned its relevance. This may lead to its promotion in the education system.

This research on the promotion of *unhu* through the teaching of written literature is

justifiable as it departs from prior studies in the same area which examine promotion of *unhu* through oral literature forgetting what modern literature can offer in the promotion of *unhu*. This study therefore places the two forms of literature at an equally important platform.

The choice of the novels is mainly influenced by the extent to which they express issues central to the promotion of *unhu.* The researcher has preferred using three novels only to allow for in-depth analysis of texts. Although some of the novels may fail to capture all values of *unhu,* the research examines those that portray the *unhu* philosophy and evaluate the extent selected texts promote the inculcation of *unhu* in secondary schools. Authors have been selected on the basis of their popularity both in Shona literature in general and on their contributions to the classroom literature. This explains why female writers have not been selected into the study. They have not been popular in the syllabi.

The researcher has also observed that many critics have interest in Mungoshi's works. For example, studies like Vambe's (2006) '*History and Ideology of Narrative in Ndiko Kupindana Kwamazuva',* Malaba's (2007) *'Charles Mungoshi: Collected Essays'* looks at Mungoshi's short stories and Ndhlovu (2011) in *'The Family as a Contested Arena: Voices of Discontent in Charles Mungoshi's Works in Shona and English'.* looks at Mungoshi's writings in both Shona and English using three genres by the author. Most of the critics provide Mungoshi's theme on family disintegration and his styles of writing without directly paying attention to the social values portrayed in his themes. The current study pays attention to the loss of *unhu* demonstrating how his literature can be fruitfully used to restore morality in schools. This study also moves off from other contributions on Chakaipa's works such as Kahari's (1972) *The writings of Patrick Chakaipa, The Romances of Patrick Chakaipa (1994) and The Moral Vision of Patrick Chakaipa' (1997)* which tend to attack him for Western influence on the portrayal of Shona culture. It examines how his novels can be used to help limit the challenge of immorality in secondary school if taught effectively.

Mabasa's novels have very little commentary literature that can help teachers interpret his works. This justifies why this study is worthy undertaking. Findings may help explain moral decay socially, politically, spiritually and economically leading to the appreciation of literature in promoting morality.

This research aims at expanding the study of Mungoshi, Chakaipa and Mabasa's works in Shona literature showing their relevance towards the socialisation of school children into their culture. This answers the question 'What values and norms of the Shona society are upheld in their works? For many years, the Ministry of Primary and Secondary Education has shown interest in their works resulting in their novels being selected into the syllabus now and again. The researcher also believes that her research motivates not only the producers of these novels but all writers of literature to produce more works that promote the philosophy of the Shona people.

History tells that literature, taking it from orature and *unhu* education that is, traditional education, cannot be divorced. Hence, this research intends to show this relationship by establishing how Shona literature (written) taught in schools can be used to promote the cultural norms and values of the Shona society. Thus, it defends moralism as a life-affirming project as opposed to a school of thought that accuses Shona novels as being too moralistic and didactic.

1.5 Literature review

The area of *unhu* and literature is not new in the academic field of research. There are a lot of studies relevant to the current investigation on the promotion of *unhu* through the teaching of Shona literature. It is therefore, prudent for the researcher to pay attention to these preceding works for insights and situate her work within the existing body of knowledge.

Many scholars have discussed the significance of the school in the moral formation of the youths. The generally agreed point of departure is that the school by any means necessary should produce men and women of character who can be more useful and

productive members of the society (Mapetere, Chinembiri and Makaye, 2012; Fafunwa, 1982). In Nziramasanga's (1999: 79) words, "the school should promote holistic education and expound the *unhu/ubuntu* philosophy". Failure to do so means production of skilled but socially irrelevant individuals (Mavhunga, Moyo and Chinyani, 2012). Although most of these works do acknowledge the school as the principal institution in remedying the situation, they do not consider how we can promote *unhu* in different secondary school subjects. Hence, this research explores how Shona as a subject can be used to promote *unhu* through the teaching of Shona literature.

Furusa (2002) describes *unhu* as a people's culture which was taught in the African traditional education, an education before the coming of Europeans. The discussion of African traditional education becomes relevant since this study is concerned with the teaching of literature for the promotion of *unhu*; culture, a characteristic of the traditional education. Similarly, Marah, (2006); Ociti, (1973) and Dewey, (1938), present on African traditional education. They agree that education in pre-colonial Africa was an induction into culture and cultural norms. The chief business of the instructor was to transmit skills, ideals and societal truths, adults considered to be necessary for the next generation's success. Thus the curriculum aimed at the formation of an individual who had *unhu*. The scholars' appraisal of the pre-modern education curriculum as culture education provides the theoretical bedrock to the study as they discuss aspects related to culture. Their arguments therefore help in fortifying the study. However, their study does not consider how the modern day type of education can resume the role. Hence this study focuses on the inculcation of the society's principles in the formal classroom through the teaching of Shona literature.

A number of researches have been done on *unhu* education. These discuss the need for an education that promotes the values, norms and beliefs of the Zimbabwean society. Mukusha, (2013); Mavhunga, Moyo and Chinyani, (2012); Hapanyengwi-Chemhuru and Shizha (2012) and Muropa et.al (2013) call for the integration of *unhu* aspects into the school curriculum. They lament Africa's traditional type of education which Gelfand (1973) says emphasised on the teaching of morality and pursued the

moral theory of '*unhu*' (humanity to others) which "served to produce a good (wo)man, one whom the Shona says has *unhu*, a man/woman of good behaviour." While they provide a critical issue that *unhu* education should be given serious recognition to produce an education that emphasises social, political, economic and spiritual responsibility, they did not discuss how different subjects in the school curriculum can achieve this. This research discusses how Shona literature (novel) can be taught to produce a responsible citizen.

Chimuka (2001) provides an appreciation of the African *unhu* philosophy which he says still holds some values worth promoting. He identifies them and emphasises the need to preserve them but does not say how. This study will explore how these values can be promoted through the teaching of Shona literature. Makaudze's Masters dissertation, *A Comparative Analysis of Selected Cultural Values Celebrated among African Societies with Special reference to Kunene's Emperor Shaka the Great: A Zulu Epic and Niane's Sundiata: An Epic of Old Mali* also discusses the acceptable and unacceptable African cultural aspects in the context of the selected literature. His research provides a conceptual basis for this study as it touches on *unhu.* However, his discussion of *unhu* aspects concentrates on literature from other African societies. Hence this research discusses how the *unhu* concept can be promoted in the Shona society through the teaching of Shona literature.

There have been a lot of appraisal researches on oral literature in relation to the promotion of *unhu.* For example in *Unhu/Ubuntu Philosophy: A Brief Shona Perspective* (2013) a number of scholars provide different forms of oral literature as instruments in imparting *unhu.* These forms include song and dance, the Shona poem, the African proverb, folktale and taboos. All authors discuss oral literature as a central part in African traditional values *(unhu).* It carries the various notions of *unhu* such as putting great value on a person's right to exist, perseverance, sense of communality, humility, expression of gratitude, hospitality, political conduct and reconciliation. Gudhlanga and Makaudze (2012) acknowledge that oral literature develops young children into acceptable citizens. Batidzirayi (2002) laments the role of poetry in conflict resolution.

These scholars however, have not bothered to discuss how these forms of literature can be taught in schools to promote *unhu* or link them with written Shona literature. Hence this study shows that written literature, the novel in particular, is also an essential vehicle in the promotion of *unhu* and explores how it can be taught to promote *unhu*.

Mutasa, Nyota and Mapara (2008) studied the teaching of Environmental education through *ngano* (folktale). They discuss folktales as very effective means of teaching the social, economic, political and biophysical components of Environmental education. While they provide a strong argument on the advantages of oral literature in imparting acceptable human behaviour in relation to the environment, they did not consider written literature. Hence, the current research focuses on the extent to which Shona written literature (novel) can be used to inculcate *unhu* in youngsters.

Chiwome (1984) and Masinire, Mudzanire and Mapetere (2013) discuss literary works by Patrick Chakaipa and Charles Mungoshi. They attack Chakaipa's novels *Pfumo Reropa* (1961)*, Rudo Ibofu* (1961)*, Garandichauya* (1963) and *Dzasukwa Mwana Asina Hembe* (1967) as preaching tools that misrepresent the Shona culture and celebrate Western values. Kahari (1990) as well sees the moral themes in Chakaipa's novels as influenced by Christian ethical values from the author's background as a mission school teacher. However, they do not consider that some Christian values are also upheld in traditional *unhu*. Hence, this study considers how such novels can be taught to promote *unhu* in secondary schools. Both critics also see Mungoshi as a writer on social change especially his novels *Ndiko Kupindana Kwamazuva* (1975) and *Kunyarara Hakusi Kutaura?* (1983) that portray the effects of industrialisation and urbanisation on the family set up. The author has been applauded for his styles of writing that give new life to Shona literature but the critics do not consider how his theme on family disintegration can be taught to promote morality in the classroom. Hence, this study considers using Mungoshi's works to impart *unhu* in secondary school children where immorality has been prevalent.

Pongweni (1989) studied the effectiveness of different figurative expressions used in Chakaipa, Zvarevashe and Mungoshi's novels. His study evolved around the use of proverbs, metaphors, similes and ideophones in a number of novels. He says "the skilful use of these expressions show the degree of the writer's cultural immersion in, and identity with the particular social ethos". However, in his study he concentrates on language not evaluation of content produced which tend to have more effects on the reader. Hence, this study considers the extent to which the content of a given text can be used to inculcate *unhu*.

Mazuruse (2010) in his unpublished dissertation discusses the theme of protest in post-independence Zimbabwean novels socially, economically and politically. He says Shona novels protest against the weakening of cultural traits among the Shona due to contact with foreign cultures and the failure by leaders to fulfil people's expectations. He indicates that protest literature is a continuation of resistance literature which existed in oral literature and is there to evaluate human behaviour in order to guide the society's members through life towards conformity, tolerance, peace and mutual cooperation (Mazuruse, 2010: 142). Muhwati (2004) in his dissertation titled "*Implications on development and nation building: A Comparative Study of Ideas Generated by Selected African Writers on Governance and Gender Relations*" also attributes women's foolishness (moral decay) portrayed in *Mapenzi* (1999) to failure by the post-independence government to transform the lives of the ordinary citizens for the better. However, although both noticed moral decay and its root causes, they did not concern themselves with how this literature can be used to remedy the situation. Hence, this study looks at the teaching of such literature to promote acceptable human behaviour.

Muwati (2005) makes a critical appreciation of victimhood in Mungoshi's novels. While he sees Mungoshi as an author who elevates the failures by characters who are victims to Westernisation, urbanisation and technology instead of portraying them as problems that need to be overcome, he did not consider correction of those victims' morality. Hence, this study examines the promotion of *unhu* that has succumbed to those pressures through the teaching of those novels.

New linguistic features in Mabasa and Mavesera's novels have been examined in relation to their impact on encoding and decoding of messages in the novels by Nyota and Mapara (2011). While they discuss these linguistic features as reflectors of both sociolinguistic characters of the Shona society and the contribution of Shona novels in the society's experiences, they did not consider the moral values portrayed through the use of these features. Hence this study considers the moral aspect in Mabasa's works.

Unhu has been applied in other fields as an underlying philosophy or code of conduct. These include business, social work, environment, technology and health (Konyana, 2013). Mugumbate and Nyanguru (2013) claim that USA has developed internet software named *ubuntu* where the values of *ubuntu* are exercised in using the facility. Konyana (2013); Sigger, Polak and Pennik (2010) call for the application of *unhu* in business marketing. Mawere (2013) encourages people to exercise *unhu* in managing the environment. Mugumbate and Nyanguru (2013) argue that there are a lot of benefits from applying *unhu* values in social work. Chiyadzwa and Dube (2014) show that social media has eroded the cultural values and norms of the Shona people. Whilst all these scholars focus on the importance of *unhu* in different fields, they did not consider *unhu* in education. This study therefore, concentrates on the promotion of *unhu* in secondary schools.

1.6 Theoretical framework

This study on the promotion of *unhu* through the teaching of Shona literature revolves around an African cultural concept, *unhu,* which needs to be analysed using a theory from African culture. The study therefore benefits from the Afrocentric literary theory but the *unhu* concept also needs clarification on the onset of the study as it is at the centre of the study.

Afrocentricity, meaning the centrality of African people and phenomenon was coined by Molefi Kete Asante (Tembo, 2012). His ideas were publicised in his works which include: *Afrocentricity: The Theory of Social Change (1980), The Afrocentric Idea*

(1998), and the latest, The History of Africa: The Quest for Eternal Harmony (2015). In all his publications, Asante emphasises putting the African perspectives at the centre stage in all issues pertaining their lives - cultural, social, political and economic (ibid, 2015). As a literary theory, Afrocentricity was popularised by scholars who include Ngugi wa Thiongo, Achebe, Chinweizu, Amuta and p'Bitek. The theory explains African literature, what Africans expect from writers and critics of their literature and the expected duties of literature to the society.

The theory advocates for a literature that preserves the African culture and the cultural values that give African people their identity. In this theory, as Keto (1994: 12) puts it, African culture becomes the centre, a reference point for the writing of any information about African people. It asserts that African literature should be rooted in the history and culture of the people for African histories and cultures carry the moral, aesthetic and ethical values that give identity to African literature. Whatever an African writer may have to say about the life of an African people, must come from their daily experiences that fully portray their history and culture. Although Ngugi (1993) encourages borrowing from European literature, emphasis is given on the absorption of those borrowed features into African works to create a unique literature. Thus the literary theory values content that is rooted in a people's culture. The literary works must uphold the various aspects of the African people's lives and act as carriers of their values and expectations a tenet that guides the current research.

Africans believe that literature should mainly teach the society on the social, historical, political and economic expectations of a culture. Works of art are also expected to preserve and pass these values from generation to generation. According to Amuta (1989: 82),

> the imaginative mediation of a people's experiences into a given artistic form by the writer changes her or himself and others. The artistic form which s/he creates is not passive; it is an active producer of meanings, values and aesthetics…

Since this study discusses one preserve, *unhu*, the Afrocentric literary theory becomes an informing theory in evaluating how active Shona novels are in inculcating the concept.

Furusa (2002) regards this literary theory as "part of the African worldview and philosophy of life" as it provides fundamental ideas and ideals that a people cherish and promote through literature. Therefore, this study on *unhu*, one ideal of the Shona culture demands total understanding of the concept *unhu* for informed judgements on the extent to which the various novels uphold it. Generally, *unhu*, also known as *ubuntu* is an African ideal meaning respect for humanness, human generosity, human kindness, or humanity toward others. It is best described by the popular African view of a person "I am because we are, and because we are, therefore, I am" (Wright, 1984: 171). This aphorism stresses respect towards others thus; being human involves the recognition of other people's humanity and establishing respectful human relations with them (Samkange and Samkange, 1980). There is interconnectedness among individual members of a given society. The society defines human beings' humanity and is always a point of reference for an individual's existence (Mukusha, 2011). For an African to be regarded as *munhu* (human being), should have *unhu*, carrying among other values, respect for human beings, hard work, generosity, human dignity and compassion, honesty, tolerance, humility, kindness, gentleness, tolerance and love (Chitumba, 2011). These values express the identity of an African man. Without these traits, "one is not a real human person but just a human being among other forms of beings in the universe" (Mukusha, 2013). However, these values are missing in most school going adolescents and should be promoted when teaching Shona literature.

According to Gudhlanga (2016), Afrocentricity dictates the African expectations in literary works which are, centrality of the community, respect for tradition, high level of spirituality and ethical concern, harmony with nature, sociality of selfhood, unity of being and veneration of the ancestors which are aspects of *unhu*. The novelist has therefore been described as the teacher of the dictates (Achebe, 1989). This shows that morality is central in African literature and African critics have used it as a barometer for

assessing the effectiveness of literature. The African writer is expected to teach through his works and that is one way of advancing the interests of African people by moulding functional communities and proposing workable strategies for survival. Hence, the theory best qualifies in exploring the portrayal of the African philosophy of life in Shona literature as it assists in judging the contribution of the different texts towards promotion of *unhu*.

The exposition of the *unhu* concept through Afrocentricity stresses that Africans cherish the commemoration of African culture and heritage through literature. Knowledge on the expected standards of Shona literature and the concept of *unhu* helps in analysing the role played by Shona novels in preserving and promoting the Shona culture.

1.7 Research methodology

This study takes the mixed method paradigm which combines qualitative and quantitative approaches to allow for an in-depth study of the promotion of *unhu* through the teaching of Shona literature in secondary schools. The case study method is employed where Masvingo Urban District forms the population for the study. The method allows for a full understanding of phenomenon within its real-life context and thorough analysis of the subject. The setting is selected because it is easily accessible to the researcher and it is a feasible location for this research, bearing in mind that these urban secondary school pupils are totally divorced from the traditional ways of living, and so, there is a high probability that a rich mix of the processes, people, programs, interactions and structures of interest are present there (Marshall and Rossman, 2006: 62).

 Four Masvingo Urban Schools are randomly selected representing the school types in the district namely council day schools, mission schools, government schools and private schools. Five pupils from each school are selected for group interviews as it is not feasible to contact every learner. Learners are chosen because they are the primary focus of the study and these are the most affected by educational policies and decisions. All Shona teachers from the four selected secondary schools form the

sample. These are selected because they are the key participants in the teaching of Shona literature.

The research employs textual analysis of the selected primary sources (novels) chosen on the basis that they are often selected for study in the secondary school syllabi. As depicted by the years of publication, the novels cover all the eras of written literature. These texts are analysed by the key participants (teachers and pupils) guided by the core values of *Unhuism* as a philosophy (social, political, economic and religious). The research is guided by critical works on African literature and culture since the research aims at evaluating the contributions of Shona literature in promoting the values of African culture. Relevant unpublished dissertations and theses are also analysed in a bid to situate the study within the body of knowledge.

The research uses interviews which are "good in accessing people's perceptions, meanings, and definitions of situations and constructions of reality" (Marshall and Rossman, 2006: 168). Both teachers and pupils are interviewed. For teachers, the researcher uses the common type of individual, face-to face verbal interchange since these are mature participants. The researcher employs face-to-face verbal group interviews with pupils because some adolescents are reserved and shy to hold one-to-one interviews and so feel more comfortable with their peers in a focus group interview where there is flexibility and recall-aiding (Marshall and Rossman, 206). Both interviews are structured with both closed and open-ended questions to maximise standardisation.

Questionnaires are administered to seek factual information (background, and biological information, knowledge and behavioural information) and measures of attitudes, values, opinions and beliefs pertaining the promotion of *unhu* through the teaching of literature (Punch, 2005: 99). Both questions with structured response categories and open-ended are employed aiming at checking findings from these questions against those from the interview. The researcher uses thematic frames in both presentation and data analysis. The themes are drawn directly from the research questions.

1.8 Scope of study

This study looks on the promotion of *unhu* in Zimbabwean secondary schools through the teaching of Shona literature. In this study, literature is referring to novels. Selected novels, *Kunyarara Hakusi Kutaura?*, *Pfumo Reropa, Rudo Ibofu*, and *Ndafa Here?* are used to illustrate how Shona literature can be taught to inculcate *unhu*. These novels belong to both colonial and post-colonial Zimbabwe.

This research is carried out in Masvingo Urban schools, Zimbabwe. Views on how the teaching of these novels promote *unhu* and on how best the teaching of literature can be used to promote *unhu* in secondary school pupils is elicited from secondary school teachers and pupils who have read the selected literary works.

The study is divided into six chapters. Chapter 1 introduces the research. Chapter 2 deals with literature review where earlier researches on the impartation of *unhu* in pre-colonial Africa and Zimbabwe, *unhu* in African literature, discipline and morality in schools, promotion of *unhu* in education and *unhu* in other fields are analysed showing how they give insights to the present research and how this study fills up gaps within the body of knowledge.

Chapter 3 presents the theoretical framework. In this chapter, the researcher discusses Afrocentricity and the *unhu* philosophy, the theories on which this research is anchored. Chapter 4 is the research methodology. The chapter presents research approaches, research designs, inquiry strategies, data collection methods, location of the study and sample and data analysis techniques.

Chapter 5 presents data analysis and discussion. Participant's views are analysed and discussed using thematic frames drawn from research objectives and questions. Main themes include the teaching of *unhu* through Shona novels in schools, *unhu* in selected novels and the extent to which selected novels portray *unhu* aspects. Research findings are linked to the theoretical framework and related literature. The discussion also includes the researcher's contribution to knowledge. The conclusion of the study is

presented in Chapter 6. The chapter summarises the research findings on the contribution of the teaching of novels towards the promotion of *unhu*. Recommendations for future practice and research are also presented in this chapter.

1.9 Definition of terms

Culture
Culture is a philosophy as lived and celebrated in a society (p'Bitek, 1986: 1).

Unhu
Unhu is an African concept that denotes a good human being, well behaved and morally upright person (Nziramasanga, 1999: 62).

African Traditional Education
 African traditional Education is a way of learning or disseminating skills, social and cultural values and norms used by Africans before the coming of the Europeans (Marah, 2006, Boateng, 1983).

Literature
 Works of art in both oral and written forms (Bressler, 1994).

Shona literature
Shona literature refers to forms of literary works in Shona, oral or written, that portray aspects of the lives of the Shona people.

Oral literature
Oral literature is a body of knowledge and content about a people's lives that is passed on to generations orally. Those forms of life include ceremonies, folktales, riddles, myths, proverbs, idioms, songs and poetry (Gondo and Mudzanire, 2013: 51).

Written literature

Any form of literature that is written down.

Old world novels

These are narratives that are concerned with life before the arrival of the white man in 1890 (Kahari, 1990: 75).

New world novels

These are contemporary Shona narratives that mainly deal with the adverse effects of colonialism, industrialisation and the attendant problems of family disintegration (Kahari, 1990: 38, 106).

African literature

Works done for African audiences, by Africans, and in African languages, whether these works are oral or written (Chinweizu, 1980: 11).

Zimbabwean Secondary schools

These are post grade seven schools teaching from Form 1 to Form 6. Their education structure comprises of two years of general education leading to Zimbabwe Junior Certificate (ZJC), two years leading to the 'O' level Certificate and a further two years of a specialised 'A' level course (Nziramasanga, 1999: 302).

Afrocentricity

It is a "pan-African idea of change which provides the proper education of children and the essence of an African cultural revival and survival" (Asante, 1995: 1).

1.10 Conclusion

This chapter has introduced the study by explaining the background to this study, the problem and aim of the study. The study has been justified and related literature, theoretical framework, methodology and the scope of the study have been discussed.

The chapter has shown that today's Africa faces moral challenges in the different spheres of life. This has seen many of its countries calling for the promotion of its ancient philosophy of *unhu* which they believe to be the panacea to this moral meltdown. The education systems have been chosen to champion this endeavour through its broad curricula but the area of teaching *unhu* through literature in schools seems to have received little attention.

The chapter has clearly stated out that Shona literature has been at the centre of the impartation of *unhu* in the Shona society during the pre-colonial times, a role which has somehow been disturbed by colonialism. This research then, seeks to demonstrate that *unhu* can be taught through written literature using selected novels which are Chakaipa's *Pfumo Reropa*, Mungoshi's *Kunyarara Hakusi Kutaura?* and *Ndafa Here?.* It aims at providing a solution to the problem of immorality in schools through the study of novels prescribed for the syllabus.

CHAPTER 2

LITERATURE REVIEW

2.0 Introduction

The first chapter has introduced the study. This chapter deals with review of literature related to the promotion of *unhu* basing on earlier research findings and positions by different academics on the subject, showing shortcomings in these preceding works thereby identifying gaps. It helps the researcher to locate her study "solidly in the secondary literature in order to provide the reader with a theory base, a survey of published works that pertain to the current investigation and an analysis of that work" (Hofstee, 2006: 91).

The African grown area of *unhu* has recently gained a lot of attention world over with foreign nations/continents applying it in different fields. As an African pillar of life, the concept has been seen as the panacea to the continent's 21st century's moral challenges, hence, the significance of this study which evaluates the promotion of *unhu* in Zimbabwean schools.

There is plenty of research work by African scholars in this field and so most of the literature sourced is African but studies from America, Europe and Asia are also reviewed looking at how they view and apply the concept in their various aspects of life though under different names. This will obviously benefit the researcher in gaining enough knowledge on the subject.

Thematical frames have been adopted addressing crucial areas to the study. Literature on how *unhu* was 'taught' in pre-colonial Africa is reviewed showing the curriculum, how it was implemented and the ultimate goals. The literature also touches on the role of pre-colonial, colonial and post-independence African literature in promoting *unhu.* A theme on *unhu* in education is also addressed revealing the state of *unhu* in schools, the implementation and call for *unhu* education and opinions on how and why it should be taught throughout the education systems across continents. This section marks the significance of the classroom in redressing culture in societies.

Unhu in other fields stands as a theme showing how the concept has been widely exported as an underlying philosophy or code of conduct into areas such as business, environment, technology and health (Konyana, 2013: 68). The last topic, critics on selected authors and works show different scholarly views on the various aspects of culture that feature in works of art by writers under study. This stands as a subject of importance in the researcher's evaluation of their contribution towards promotion of *unhu* in schools. The chapter therefore, starts by explaining the concept *unhu* for readers to become conversant with the area under study.

2.1 The Concept *unhu/hunhu*

Unhu which is also known as *ubuntu* in the continent has various definitions but all pointing to the concept as an African world view. Sibanda (2014: 28) takes *unhu* to be a "broad philosophical concept that defines what is expected of a member of an indigenous African culture". Thus, u*nhu* can be explained as "a bundle of cherished values in African societies" (Ndondo and Mhlanga, 2014: 3). Nziramasanga (1999) describes these values as responsibility, honesty, justice, trustworthiness, hard work, integrity, a cooperative spirit, solidarity, hospitality, devotion to family and the welfare of the community. Samkange and Samkange (1980) summarise the major tenets of *unhu* in their three maxims:

> To be human is to affirm one's humanity by recognising the humanity of others and, on that basis, establish respectful human relations with them meaning oneness, if and when one is faced with a decisive choice between wealth and the preservation of the life of another human being, then one should opt for the preservation of life and politics and the king owed his status, including all powers associated with it, to the will of the people under him.

Thus they agree *unhu* are African qualities that denote an acceptable human being.

In yet another interesting definition, Gelfand (1981: 57) sees *unhu* as "that state of being approved of, or that quality which causes a person's presence to be appreciated

and to give a feeling of pleasure to others". He only identifies *unhu* as a quality related to personality.

In Mukusha's (2013) definition *unhu* is explained as an African concept which represents and describes the way of life in African tribes in which people are defined against communally set socio-cultural standards. He presents the African *unhu* concept as a complete package of the African day-to-day life that encompasses a number of social, religious, economic and political factors which cannot be understood in parts. This concept describes what makes up a 'perfect' African person (*munhu*). Therefore, for one to be identified as *munhu*; one should "uphold the African cultural standards, expectations, values and norms and [keep] the African identity" (Sibanda, 2014: 26). Failure to do so, "one is not a real human person but just a human being among other forms of being in the universe" (Mukusha, 2013: 34).

Of interest is Furusa's (2002: 21) definition of *unhu* as culture. He sees culture and identity as "equal and inseparable" among the Shona and Ndebele people of Zimbabwe. To him, being human means having *unhu* (culture), pointing to proper socialisation and civilisation. He defines human beings as culture meaning;

> they reveal, affirm and promote their culture through the way they live their lives; through the way they live and celebrate their philosophy of life; through the ideas and images that they carry in their mind; and through the way they represent these ideas and images in their continuous struggles to recreate themselves as families, communities, nations and as part of the global community (ibid: 21-22).

Furusa's explication and definition are appropriate for this study since it takes into consideration everything that builds an African man.

Tatira (2013) indicates that the essence of being *bantu/vanhu* (humans) is what generates *unhu*. Among the Shona, *unhu* means that quality or attribute of being truly human or well-cultured (Furusa, 2002). One with *unhu* is referred to as *munhu* (person)

meaning he/she carries with him/her the social-cultural values of the Shona society. However, as noted by Tatira (2013), it is really impossible for one to possess all the qualities of *unhu* although members are expected to do their best in order to become *vanhu* (the plural for *munhu*). What disturbs and draws attention among the Shona is falling short of the majority of the expectations. Such an individual who lacks *unhu* is usually regarded a deviant with an animal instinct because it is possession of *unhu* that the Shona uses to differentiate between a human being and an animal (Gelfand, 1973).

Unhu binds the Southern, Central, West and East African communities of Bantu origin together in that, it is through the philosophy that they come to appreciate and recognise themselves as one (Ramose, 1999). *Unhu* are two morphemes in one with *u-* (prefix) meaning being and *-nhu* (stem) referring to one person hence, they are "two aspects of be-ing as a one-ness and indivisible wholeness" communicating that *munhu munhu nokuda kwevanhu;* one's humanness can only be realised through other people (Mukusha, 2013: 32). Therefore, *unhu* is for the preservation of be-ing as a whole-ness and against the fragmentation of be-ing (Ramose, 1999). This worldview which is a binding cultural heritage is inherited and passed over generations among Africans (Mapara, 2013).

Unhu is also realised in other nationalities outside Bantu origin though it comes in different expressions. This is supported by Samkange and Samkange (1980: 77) cited in Sibanda (2014) who say that "it does not follow that certain traits /attributes which are readily identifiable with *ubuntu/ hunhu* cannot be found among other peoples who are not of Bantu origin". Jolley (2011: 63-64) presents other forms of *unhu* in different cultures as follows:

TANZANIA – UJAMAA: A word used for extended family and means that "a person becomes a person through the people or community.
LATIN - NON NOBIS SOLUM: This means that "people should contribute to the general greater good of humanity, apart from their own interests. " Cicero wrote the longer version to stress, "We are not born, we do not live for ourselves alone, our country, our friends, have a share in us" (Cicero de offices, 1: 22).
HAWAIIAN – OHANA: The word in Hawaiian culture means family whether extended, blood-related, adopted or intentional and emphasizes family is united and each individual must be cooperative and considerate. The word is derived from 'oha' and alludes to the root of the 'kalo' or taro plant which is their staple diet.
INDIA – SARVODAYA: The word means 'universal uplift' or 'progress of all' and is actually the translation of John Ruskin's book "Unto this Last". Mohandas Gandhi translated this book in 1908 and these ideals have progressed beyond his desire of Indian independence (swaraj). This Sarvodaya movement and philosophy has been described as "a fuller and richer concept of people's democracy than we have yet known" and is the Gandhian approach to peace and non-violence.
JERUSALEM – HILLEL: Hillel represents an Elder in the land of Israel. He is popularly known as the author of these sayings: "If I am not for myself, who will be for me? And when I am for myself, what am I?" And if not now, when? On the ethic of reciprocity or the Golden Rule: 'That which is hateful to you, do not do to your fellow".
TAIPEI – REN (CONFUCIANISM): I t is difficult to translate this term but could mean 'complete virtue'. It is comprised of two beings, eg, self and other and how they treat each other. As does Ubuntu it is focused on humanness and the essence of being human. Inclusive meaning is if you love a thing it means you want it to live. In a nutshell, it means human love and interaction is the source of humanness, the source of the human self. Exemplary humanness between self and the family is crucial because it is the root of self.

MALAGASY (MADAGASCAR)
'Fihavanana': We are all one blood and that how we treat others will eventually be reflected back to us; and that we should be proactive about goodwill for the good of the world. It is limited to present but also to the relationship with the spiritual world.
KENYA – 'HARAMBEE': We must all pull together. Some Christians in Kenya oppose the use of the word 'harambee' because it is an expression of praise used by Hindu deity called Ambee Mata (a reincarnation of Durga riding a tiger).Railway workers carried loads of iron rails and sleeper blocks chanted "har, har ambee! (praise, praise to Ambee mother) in their physical effort.

The diagrammatic presentation gives the various faces *unhu* has adopted. The presence of similar forms of cultural recognition demonstrates the pervasiveness of *unhu.* This idea is captured in Biko's (1970: 46) cited in Broodryk (2006) declaration "the great powers of the world may have done wonders in giving the world an industrial and military look, but the great still has to come from Africa- giving the world a more human face". This discussion guides the current study in assessing how and to what extent the concept has been promoted through various curricular.

Broodryk (2011: 5-25) discusses African *ubuntu* expressions which he believes should be transformed into life coping guidelines. These are:

- My neighbour and I have the same origins, same life-experience and a common identity (togetherness),
- We are the obverse and reverse sides of one entity (brotherhood),
- We are unchanging equals (equality of African people),
- We are mutually fulfilling complements (sharing),
- My neighbour's sorrow is my sorrow (sympathy),
- My neighbour's joy is my joy (true form of happiness),
- He and I are mutually fulfilled when we stand by each other in moments of need (empathy),

- His survival is a precondition of my survival (compassion),

- No community has any right to prescribe destiny for other communities and never prescribe destiny for any person (respect),

- My neighbour is myself in a different guise (tolerance),

- Equals do not oppress each other (love),

- To be inhumane is to be like an animal (humanness),

- All that one lives for is to be the best that one can be (harmony),

- Wealth must be shared and your neighbour's poverty is your poverty (redistribution of wealth),

- One's father and mother's law are one's law, my relatives' and societies' law is my law (obedience) and

- Knowledge is the challenge of being human so as to discover the promise of being human (wisdom).

Whilst the author realises that these values should be applied as life coping skills, he does not state how they can be imparted especially in the young ones. This study therefore explores how Shona literature can be used to impart the different values of *unhu* in the classroom.

2.2 The impartation of *unhu* in pre-colonial Africa and Zimbabwe

The teaching of *unhu* was key in pre-colonial Africa, in the African traditional education. The discussion of African traditional education becomes relevant to this study which is concerned with the promotion of *unhu* through the teaching of literature, a characteristic of the traditional education. Marah (2006); Ociti (1973) and Sifuna and Otiende (2006), present on African traditional education and agree that its chief business was to equip generations with skills, ideals and truths for the society's success. Thus the curriculum aimed at the formation of an individual who had *unhu*. As Boateng (1983: 335-336) submits:

The African systems of education were effective and a total rejection of this heritage can only leave African societies in a vacuum filled with confusion, loss of identity, and a total break in intergenerational communication.

Although these scholars make an appraisal of the traditional education curriculum as culture education, they do not consider how the modern day type of education can assume and play a similar role. Hence this study focuses on the inculcation of the society's principles in the formal classroom through the teaching of Shona literature.

Traditional education in Africa was

intimately integrated with the social, cultural, artistic, religious, and recreational life of the ethnic group, that is, 'schooling' and 'education', or the learning of skills, social and cultural values and norms were not separated from other spheres of life (Marah, 2006: 15).

In other words the ancient education was "an induction into culture and cultural norms" through various ways including orature (Marah, 2006: 15). This justifies why Sifuna and Otiende (2006) define African Indigenous Education as the entire process of transmitting a people's culture over generations so that its people live in their environment efficiently. They use these definitions to prove that there was effective education in all African societies before the coming of Europeans though cultures differed in the way they transmitted knowledge and skills. Sifuna and Otiende (2006: 130) argue that the goals of these African systems were similar in that they sought to "train the youth for adulthood, instil the accepted standards and beliefs governing good behaviour, create unity and consensus and encourage competition in intellectual and practical matters in children". The two authors emphasise that education placed value on the training of practical skills and the acquisition of knowledge useful to both the individual and the community. Thus, indigenous education emphasised "social responsibility, job creation, political participation and spiritual and moral values" (ibid:

130), qualities which this study desires be imparted through the teaching of Shona literature.

In order to emphasise the relevance and quality of African traditional education, Sifuna and Otiende (2006) discuss the nature of the education's curriculum. They claim that content was selected from the immediate environment, both real and imaginary; children gaining knowledge of their weather, landscapes, vegetation, animals and insects and on how to live in harmony with community members by imitating acceptable actions of others so as to acquire the societal identity and the day to day social, economic, political and religious roles which they performed with others.

According to Sifuna and Otiende (2006), morality was taught through religious education which socialised the kids into the laws and customs of the community and the accepted rules of conduct for example courtesy, generosity and honesty. In this type of education, Sifuna and Otiende (2006) say the parents played a very crucial role where by the mother initiated all the children into their culture during the early years and later the father and male elders took over the education of boys while the mother with the aid of other women in the society educated girls. Hence, education was gender based with boys training to be 'mannish' and girls training to be 'womanish'.

 Concerning methods of instruction, Sifuna and Otiende (2006) provide two types namely informal and formal methods. Informal methods included play (making toys, wrestling, swinging, chasing one another, sliding and dancing), make-believe plays (imitating their parents and other grownups – cooking, grinding and fetching firewood and water for girls, building huts of grass, digging and hunting for boys). These authors say oral literature as part of the informal methods of instruction, constituted an important method of instruction where myths, legends, folk-tales, folk-songs, rites and ceremonies, feasts and festivals and proverbs were used to impart virtues like communal unity, hard work, conformity, honesty, and uprightness.

Sifuna and Otiende (2006: 133) wrote on the methods used to uphold morality among African society:

> In bad habits and undesirable behaviour such as disobedience, cruelty, selfishness, bullying, aggressiveness, temper, tantrums, thefts, and telling lies were not tolerated and elders used verbal warning, deception, ridiculing with a funny or nasty nickname followed by punishment for correction.

For those who committed offences, they would be rebuked, hit or given punishment which they were expected to finish before meals. Serious offences required reformatory punishment such as severe beating or any other form of inflicting pain on the body. They add productive work as an informal method which enabled children to acquire the right type of masculine and feminine roles. Above all, they say, children were expected to learn largely by seeing (observation) and imitating followed by formal teaching which involved theoretical and practical inculcation of skills imparted by craftsmen such as potters, blacksmiths, basket makers and herbalists. Formal teaching touched on every aspect of life. Further, Sifuna and Otiende (2006: 135) identify the philosophical foundations in which the African traditional education was rooted. They identify

> communalism where children were brought up largely by the process of socialisation rather than individualism, preparationism where children were prepared to become useful members of the society, functionalism which included induction into the society and a preparation for adulthood, perennialism which mainly focused on transmission of heritage from one generation to another and lastly holisticism which involved multiple learning with aims, content and method interwoven making products 'jacks of all trades and masters of all'.

Hence, this study looks at how values of the African traditional education can be promoted through the teaching of literature.

In his dissertation, Mpondi (2004) touches on traditional education in Zimbabwe and Africa. He sees it important to first understand education in the traditional society for one to understand the importance of education in today's Zimbabwe. He views it as education that started as soon as a child was considered able to understand the importance of functioning in both the physical and social environment. He describes traditional education as "a cultural action directed at creating attitudes and habits considered necessary for participation and intervention in one's historical process" (ibid: 30). According to Mpondi (2004: 30), traditional education was a responsibility of the entire community, guided by the African proverb "It takes a whole village to raise a child". He sees its main aim as that of

> teaching the different professions, technologies, sciences, art, music, and traditional laws and governance of Africa, above all, the education changed one from 'I' centeredness to 'We' centeredness, from individualism to communalism (ibid: 29).

He adds that traditional education emphasised on virtues of *unhu* such as endurance, courage and bravery, hence, was complete and relevant to the needs of the individual and his/her society. These scholars discuss how *unhu* was imparted in children using the traditional African education but did not consider ways of passing on the culture to the present generation. Hence, this study investigates how Shona literature can be used to promote *unhu* in Zimbabwean schools.

2.3 African literature and *unhu.*

Africans believe that literature should actively produce the social, historical, political and economic values of a culture, preserve and pass these ideals from generation to generation (Amuta, 1989; Furusa, 2002). This well-defined expected role of African literature helps this study in establishing the extent to which Shona literature that is taught in Zimbabwean schools is a carrier of those values and how they can be passed to the present generation.

2.3.1 *Unhu* in Pre-colonial African literature

According to Gudhlanga and Makaudze (2012: 22291), "oral literature was bound on producing a real African who fitted well into the dictates of life on African soil". In other words, it all aimed at producing a cultured man, a man with *unhu* (Furusa, 2002). Ngugi (1981: 65) bemoans the pre-colonial African world which was characterised by among others, the virtues of *unhu;* "collective response, cohesive social order, humane in its personal relations and awareness of mutual accountability among its members" which the author claims was reflected in the continent's oral literature. A significant number of scholars provide different forms of oral literature as instruments in imparting *unhu*. These forms include song and dance, the song/ poem, the African proverb, folktale and taboos. All authors discuss oral literature as a central part in African traditional values *(unhu)*, as "the incontestable reservoir of the values, sensibilities, aesthetics, and achievements of traditional African thought and imagination which must serve as the ultimate foundation, guidepost, and point of departure for a modern liberated African literature" (Chinweizu etal, 1980: 1).

Gudhlanga and Makaudze (2012) acknowledge that oral literature through folktales *(ngano)* develops young children into acceptable citizens. In the authors' words, "Shona folktales are vehicles of moral lessons for life" as they depict the Shona people's philosophy *(unhu)* "as lived and celebrated in their society" and see the folktale as a vehicle of socialisation with "basic initiation, instruction, lampooning and satirising of anti-social behaviour among members of a community" (ibid: 22292). The two believe that children learnt their society's cultural beliefs and values through the folktale. Like Gudhlanga and Makaudze (2012), Mapara (2013) highlights on the function of Shona folktales and sees them as major vehicles in imparting *unhu* (humanness of being human) to children. He demonstrates this by using themes in some folktales which are major aspects of *unhu*. Folktales carry the theme of humanness, teaching on respect for the disadvantaged, looking after one's family, refraining from shading innocent blood, acting responsibly, avoidance of violence, hospitality, repentance, communalism, adhering to taboos, child discipline, talent identification, the individual and the community, social values and environmental education (Gudhlanga and Makaudze

2012; Mapara, 2013). These scholars however, have not bothered to discuss how these forms of literature can be taught in schools to promote *unhu* or link them with written Shona literature. Hence, this study wants to show that written literature, the novel in particular, is also an essential vehicle in the promotion of *unhu* and explore how it can be taught to promote culture.

Another study on folktales was carried out by Mutasa, Nyota and Mapara (2008) on how Environmental education can be taught through *ngano* (folktale). They discuss folktales as very effective means of teaching the social, economic, political and biophysical components of Environmental education. While they provide a strong argument on the advantages of oral literature in imparting acceptable human behaviour in relation to the environment, they did not consider written literature. Hence, the current research focuses on the extent to which Shona written literature (novel) can be used to inculcate *unhu* in youngsters.

Gondo and Mudzanire (2013) reflect on the African song and dance. They point out that song and dance expressed the social, religious, political and economic values of African people and were used to celebrate all occasions. The two authors went on to look at the African proverb centring on its cultural significance. They say proverbs share the same conceptions of Africans and are an "informal school for the young, the old and even for the outsider to the African society, making them an important source of black African history" (ibid: 64)**.** Mandova and Chingombe (2013) also view the Shona proverb as an expression of *unhu.* They see them as a common medium among the Shona people which they use to articulate their communal wisdom. According to Mandova and Chingombe (2013), the Shona proverb carries the major attributes of *unhu* which include the relationships among people, between people and their natural environment and to the spiritual forces. They discuss good governance which they believe is a reflection of *unhu* in detail and demonstrate the Shona proverb as an instrument in providing fundamental principles of governance. Concluding their study, Mandova and Chingombe (2013) say that the Shona proverb is an embodiment of *unhu.* Just like in this study, the authors present the importance of African literature in teaching *unhu*.

However, the studies differ in that whilst theirs focus on oral literature, the current research discusses written literature.

Gora (2013) communicates the role of oral poetry in summing up the Shona *unhu* philosophy. She takes oral poetry as the basis of social control which makes people live in harmony. She narrates the various aspects of *unhu* philosophy reflected in the different types of oral poetry which include: environmental stewardship, respect for elders and the dead, patriotism, peace, togetherness, hard work, identity formation, fidelity and love. While the above scholars discuss different oral art forms as preserves of culture, this study examines the role of written literature in inculcating *unhu.*

Chigidi (2009) discusses the system of taboos among the Shona people of Zimbabwe. He gives the two part structure of a taboo indicating the first part as a kind of prohibition and the second as a statement that explains the consequent of violating an interdiction. Chigidi (2009: 175) defines taboos as "a language of intimidation used for encouraging members of the society to conform to the acceptable values and norms". People were threatened by unpleasant consequences if they failed to confirm to the rules. Using the type of fear instilled in children, Chigidi (2009) classifies taboos into fear for mother, fear for spouses, fear for children and fear for themselves. He gave examples of taboos falling into each category and explained the truth behind each. Chigidi (2009: 175) argues that "Shona elders took advantage of the children's love for their families to instil fear that if they do not conform to societal expectations very unpleasant things would happen to those they love". He further gives two purposes of taboos as; "directing activities and behaviour into acceptable channels and avoiding immediate danger, injury, embarrassment or any other unpleasant consequence" (ibid: 176). To him, "taboos were an important part of the indigenous education curriculum that was used for the internalisation of their culture across generations" and also sees them as a potentially effective tool in the fight against HIV/AIDS pandemic (ibid: 175). Chigidi discusses one tool, taboos used to impart *unhu* among the pre-colonial Shona society and this study touches on the novel as an instrument in promoting *unhu* among the modern Shona society.

In elaborating on how tradition was inculcated from one generation to the other using taboos, Tatira (2013) notes aspects of taboos that help in enhancing *unhu* in children. He says taboos act as "social conscience which guides children in the absence of elders" (ibid: 125). Tatira (2013) gives examples of *zviera* (taboos) that ensure security of weak creatures or animals such as *ukauraya rwaivhi unofa uchifunuka muviri* (if you kill a chameleon, your skin will be peeling off before you die), *ukauraya kiti inokupfukira* (if you kill a cat its spirit will fight back). These he says "invoke a sense of fear or responsibility in children" (ibid: 130). They become kind and responsible citizens in life. He cites taboos such as *ukadongorera munhu achigeza uonita showera* (if you peep to see a naked person of the opposite sex bathing, you will have a problem with one of the eyes) and *ukapfira musope unozvara musope* (if you spit upon seeing an albino, you will have one). Tatira suggests that these taboos "foster respect and dignity to other human beings, moulding children into respectable adults" (ibid: 133). In *ukanongedza muroyi nechigunwe hachidzoki* (if you point at a witch with a finger, the finger will be paralysed), Tatira emphasises that it was for the sake of unity in the village by avoiding direct confrontation. Although Tatira considers *zviera* as a Shona literature genre which fosters *unhu*, he does not explain how they can be taught to instil various principles in children. This research therefore, explores how the novel, another genre of literature can be taught to promote *unhu.*

Gwaravanda (2011) examined one traditional tool for imparting *unhu* among the Shona, the court system. He surveyed the philosophical principles employed in the Zimbabwean Shona traditional court system using actual court sessions in selected rural areas. He sees *unhu* as a source of Shona traditional court system. According to him, ethical principles provide a firm grounding for the exercise of court sessions which encompass truth telling, self-control, conflict resolution and peace building among others. He observed that these principles are very necessary in settling cases amongst Shona societies to ensure social harmony and peace within communities. Gwaravanda sees *unhu* supplying the rational principles to the Shona court system through the guidance of individuals he identifies as sages (wise people). He identifies truth telling as the guiding philosophical principle in reporting an offence, exchange of ideas and

correcting each other, a philosophical principle used during the consultation process, analysis of offence by sages with reference to the law and the custom of the land in the trial period and peace and harmony after the court session. He however, feels that the long and winding court sessions and the representation of women by their husbands and fathers at the *dare* reduce the scope of objectivity since useful insights from women are thrown away. All this literature on oral art forms as vehicles in imparting *unhu* helps this research in assessing the extent to which the novel has assumed the role.

2.3.2. Indigenous literature in colonial Africa and *unhu*

The section describes indigenous literature in colonial Africa mainly the novel and the role it played in promoting traditional values.

Ngugi (1981: 69) writes on the development of the African novel. According to Ngugi (1981) the early African novel produced during the colonial era, took its themes and moral preoccupation from the bible. He writes on British colonised territories, particularly in East and Central Africa where

> literature bureaus were established with the commendable and enlightened policy of publishing in English and African languages but imperialism tried to control the content carried by those languages. African languages were still meant to carry the message of the bible.

He adds that

> even the animal tales derived from orature, which were published by these presses in booklets, were often so carefully selected as to make them carry the moral message and implications revealing the unerring finger of a white God in human affairs not traditional morality.

As a result, he commends,

an African, particularly one who had gone through a colonial school, would relate more readily with the bible than to the novel. Literature was accessed by a few, because literacy was confined to clerks, soldiers, policeman, and the petty civil servants, the nascent messenger class, the masses of African people could not read and write (ibid: 69).

Ngugi (1981) questions how the African novel could "function as a means of the writer's connection with the people, the targeted audience ridden with the mentioned problems" (ibid: 68). Ngugi (1981) discusses how the portrayal of African culture was affected during the colonial period. This information is of relevance since this research analyses novels published under such conditions.

Nebbou (2013) studied colonial literature in West Africa. He groups it into colonial and anti-colonial literature. Those works that reflected the European image of Africa belong to colonial literature for example Thomas Mofolo's (1876-1948) first novel *Moeti oa Bochabela* (Traveller to the East) which he says "depicted how traditional beliefs gave into Christianity" and anti-colonial works are those which "claim back their history" for example Achebe's *Things Fall Apart* (1958) works aimed at black consciousness (Nebbou, 2013). The author sees most of the West African colonial writers as anti-colonial (protest) "who gave importance to culture and construction of new identities based on specific, local knowledge and histories" (ibid: 25).

Nebbou (2013) indicates that their novels relied on orature but portraying the real African system of life which lacked in the colonial European novel. He describes the writers in West Africa as "'citizens of two worlds', their duty was to represent their people, likewise, they endured the burden of reshaping the world views of them" (ibid: 25), hence writing in English. He gives an example of Wole Soyinka from Nigeria with 400 indigenous languages who had to write in English which he sometimes merged with Yoruba (his mother tongue) and at times used Pidgin English or even non- standard English to reach different levels of Nigerians. He concludes that most of West African literature of the 1960s, including novel writing, can be described "as sensitive to cultural,

social and political issues". The current study therefore, intends to establish whether Zimbabwean literature which also falls into the two categories can be used to promote *unhu* in schools.

Kahari (1986, 1996) concentrates on the development of the Shona novel. He like Chiwome (1984) argues that the development of colonial Shona literature has been influenced by a number of factors. The two demonstrate missionary influence on literature, how oral literature affected written literature, the influence of state agents on the writing of Shona novels and how urbanisation destroyed the Shona cultural values (social change) by giving examples from different novels. Their studies especially on social change are reference points for the current study on the different spheres of life that need repositioning through the teaching of Shona literature.

Chiwome (1984) wrote on the influence of missionaries on the development of Shona literature. He says that during the colonial era, the novel was written by authors who had received colonialist education from the missionaries who thrived on one hand, to speak for their oppressed countrymen but on the other to adhere to the new Christian culture. He adds that although their words were Shona, the ideas conveyed did not promote the interests of the Shona. According to Chiwome (1984), writers of the Shona novel such as Chidzero, Chakaipa, Vambe and Chidyausiku gave advice which worked against their African culture in an attempt to preserve foreign customs. As a result, "literature was introduced to facilitate spreading of the gospel since schools prioritised moral education" (ibid: 17). Chiwome (1984) relates that because of this relationship between teaching and preaching through literature, there was conflict between villagers and preachers. Themes in novels ended up aligned to Christian morality. Chiwome (1984) points out that these novels were intended to be part of education although students learnt very little of Shona literature concentrating a lot on Western literature. He also wrote on how Shona literature became the preservation of the Shona tradition during the colonial period. Chiwome (1984) indicates that a few Shona novel writers used their literature as a preserve for their culture, trying to teach the young the 'pasichigare society' through their works of art. Their literatures became Shona cultural

vehicles. He says that taboo subjects were avoided and works to be taught in schools were selected on that basis. Thus he concludes that, African artists promoted both traditional and colonial cultures. The theme of morality in folktales was upheld in these works. According to Chiwome (1984) the values were transmitted from one generation to another by teachers through the teaching of selected texts, writers themselves (through their works), editors (by censoring taboo issues) and learners through their studies of Shona literature. It is again in light of this argument that this study seeks to establish the extent to which novels written under such influence promote *unhu* in the classroom.

Mavesera (2009) looked at the growth of Shona literature, the novel in particular in colonial Zimbabwe. Mavesera makes it clear that during the colonial period; most of the Zimbabwean schools belonged to the missionaries and so were grounded in Christian teachings and philosophy. She narrates how such a scenario affected the early prominent Shona artists such as Zvarevashe, Chakaipa, Rebeiro, Runyowa, Hamutyinei and Mutswairo who were groomed into mission teachers, lay preachers and full-time preachers. She says that as a result, "European ideas were invested in the Shona world-view with literary works on Christian values and moral themes from the bible" and "art was simply a re-affirmation of established doctrines" (ibid: 81). She takes it off from Chiwome (1996: 17) who says that

> the Shona writers wanted to articulate their own consciousness on the one hand while their images were manipulated to pay homage to the new culture on the other. They wanted to speak for the suffering fellowmen yet they were fragmented from them. Their words were Shona while the ideas they conveyed worked against the interests of the Shona. They were recipients of colonialists' education, which made them less sensitive to the forces underlying the reality they depicted. Education created a dissonance between the writers' desire to preserve the Shona culture and the contradictory objectives of its patrons.

Hence, the study focuses on works produced by those authors and evaluate their contribution towards the promotion of *unhu* in schools.

In Rhodesia, the current Zimbabwe, Ngugi (1981: 69-70) says,

> the Literature Bureau would not publish an African novel which had any but religious themes and sociological themes which were free from politics. Retelling old fables and tales, yes. Reconstructions of pre-colonial magical and ritual practices, yes. Stories of characters who move from the darkness of the pre-colonial past to light of the Christian present, yes. But any discussion of or any sign of dissatisfaction with colonialism. No!

This means literature criticising the colonial administration would not be published hence, compromising the role of literature as carrier of culture.

Mavesera (2009) again gives powerful contributions on literature censorship during the colonial era. Besides the Literature Bureau, she cites other bodies, bills and acts such as The Law and Order Maintenance Act, the Sedition Bill of 1936 and the Subversive Activities Act of 1950 which she claim "controlled creativity in colonial Shona literature hence disadvantaging and retarding the development of good literature" (ibid: 85). Another contributor the author points out is the school inspectors who served the interests of the government. The evidence of the degree of their effect on Shona literature is provided by Chiwome (1984: 29) who gives an example of a comment on *Garandichauya* upon publication by one schools inspector. It reads:

> As a novel, the book is by no means suggestive of immoral and criminal acts. This is a great mistake with most writers of Shona books at the moment, but handled with care the book makes light, interesting reading, particularly for boys and girls in standard six and possibly in forms one and two. The effect which some of the stories might have on the pupils at this level would have to be guarded against by the teacher. The book is recommended as a supplementary

reader for the top of the upper primary and possibly forms 1 and 2. It is hoped that at this level the pupils are mature and critical enough to be able to discriminate between what is good and what is bad in stories told in the book [Philipa Christie1967: 49)], Rhodesia, Beleaguered Country, (London: Metre Press.)

Mavesera (2009) then adds that inspectors recommended literature that conformed to the needs of the school as stipulated by the authorities, the missionaries and government.

Mavesera (2009: 85) indicates that some Shona writers ended up writing in the colonial language, English and those who avoided "political and racially motivated themes, ended up blaming social problems on Africans' laziness, drunkenness and improvidence without looking at the real causes of the suffering". She then comments that "literature was not empowering to both authors and the readers as it failed to capture the spirit of African world-view" (ibid: 85). She highlights how the quality of Shona literature was also affected by the length of manuscripts required by the Bureau. Manuscripts length was pegged at 15000 words except for Mungoshi's (1975) *Ndiko Kupindana Kwamazuva*, Moyo's (1976) *Uchandifungawo* and Kuimba's (1976) *Rurimi Inyoka*; novels of the era are below 100 pages. She thinks this "affected creativity and delayed the African's understanding of their social history" (ibid: 86). With this background, Mavesera (2009: 86) is of the opinion that "Zimbabwean colonial literature lacked historical and humanistic fiction; it did not fulfil its empowerment role", hence, the need to establish the extent to which the novels empower learners who study them.

The above discussion shows that colonial African literature suffered the same predicament. It failed to carry the cultural message as expected due to various factors. This information benefits the current study as it analyses novels that were produced during the era. While all authors acknowledge the presence of moral themes in the colonial novel, they identify them as Christian and did not consider how they can be taught to promote principles of *unhu*. Hence, this study seeks to examine their

contribution towards the promotion of culture and make recommendations towards the selection of novels for study in secondary schools.

2.3.3. Post- colonial literature and *unhu*
The section traces post-colonial African literature and its contribution towards the promotion of *unhu.*

Kehinde (2008, 2004) wrote on post-independence African literature using literature from Nigeria and Kenya as case studies. Kehinde (2008) describes the present African literature as an authentic tool for depicting the postcolonial misgovernance in most African nations. He feels post- colonial African literature falls into two different kinds namely; socio-realistic narrative and neo-colonial narrative. Kehinde (2004) sees African literature in post-colonial era highlighting dictatorship and oppression by imperialists and neo-colonial rulers in African nations. In his (2008) article, Kehinde highlights that post-colonial African literature blames political leaders, academia and religious bodies, traditional leaders and youths in governance for failing their countries. In conclusion, Kehinde (2004: 241) says "there is a recurrence of undisguised bitterness against the black African rulers who have betrayed their nations; this is reflected in the characterisation, tone and language of the novel", "... writers use their texts to reprimand, castigate, lampoon, satirize and cajole their homeland, its people and their national and cultural idiosyncrasies and maladies" (Kehinde, 2008: 355). Kehinde indicates that post-colonial African literature portrays and attacks unacceptable governance in African states. It is therefore interesting to establish how such novels can be used to mould better future leaders who respect the African ways of ruling.

In tracing the developments of the Shona novel in Zimbabwe, Chiwome (1984) and Mavesera (2009) made informative contribution on post-independence Shona literature. Chiwome explains the shift from submissive literature to a literature that portrays true reality. He says, "gradually, fiction increasingly reflected the feelings of the majority of the people who were repressed before independence" (ibid: 122). Mavesera adds that because of decolonisation, works by authors such as Mungoshi, Chimhundu and

Mutswairo attempt to understand human actions. Mavesera (2009) comments that Zimbabwe's 1980 political independence resulted in the emergence of more Shona writers due to the removal of restrictive censorship laws. She comments that:

> the new political arrangement gave birth to fresh thoughts and excitement as well as outlet to narrate the historical experiences that heralded the independence of Zimbabwe ... the new voices were writing to celebrate the birth of a new nation and awaken society to new demands and challenges of independence... it was the first step towards self-definition and acceptance of the new environment. New themes on societal ills emerged, themes on solidarity, reconciliation, corruption, socialism and development dominated the era Shona literature, artists now exposing certain ills of the Zimbabwean society as demonstrated by Mabasa's Mapenzi (ibid: 86).

Chiwome (1984) and Mavesera (2009) see post-colonial literature in Zimbabwe portraying the ills of the society. It is in light of this discussion that this study examines the extent to which the teaching of this literature can promote *unhu.*

2.4 Discipline and morality in schools

The state of learner discipline in schools has attracted the attention of academic researchers worldwide.

Bear (2010) writes on behaviour in American schools citing moral decay among students which he believes has contributed to attainment of poor results and general lack of respect for authority. He therefore, encourages schools to aim at stopping misbehaviour and produce responsible citizens. While Bear (2010) highlights the effects of moral erosion in American schools and the need to work on student behaviour, he does not consider the methods. Hence, this study looks at the promotion of morality through the teaching of Shona literature in Zimbabwe.

In Portugal, Freire and Amado's (2009) research in eight schools indicates that the issue of school discipline is a cause for concern in the country. They cite aggressiveness among peers, violence within teacher-student relationship and vandalism as the most prominent cases of indiscipline in the schools. They found out that this is mainly caused by the home background of the student, personality and professionality of the teacher and the education system of the country. The authors however, did not suggest solutions to the problem. This research therefore, examines how literature can be used to instil morality in Zimbabwean schools.

In his presentation on *Discipline/Indiscipline and Violence in Secondary Schools in Mauritius (Part 1),* Ramharai indicates that from the twenty-five colleges he studied, students commit offences that range from very serious to not serious at all. He gives the characteristics of indisciplined students as those who:

- come from a bad environment.
- try to draw attention to themselves.
- do not work well in class.
- have not thought about their future.
- are rather impulsive.
- do not possess social skills.
- bear peer group influence.
- come from an influential family.
- are not interested in school activities.

He did not however, explain how students with those characteristics can be moulded into well behaved learners. Hence, this research investigates the inculcation of values and norms that can produce disciplined learners through Shona literature.

Report by the England Education Standards Analysis and Research Division (2012) shows that in the majority of England schools, behaviour levels are generally good to outstanding. Their analysis shows 70% of students reporting good behaviour. They report that most of the pupils showing challenging behaviour are those with special educational needs especially boys. They highlighted some of the consequences of poor

behaviour as; disruption of lessons, few or no educational qualifications in later life, drop outs, unemployment or training, expulsion from school and impacts on teacher recruitment and retention. They discovered that the school climate influences behaviour. The England Department of Education (2014) also talks of behaviour and discipline in their schools giving advice to head teachers and school staff giving all teachers power to discipline pupils for misbehaviour. To further instil behaviour in learners, "teachers are granted the power to search without consent for prohibited items including; knives and weapons, alcohol, illegal drugs, stolen item, tobacco and cigarette papers, fireworks, pornographic images and any other item likely to be used to commit an offence" (ibid: 11). These should be handed to the police. While the two departments highlight on the consequences faced by the few indisciplined learners in their schools and prescribe measures to curb the problem, they did not consider how the curriculum can be used. This study therefore considers how the teaching of literature can promote accepted behaviour in learners.

Maphosa and Mammen (2014) report a disturbing trend of increasingly deteriorating learner discipline in South African schools. They indicate that "indiscipline has led to safety and security concerns in schools and reports on cases of serious injuries and fatalities have been made in South African schools" (ibid: 143). Although these writers recommended "the use of learner-centred, supportive, proactive and cooperative disciplinary measures when dealing with learner discipline (ibid: 148), Maphosa and Mammen (2014) limited their study to prevalence and degree of indiscipline in the school without considering correcting the phenomenon. Thus, the current study explores how literature can help restore *unhu* in Zimbabwean schools.

In Nigeria, Avwerosuoghene (2013) reports on a shocking trend of moral decay among Nigerian secondary learners. He indicates that "Nigeria is experiencing a serious collapse in discipline, characterised by all forms of immoral practices ranging from robbery, cheating, forgery, fraud, disrespect for constituted authority and lawlessness" (ibid: 35). To him, the Nigerian education system has failed to inculcate the expected moral values in its learners. He believes "the schools should produce an individual with

positive commitment towards the value of morality, the ability to communicate with others and the ability to understand feelings of others and those of his own" (ibid: 36). Hence, he recommends the school system to redeem its image. For Nigeria, Avwerosuoghene (2013) asserts that the assessment criterion in secondary schools curriculum which is basically academic is failing the nation. He adds that not much attention is given on the teaching and evaluation of moral values. Thus, "the Nigerian secondary school education seems only to be educating the 'head' (cognitive domain) and the 'hands' (psycho-motive domain) of the students leaving out the heart (affective domain)" (ibid: 36). He blames the school for moral decay but does not propose a way forward. Hence, this study examines how the Zimbabwean school can promote morality through the teaching of literature.

In their study of Zimbabwean schools, Magwa and Ngara (2014) noted behaviour problems with truancy, fighting, snatching other learners' property, bullying, cheating, viewing pornographic materials and threatening teachers as the most prevalent cases of indiscipline. They attributed this to lack of social order in society, problems in the home and poor school administration. Manguvo, Whitney and Chareka (2011) studied misbehaviour in Zimbabwean secondary schools and found out that cases of misbehaviour recorded an increase between 2000 and 2008 due to socioeconomic challenges. Their study found out that the "high inflation, politically motivated violence, shortage of basic commodities, high unemployment levels and deteriorating public services that characterised the period, led to the increase in cases of misbehaviour in high schools" (ibid: 155). Cases cited include vandalism, smoking, prostitution, theft disrespect to teachers and substance abuse. They conclude that the "Zimbabwean economic collapse is negatively influencing the development and increasing the occurrence of student misbehaviour in Zimbabwean public schools" (ibid: 160). Nziramasanga (1999: 64) also supplies causes of lack of morals in Zimbabwean schools.

- Failure of family to instil positive values and discipline at home

- Too large numbers of students and staff, making it impossible to oversee and give individual attention

- Lack of dialogue between students, staff, authorities and parents

- Lack of clear channels of communication in schools

- Lack of guidance by positive values or role models

- Interferences in the maintenance of discipline from outside, this could be from parents and politicians

- The infiltration of drugs

- An education system that ignores moral values

- Unchallenging and unstimulating learning goals,

These reviewed studies reveal indiscipline in Zimbabwean secondary schools, the causes and effects. It is against this backdrop that this study explores the promotion of morality in schools through the teaching of literature.

2.5 Promotion of *unhu* in education

2.5.1 Moral/*unhu* education in schools

This section discusses literature on *unhu* education recognised as ethics education, moral education, citizenship education, values based education and arts and culture education in different continents and countries. This part is quite significant as it looks at how this type of education is recognised by both schools and interested stakeholders, giving an insight to the research question, 'How do schools value the teaching of *unhu* through novels?'

According to Figel (2009), Eurydice (Network on education systems and policies in 37 European countries) did a study of the state of artistic and cultural education in 30 European countries in their bid "to produce youngsters with a secure sense of themselves, both as individuals and as members of society" (ibid: 35). Figel (2009) reports that all European countries have arts and cultural education with aims and objectives that mention artistic skills, knowledge and understanding, critical appreciation, cultural heritage, individual expression/identity, cultural diversity and

creativity that "help connect pupils to their world of arts and culture". They found out that in all countries, it is taught both at primary and secondary school levels with central education authorities determining the curricula except for Netherlands which uses schools and organising authorities responsible for that. In order to develop artistic and cultural education in the continent, the team recommended "collaboration between schools and the arts/cultural world, extra- curricular arts and cultural activities and arts and cultural festivals, celebrations and competitions among others" (ibid: 35). The research findings however are limited to Europe. This research explores how cultural values can be promoted in Zimbabwe through the teaching of Shona literature.

The America Association for Supervision and Curriculum Development Panel on Moral Education (1988: 4) encourages schools "to treat moral education as one of their most important responsibility due to the alarm about morality of young people". They define moral education as "whatever schools do to influence how students think, feel and act regarding issues of right and wrong" and so urges "American schools, parents, the mass media, and the community to define and teach values of morality" (ibid: 4). They describe the desired morally mature person as one who "respects human dignity, cares about the welfare of others, integrates individual interests and social responsibilities, demonstrates integrity, reflects on moral choices and seeks peaceful resolution of conflict" (ibid: 6). Although this research on American moral education society displays qualities embedded in the African philosophy of *unhu*, it did not concern itself with how the qualities can be attained. This research therefore, discusses how moral education can be taught in schools using Shona literature**.**

An inquiry by the Nziramasanga Commission (1999) revealed that in some countries they visited, education addressed the issue of morality in schools. The committee established that in Korea, ethics is a subject taught in the primary, middle, high school and the teacher training programmes. They say, in the 1986 Asia and Pacific Programme of Educational Innovation for Development (APEID), a regional consultation meeting and a subsequent work plan (APEID, UNESCO) it was stated:

The pace of change, the influence of mass media and the different life experiences of older and younger population groups have all produced dislocations in traditional values and in many cases in the patterns of family life. For achieving national identity and maintaining desirable traditional values in an age of rapid changes in social as well as technological developments, moral, religious, values education, whatever the course title may be at school, is given special attention in every society and region (APEID, UNESCO , 1986: 71).

This shows a step towards promotion of traditional values of the states in education. The commission discovered that Japan includes ethics in the curriculum; Mauritius and Indonesia have values based education while Malaysia has these values as part of the education objectives. The Malaysian national ideology also includes "principles of good behaviour, morality and belief in God" (ibid: 71). In Australia, the commission found out that its education has "great respect for their cultural heritage" which "fosters values like respect for others, personal excellence, optimism and skills" (ibid: 71). The new model of education in Colombia and Guatemala known as 'Escuela Nueva' "has a holistic pedagogy that centres on the child and involves the whole community" (ibid: 71). Both theory and practice support moral formation. This whole discussion explains why the commission then recommended the promotion of moral values through the teaching of course contents in all subjects that constitute the Zimbabwean school curriculum. This study therefore examines how Shona literature, a component in the Shona subject, can be taught to promote *unhu*.

Many scholars have discussed the significance of the school in the moral formation of Zimbabwean youths. As agents of socialisation, "schools receive learners from communities in order to inculcate knowledge, skills and values which society expects them to have to become adults, workers and citizens" (Mugabe and Maposa, 2013: 111). According to Ametepee et.al (2009:155) in Zimbabwe, a disciplined student is one who has *tsika*, meaning "knowing or possessing and being able to use the rules, customs and traditions of society". The generally agreed point of departure is that the school by any means necessary should produce men and women of character who can

be more useful and productive members of the society (Mapetere, Chinembiri and Makaye (2012); Fafunwa, 1982). In Nziramasanga's (1999:79) words, "the school should promote holistic education and expound the *unhu/ubuntu* philosophy". Mavhunga, Moyo and Chinyani (2012) do suggest that this citizenship education should be taught throughout the education system to avoid the production of economically skilled individuals who lack social skills. Although most of these works do acknowledge the school as the principal institution in remedying the situation, they did not consider how we can promote *unhu* in different secondary school subjects. Hence, this research will explore how Shona as a subject can be used to promote *unhu* through the teaching of Shona literature.

Samkange and Samkange (2013) and Makuvaza and Gatsi (2014) discussed the different philosophies of education that have been and should be guiding the teaching and learning of Early Childhood Development (ECD) in Zimbabwe. In their discussion, Samkange and Samkange (2014) they appreciate the role played by the western philosophies such as Progressivism and Marxism but propose the development and promotion of *unhu* as an African philosophy of Education guiding ECD in Zimbabwe. Both papers argue that *unhu* should be fully incorporated into the curriculum. Makuvaza and Gatsi (2014: 369) believe that the product of such an education's "processual mental and physical disposition will be characterised by humility, kindness, courtesy, warmth, empathy, understanding, respectfulness, responsibleness, friendliness and consideration which manifests itself amongst others, in a manner one talks, walks, behaves, dresses and interacts with relatives and non-relatives alike". Samkange and Samkange justify their position saying that "*unhu/ubuntu* philosophy is used to define 'educatedness' among the Zimbabwean societies and if one lacks these values he/she is viewed as not educated" (ibid: 458). They add that when one has been to school and lacks the values of *unhu*, he/she is described as schooled but not educated. To achieve the goal, Samkange and Samkange (2013: 460) suggest:

> The incorporation of the major features of the philosophy: producing products that fit into a well-organised social and political system, developing social

cohesion and human relations, socialising individuals to accept that they are part of society and to understand it and make a contribution to its well-being and since ECD in Zimbabwe is concerned with laying a foundation for an all-round development of the child for life, it should have a holistic approach to developing the child within the first stages of life (0-5 years).

The two authors limited their study to promotion of *unhu* among the ECD children, not considering adolescents in high school where morality has been a challenge, hence the thrust of the current study.

Research by Mapetere, Chinembiri and Makaye (2013) reveals that citizenship *(unhu)* education is being taught at Tertiary Education level in Zimbabwe bearing the name National and Strategic Studies (NASS). In their study at six Teachers' Training Colleges, the trio established that NASS is aimed at nation building and the moulding of responsible citizens. Interviewed lecturers emphasised that teachers should be taught the subject because they are "the bridge between family and society and have a crucial role to play in passing on to the next generation the social and economic values as well as ethics espoused in NASS"(ibid: 1583). Mapetere et.al (2013) report that students who participated in the study also felt that the subject inculcates values such as responsibility and accountability considered critical in a teacher. They conclude that NASS is aimed at "producing socially relevant individuals with desirable values and attitudes" and recommend that "the subject be made compulsory at all tertiary institutions" (ibid: 1590) but did not consider how the same values and attitudes can be instilled in school children. Hence, this study focuses on the inculcation of societal values and norms in secondary school learners through the teaching of Shona literature.

 In a similar study, Muropa et.al's (2013) examines the linkage between *unhu* with civics and citizenship education taught in high schools and universities. Like Mapetere et.al (2013), they understand civics and citizenship education as "based on democracy, justice, rights and responsibilities" (ibid: 659). Muropa et.al (2013:659) agree with

Matereke (2011) who argues that "erosion of *unhu* in Zimbabwe can be meaningfully addressed by taking citizenship education seriously in schools and institutions since it entails patriotism, tolerance, respect and recognition of others". They propose *unhu* philosophy should be taught in schools and all tertiary institutions and be given the same value as English language. In conclusion, Muropa et.al, say that *unhu* and citizenship education are necessary from grade zero to university and should be taught both formally and informally but did not consider the contribution of other subjects. This study looks at the promotion of *unhu* through the teaching of Shona literature.

A number of researches have been done on *unhu* education discussing the need for an education that promotes the values, norms and beliefs of the Zimbabwean society. Sibanda (2014); Mukusha, (2013); Mavhunga, Moyo and Chinyani (2012); Hapanyengwi- Chemhuru and Shizha (2012) and Muropa et.al (2013) call for the integration of *unhu* aspects into the school curriculum. They advocate for the inclusion of the *unhu* concept in the national curricular right from pre-school to university as a means of transmitting the values of *unhu* (Sibanda: 2014). These Zimbabwean scholars lament Africa's traditional type of education which Gelfand (1973) says emphasised on the teaching of morality and pursued the moral theory of *'unhu'* (humanity to others) which served to produce a good (wo)man, one whom the Shona says has *unhu*, a man/woman of good behaviour. While they provide a critical issue that *unhu* education should be given serious recognition to produce an education that emphasises social, political, economic and spiritual responsibility, they did not discuss how different subjects in the school curriculum can achieve this. This research discusses how Shona literature (novel) can be taught to produce a responsible citizen.

Sifuna and Otiende (2006) have called for the supplementary role of African indigenous education to western education, in the area of content taught. They say that "modern education should learn to involve children in real life situations from traditional education which grew out of the immediate physical and social environments "with children learning" by doing and were prepared to live and work on the land and specialised occupations" (ibid: 137). They believe modern education falls short because it despises

the land and manual work giving priority to white collar professions and living in towns. To them, education should be work-oriented. They argue that knowledge and skills gained at school should benefit the community. Sifuna and Otiende (2006) argue that "western education tends to stress the intellectual development of the individual while paying less attention to the needs, goals and expectations of the wider society" (ibid: 138). The two feel that aspects of traditional education such as values, folk-tales, songs, dances, children's rhymes, play activities and traditional games should be included in the modern curriculum. Reinforcing the need for an effective role of the formal education system in African societies, they bemoan the decline of traditional education and recommend "indigenisation of the modern education to meet the cultural, social, moral and intellectual as well as political and economic needs" (ibid: 138). They conclude that "philosophy, methodology and schooling in Africa needs to be reshaped and moulded to reflect some of the traditional ideals and perspectives, and therefore, call for integration of indigenous and western forms of education" (ibid: 138). However, their study failed to articulate how the current curriculum in schools can help promote the traditional ideals and perspectives. Hence, this study considers the promotion of *unhu* through novels being taught in secondary schools.

Beets and Louw (2005) spoke on *unhu* in South African education transformation and assessment mainly focusing on the role of the teacher. They consider it ideal for the *unhu* principles to become part of education of learners and for all South African teachers to adhere to those as they are the key players in the transformation of their education. They believe that:

> Humanness (warmth, tolerance, understanding, peace, humanity) and caring (empathy, sympathy, helpfulness and friendliness) capture the spirit in which assessment should be conducted ..., humanness towards and caring unconditionally for the learner constitutes the foundation for effective teaching and learning. Learners experience assessment as positive only when they are sure that the teacher who guides the learning process is a humane and caring person.

The two also see assessment demanding "respect (dignity, obedience, order and transparency), sharing (giving unconditionally, redistribution) and compassion (love, cohesion, informality, forgiving spontaneity)" (ibid: 188). They see these as African qualities that all teachers should have and are necessary for quality teaching and learning through assessment. In conclusion, Beets and Louw (2005) describe *unhu* as a philosophy that provides "an effective frame of reference in teaching, learning and assessment for both teacher and learner" (ibid: 188). The study emphasises the engagement of *unhu* principles in assessment on the part of the teacher. It therefore becomes important to this study as it calls for teachers to possess *unhu* qualities they can further impart to learners. However, in their study, the researchers did not consider the key players in education, learners. This study therefore, looks at how *unhu* can be promoted in secondary school learners through delivery of literature.

Hapanyengwi-Chemhuru and Shizha (2012) discuss at Education for reconciliation and *unhu* as philosophies that "promote respect for human life, dignity and values that give meaning to human life" (ibid: 16). They examined how the Zimbabwean Policy for Reconciliation can be introduced in schools through Education for Reconciliation; an education that will promote and inculcate the principles enshrined in the African philosophy of *unhu.* Hapanyengwi and Shizha (2012: 26) feel that "for the policy of national reconciliation to succeed, concerned groups should realise their common humanity" and see the need for "love for each other, brotherhood and respect for the sacredness of human life as expressed by the maxims of *unhu"*. The two authors recommend "the inclusion of reconciliation in formal education and official curricula where it will be taught through *unhu* with teachers cultivating the culture of peace fostering respect for the community and other individuals" (ibid: 27). They say schools should involve parents, learners, teachers and community members as a community of learners with teachers and parents as role models. Hapanyengwi-Chemhuru and Shizha (2012) realise the need for the teaching of *unhu* in the country only for successful implementation of the Reconciliation Policy not for day to day living. This study therefore looks at the production of citizens who cherish *unhu* in all situations/circumstances through the teaching of Shona literature.

At University level, Chitumba (2013: 1268) explores the possibility of infusing the philosophical aspects of *unhu* in the Zimbabwean University curriculum so as to impart the correct values and norms in the graduates. He is of the opinion that learners in all areas of specialisation (education, medicine, engineering, commerce, law, social sciences, natural sciences or agriculture) should be taught a course in *unhu*. Chitumba (2013: 1273) thinks that starting the teaching of *unhu* at University level will have a maximum effect because "the graduates who are the significant others in the communities will dispense their duties as per the dictates of *unhu/ubuntu* hence, impacting positively on a great number of people who may never pass through the university". Thus his paper is making a call for a "reinterpretation of African history and culture in the institutions that directly and indirectly affect the quality and direction of a society's education" (ibid: 1274). Upon completion of studies, Chitumba (2013) believes that graduates taught through *unhu* will be better citizens, employment creators and morally upright leaders who shun corruption. While Chitumba's call for *unhu* education in universities sounds prudent, he did not consider the delicate stage of development, adolescence where children need the best guidance. This research therefore, studies the inculcation of *unhu* at high school level.

Ndondo and Mhlanga (2014: 1) say that "the impartation of the essentials of *unhu/ubuntu* from childhood must continually get emphasis from societal institutions such as schools". They say their paper seeks to justify "the use of philosophy for children model; a model which argues for engaging children in communal learning and critical and reflective thinking in schools, to foster *unhu/ubuntu"* (ibid: 1). The authors argue that through this philosophy,

> children will grow up [as] critical thinkers who tolerate diverse cultures, maintaining the communal ethic.... The social qualities moulded through learning paradigms and pedagogies in the philosophy for children will result in [the] production of morally upright citizens who consider other citizens before engaging into certain behaviours (ibid: 2).

Their study concludes that if the philosophy for children is properly implemented in schools, this may help curb moral degeneration. Just like in this study, the authors are concerned with the teaching of *unhu* in Zimbabwean schools as a solution to moral decay. However, in their call to the teaching of *unhu* from childhood in schools, they did not consider how individual subjects in the curriculum can also help impart *unhu.* Hence, this study focuses on the contribution of Shona literature in upholding *unhu.*

2.5.2 Why teach traditional values today

This research gives value to the reasons behind the teaching of cultural values in present day schools. The importance attached to *unhu* education justifies the undertaking of this study.

Devine (2006) quotes Bull (1969: 127) who says "at the heart of morality is respect for persons and the child's concept of a person does not have to be learnt as such but should be built up by moral education in terms of knowledge, habits and attitudes". In her article entitled *What is Moral Education?* Devine (2006: 1-8) uses her own experience, reading and research to justify the teaching of morality in England saying:

- morals and morality pervade every aspect of our lives and so need to be learnt.
- the child is not born with a built-in conscience but is born with those natural, biologically purposive capacities that make him potentially a moral being.
- children are very receptive to adult or peer notions of behavioural norms and therefore, are the most susceptible to behavioural abnormalities. These children have not yet learnt the process part of moral education and cannot fathom out for themselves what is wrong and what is right, or indeed, the reason it is wrong or right if it is not immediately obvious.
- moral education starts early at home but proceeds at very different speeds according to the domestic circumstances of the small child therefore, the society plays a very important role in moral education of the child.
- moral education gives children a foundation on which they can make judgements as they encounter moral variants within the various societal spheres.

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- a stable foundation for morality is necessary in any society so that it can move forward effectively.
- children in each generation seem to show lack of morality due to social change, progress and the leaving behind of the old ways with a speed that is increasing.

Although Devine (2006) has all the reasons for the teaching of morality in schools, she does not consider how it can be taught. This study examines how the teaching of Shona literature can promote *unhu.*

In America, the Panel on Moral Education (1988: 4) explains why the school should take the burden of teaching moral education. They identify "lose morals among school children which are fuelled by the fragmentation of the family, decline in trust in public institutions, questionable ethical practises in business and industry, the impact of media and the increasing ethnic and social diversity of their population as the main reason for the teaching of moral education". This study limits itself to the teaching of *unhu* through literature.

In his reaction to Gelfand's self-contradiction that the Shona people had commendable moral values which he again refer to as mere survival instincts, Chimuka (2001) provides an appreciation of the African *unhu* philosophy which he says still holds some values worth promoting. He says the values of *hunhu* in Shona are quite rich and if cultivated, can contribute to the enhancement of their development. He argues that "African cultures should be recognised as contributing to and enriching an understanding of humanity as a whole" (ibid: 36). Chimuka (2001) identifies Shona cultural institutions such as the *dare* (a place for the administration of justice) which he says were based on *unhuism.* Chimuka (2001) makes it clear that the Shona had a rich world-view which hinged on *hunhu* and concludes that "although modernity has eroded aspects of the Shona culture, much still remains intact, particularly the concept of *hunhu* still holds and needs to be cultivated in order to enhance the Shona peoples' sense of identity and to contribute to the rich diversity of the world's plurality of cultures" (ibid:

36). The author emphasises the need to preserve them hence the need to carry out this study on the promotion of *unhu* through the teaching of Shona literature.

Makaudze (1998) has made informative contributions towards the preservation of culture especially looking at moral values that were cherished among African societies. In his dissertation, he discusses the commonly acceptable and unacceptable cultural traits among African societies in the context of the selected literature. Makaudze (1998) examined the political organisations of Zululand (South Africa) and Mali as portrayed in *Emperor Shaka the Great: A Zulu Epic (1979)* and *Sundiata: An Epic of Old Mali* (1965) respectively. He distinguishes the cultural values celebrated across Africans into four types; social (unity, respect for human life and property), economic (sharing and the need to be self- reliant), political (peace, true responsibility and beauty) and religious (emphasis on rootedness in one's religion and religious beliefs). In conclusion, he says, "though Africans in different states might have variations amongst them, in ways of celebrating cultural values, generally, they have a lot in common" (ibid: 32). While he touches on *unhu*, he concentrates on literature from other African societies seeking to show that African cultures are similar. The author did not show how these values can be passed from one generation to the other. Hence this research will discuss how the *unhu* concept can be promoted in the Shona society through the teaching of Shona literature.

An inquiry into Education and Training by the Nziramasanga Commission (1999) revealed a number of reasons for the call of *unhu* education. They pointed out the loss of discipline and humanness, cultural and religious values across all levels of the society as the major reason for the call of *unhu* education. The commission observed the lack of role models in teachers, family, society and the electronic media as another contributing factor. They indicate that in some instances, elders are involved in unacceptable behaviours with youngsters like drinking, smoking, drug abuse and sexual relationships. Hence, they expect the school to "teach and counsel, impart good moral values and the wisdom of living" (ibid: 63). In justifying the need for *unhu* education, the commission pointed to indiscipline and moral decay among teachers and students. Thus they desire to see "moral education throughout the curriculum that contributes

towards positive human relationships, discipline and responsibility" (ibid: 63). The commission believed that *unhu* as a concept should be taught from primary school such that it "leads to a self-motivated discipline for life" (ibid: 63). They also justify the teaching of *unhu* in schools basing on the observation that students are unaware of what is expected of them by the community they live in since the home has failed to instil positive values and discipline as it used to do in the past. The enquiry shows that both local and international communities demand discipline, socially, economically, politically and religiously. Hence, they believe it is necessary to teach the essential values of life and produce a well-rounded human being with *unhu.* That's the new school should assume the role of traditional education. The danger that has been caused by the contact with other cultures especially through human rights awareness campaigns and the media has been highlighted. The commission says the media show us "role models of ill-gotten affluence, violence, corruption, dishonesty and license" (ibid: 66). Hence, they recommend the teaching of *unhu.* This research therefore seeks to explore the extent to which the teaching of Shona literature can promote *unhu* in secondary schools.

Makuvaza (2014) calls for education for *unhu* because of child-sexual abuse and female rapists bedevilling Zimbabwe. The author notes that Zimbabweans have become "*zvinhu zvisina hunhu/mhuka dzevanhu* (being incapable of making culturally appropriate and rational decisions and judgements in pursuit of their happiness)" (ibid: 35). He believes that education for *unhu* has the potential to address the problem. To him all other methods of protecting Zimbabweans against such abuse have failed. He says:

> jails and stiffer penalties on offenders cannot contain this scourge but probably a 'cultural rationality' emanating from *chivanhu* and *unhu* ... lets revisit our culture and value rooted in and informed by *chivanhu*... education should be considered to play a pivotal role in efforts to contain the degeneration of the rational into irrationality in their quest for happiness (ibid: 20).

His call for the teaching of education for *hunhu* is in line with this study. However, the author did not extend his study to incorporate the ways in which his recommendations can be implemented. This study directly address the implementation stage; teaching *unhu* through Shona literature.

2.5.3 Ways of imparting *unhu/* moral values

Researchers have investigated the different ways being used to inculcate moral values in learners and necessary recommendations have been made on other means of imparting *unhu.*

In their study on Arts and Cultural education in 30 European countries, the Eurydice (2009) found out that all countries encourage schools to offer co-curricular activities in arts and cultural education, they visit places of artistic and cultural interest, and organise celebrations and competitions where learners are encouraged to participate and some have created organisations and networks to promote arts and cultural education. According to the Eurydice report (2009), arts and cultural education is assessed and awarded marks except in 12 countries where evaluation is done verbally. They found out that arts and moral education is taught as a separate subject in some countries, in some are integrated with other subjects and in others certain concepts are included within other subject areas. The report gives the European scenario on the impartation of morals; this research focuses on moral education through the teaching of literature within the Zimbabwean context.

Devine (2006) writes on her experiences on moral education in England where she indicates that she was not actually 'taught' to be moral but was taught what was acceptable behaviour in societal spheres such as the home, school, church, other people's homes, clubs and societies. Devine (2006: 3) is of the opinion that morality is not only learnt at school but in different life environments and believes all forces strive to "educate individuals and influence the kind of people they want them to be". While her paper considers a number of social spheres of life to be platforms for moral education,

this study concentrates on how the school can instil morality in learners through the teaching of literature.

Devine (2006: 5) says "a child can only be taught what they are capable of learning at any stage in their development because moral education is an all-round, all the time type of education where everybody is both a teacher and a learner with whomever they interact". She quotes Wilson in Wilson etal (1967: 132) who feels that "teachers and parents should confront children with their own moral codes in a very clear and definite manner so that whether he/she accepts or rejects a code; at least he/she knows what he/she is accepting or rejecting". Devine (2006) thinks that there should be rules and conditions that govern the learning of what is right or wrong but most importantly why it is wrong. She believes moral education involves practical processes and so children should be exposed to a large range and variety of interactions for them to develop a moral sense quicker. "A narrow range of experience leads to rigidity and stagnation in moral development" (ibid: 4). In the school, she feels that moral education should cover all disciplines including sciences and mathematics in order to produce a "morally educated" person. While her study suggests the teaching of morality through subjects in England, the current study examines how Zimbabwean literature can be used to instil morality in schools.

Bear (2010: 3) studied American schools and discovered that punishment has negative effects which include:

- it only teaches students what not to do but fails to impart the desired behaviour.
- teaches students to aggress toward or punish others
- fails to address the multiple factors that typically contribute to a student's behaviour
- at times produces undesirable side effects
- creates a negative classroom and school climate
- can be reinforcing

These studies carried out in different continents do not, however, concern themselves as much with methods from the formal curriculum as they concentrate on hidden curriculum methods of imparting morals in students. This study therefore looks at how Zimbabwean Shona literature can be used as a method of inculcating the societal values and norms in the classroom.

Chaplain (2014: 2) sees the "conscious harnessing of the *ubuntu* concept" as the only solution to the world's challenge of moral erosion. Mainly speaking for South Africa, he looks at rebuilding the moral fabric of his society that has lost its values. He says the concept of *unhu* is crucial to community building and should be applied through dialogues with community members and the workplace for respect of peace. He sees this as the first step towards "a caring nation that has democratic values and social justice system that is based on equality, non-racism, non-sexism and human dignity" (ibid: 3). He quotes the Chinese proverb which says;

> When a man is at peace with himself, he will be at peace with his family. When the families are at peace there will be peace in the villages. When the villages are at peace there will be peace in the country. When all the countries are at peace there will be peace in the world. Then man can be at peace (ibid: 3).

While Chaplin (2014) speaks on rebuilding South African moral fabric, this research focuses on building morally upright Zimbabwean youths.

In South African schools, Maphosa and Mammen (2014) found out that corporal punishment, reprimands, guidance and counselling, use of stress management skills, use of anger management techniques, detention, referral to psychologists, suspension and community service as measures to instil discipline among students were rated as effective while punitive measures (involve inflicting pain) are ineffective. They discuss measures of instilling discipline that have and have not worked in their country, therefore, it is interesting to find out whether the teaching of literature in Zimbabwe can yield the same results.

In Nigeria, moral education is not a core subject but is taught through content subjects like Social Studies and Religious Studies (Avwerosuoghene, 2013). Avwerosuoghene (2013) is of the opinion that if moral education was to be taught as a core subject, it would go a long way in promoting morality in Nigerian school children and their youths in general. For the teaching of morality to be effective, he suggests:

- pupil centred learning where learners are given the chance to critically/objectively examine and evaluate issues that arise and make reasoned choices and judgements.
- a more realistic approach where the teacher's life is exemplary, the teacher demonstrates those moral values he/she wishes his/her students to learn.
- introduction of biographic study using biography of both Nigerians and non-Nigerians who demonstrated moral uprightness.
- revival of games in schools to instil discipline, cooperation and team spirit in students
- moral status of each child to be objectively and effectively evaluated and truly indicated on his/her certificate at the point of graduation (ibid: 39).

All these recommendations although based on research done in Nigeria, point to the need for effective teaching of morality in learners which is the thrust for this study. The current study however, recommends the use of Shona literature in imparting *unhu* among learners in Zimbabwe.

The Zimbabwean Commission of inquiry into education and training (1999) identifies five agents that should play a part in moulding young children into better citizens namely; the family and home, the school and college, the churches, non-governmental organisations and the media. The commission considers the home as the first and most important place for learning individual morality. The Nziramasanga Commission (1999) challenges parents to assist children on choice of media programmes, to explain the expectations in life to their children, to seek education on child development from

experts and work hand in hand with the school. They feel that as the school assumes the role of the home and introduces the child to a wider community, it should make efforts to ensure that the child receives holistic education. The churches were asked to continue providing religious and moral education while the non-governmental organisations were advised to "discern carefully and ensure that ideas from other parts of the world are not in conflict with the sound cultural values and philosophy of Zimbabwe" (ibid: 77). The media as the most influential tool should be screened for "useful, relevant, holistically educative and wholesome materials for the children" (p.77). Although the commission acknowledges the role of all these agents in shaping the young, it did not explore how individual subjects within the school curriculum can be used to impart morality. Hence, this research is concerned about how Shona as a subject through its literature can contribute towards the impartation of good morals in learners.

In studying the different ways of instilling discipline in learners, Chemhuru (2010: 175) came up with the position that "punishment is an inseparable tool of education and an effective way of inculcating values that are desirable to the student". He adds that "there is need for punishment to uphold moral and social conformation because for education to take place, discipline must be preserved and upheld" (ibid: 176). Chemhuru (2010) believes punishment to be result-oriented in educating both the young and adults in Zimbabwe. Another study on the methods of promoting learner discipline in Zimbabwean Secondary Schools I found useful is that of Mugabe and Maposa (2013: 111) who describe the role of the school as that of "inculcating knowledge, skills and values which the society expects them to have to become good adults, workers and citizens". They propose that the school together with the parents should instil discipline instead of punishing students. In their study, they concluded that "guidance and counselling is the most effective way which addresses individuals' needs" (ibid: 119). They appraised active participation of school disciplinary committees and prefects in training learners the virtues of life such as responsibility, democratic leadership and effective management. Like in American schools, their study found out that punishments do not yield positive results as they "suffer undesirable external interference" (ibid: 119).

While these researches explained and suggest different ways of imparting *unhu* in schools, they did not consider the use of literature. This study examines the role of Shona literature in promoting *unhu* in secondary schools

The Nziramasanga commission (1999: 67) also suggested ways that can be used by the different stakeholders in imparting *unhu* into youngsters. Their findings suggest that:

- both the mass and electronic media can be redirected to build a positive culture in youths. Suggestions were:
- cultural art and music should feature and consciously promote sound values and morals.
- an education channel should be broadcasting/ transmitting throughout the day
- adults featuring on TV should be aware of the influence they have
- cultural talk shows and debates should support sound values.

It was also suggested that "while the school works out the dignity of the individual, emotional growth, rational skills and spiritual growth of the youths through its curriculum" (ibid: 69), the home should not fold its hands but should teach cultural education and should take moral teaching seriously. The Nziramasanga commission (1999) found out that the two stakeholders; the home and the school, should have a joint operation in education and character building, hence should work more closely. Suggestions for cultural centres, clubs and lessons, an annual cultural day/festival, art and music were made in search for a solution towards cultural identity (Nziramasanga, 1999). "Elders and traditional leaders can be invited and speak about tradition and cultural values, researches on cultural values to be conducted and courses should be offered in cultural ethics as well as Christian ethics at college and university levels" (ibid: 69-70). They also inquired on the use of corporal punishment as a way of disciplining learners which was highly supported by most stakeholders (parents, teachers, heads and students) though they suggested should be administered with the involvement of parents under strict regulations and supervision. Their participants wanted the

punishment to be administered to both boys and girls but for girls, it should be administered by a woman and for boys by a man. Nziramasanga (1999) adds that it was generally agreed that corporal punishment is a good disciplinary measure borrowed from the Zimbabwean culture; the traditional education. The Nziramasanga commission discusses different ways of instilling discipline in learners although it does not consider the contribution of different learning areas. This study therefore, examines how the teaching of literature can promote morality in learners.

2.6 *Unhu* in other fields

Information on the use of *unhu* philosophy in other fields besides education was sought and revealed popularity in different professions.

Mugumbate and Nyanguru (2013) acknowledge that *unhu* has been successfully applied in different 'western' fields such as theology, management, social work, health and computer science. In the field of computer science, they say Linux from the USA developed internet software named *ubuntu* in 2004. Basing on the virtues of *unhu*, Linux (2004) believes that:

> every user should have the freedom to download, run, copy, distribute, study, share, change and improve their software for any purpose without paying licensing fees, should be able to use their software in the language of their choice and should be able to use all software regardless of disability (ibid: 89).

His work focuses on how the principles of *unhu* have been imported into technology but this study pays attention to impartation of *unhu* in learners.

Mbigi (1997) cited in Mugumbate and Nyanguru (2013) who applies *unhu* to marketing management argues that the quality of service rendered to a customer is measured basing on both the service provided and spirit behind the service. He stressed the use of *unhu* in affirmative action and marketing management. His argument is *unhu* should tie Africans together in all fields. He adds that Africa must "draw on indigenous cultural

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practices in order to improve their management, effect transformation and make themselves more competitive" (ibid: 90). In conclusion, he says that "values of *unhu* like collectivity, solidarity, acceptance, dignity and hospitality are very crucial in managerial success" (ibid: 90). Hence, the current study investigates how these cultural practices can be imparted into school learners through literature.

In their research on the value of *unhu* in social work, Mugumbate and Nyanguru (2013) specify that the Code of Ethics of Social Workers in Zimbabwe values *unhu* as it includes the virtues of *unhu* on the mission statement and core values. The two authors look at the benefits of *unhu* in social work case. They say "in such cases where social workers aim to bring life to dysfunctional individuals, respect for elders as a tenet of *ubuntu* is applicable" (ibid: 92). The two feel that this will help in taking care of the elderly members of the society. In counselling, Mugumbate and Nyanguru (2013) say that a counsellor with *unhu* cannot be involved in unbecoming behaviour such as prostitution, bribery, delinquency and corruption. In the case of "institutionalisation of disadvantaged and offenders", the two authors assert that these have not been successful in Africa simply because they have never existed in the African setting. They suggest going back to the African ways of social welfare where care to the needy was given by the family and community involving *group work*, a strategy they also use in social work to solve problems.

Mugumbate and Nyanguru (2013) discuss *group work* as one of the strategies they use in social work to solve problems. They see group work as a cherishable feature of African societies and therefore, group work in social work should be guided by the *unhu* spirit. Mugumbate and Nyanguru (2013) also explain how *ubuntu* can be applied in *community work*. They see "cooperation and collaboration in African societies" as relevant principles in community work and "African traditional jurisprudence, leadership and governance" as helpful in managing conflicts in society (ibid: 93). *Administration of social work services* also needs the basis of *unhu*. As reflected by leaders with *unhu*, "social work leaders should be selfless, consult widely and listen to subjects" (ibid: 93). Lastly in *social work research* they feel social workers should borrow from the traditional

dare "where ideas were generated and verified by a group of elders and so their research should involve elders and *svikiros* (spirit mediums)" (ibid: 93). They conclude that "*ubuntu* brings to the world what Western civilisation failed to bring, when applied to social work, *ubuntu* stands for a humane social work, using humane methods to achieve human goals" (ibid: 93).   Although the authors argue for the promotion *unhu* principles, their study is limited to social work and this one focuses on the school for the production of cultured citizens.

In the world of business, Sigger, Polak and Pennik (2010) discussed *unhu* as an African management concept in Tanzania comparing with the management approaches in the western world. They noticed conflicts between the African and Western values in managerial work. These they summarised using Grzeda and Assogbavi's, (1999) cited in Jackson, (2004) quotation:

> Conflicts between African and Western values are evident in numerous aspects of managerial work. The African managerial style places greater emphasis on moral rather than on material incentives. Moral incentives are considered to be more meaningful and long-lasting. Indeed, wages are the property of the family not the individual; consequently, monetary incentives have little effect in performance, unless they are paid to the collectively... Western management approaches presume the desirability of taking risks, and value work motivation. In most African countries, the quality of life, and the value attached to personal time exceed any desire to accumulate wealth. Positive interpersonal relationships are valued above money.

The scholars recognised that *unhu* values such as "communal enterprises, leadership legitimacy, value sharing, collectivism and solidarity, continuous integrated development, interconnectedness and respect and dignity" (p: 2) enshrined in *unhu* are crucial in business management. However, Sigger et al (2010) feel that these values should be listed with an employee oriented approach and later translated into operational routines well defined in familiar terminology to African employees and

managers. The scholars see the importance of incooperating *unhu* values in business but the current study centres on the teaching of those values in schools.

Konyana (2013) investigated on how *unhu* philosophy helps shape businesses in Zimbabwean rural Shona societies. His study which was inspired by the debate on the "possibility and profitability of importing ethics into business activities" posits that business in rural Zimbabwean communities focused on the general good of the society, a key tenet of *unhu*. He found out that for successful businessmen to be acceptable in rural Shona societies, they should share their wealth with others and those who disregard this *unhu* philosophy virtue of sharing in pursuit of personal enrichment have not been accepted by the society resulting in collapse of their businesses. He concludes saying "rural businesspersons heavily rely on their immediate communities and so they need to consistently be in keeping with the principles of *unhu/ubuntu* such as generosity, compassion and courtesy for their businesses' sustainability" (ibid: 70). While he discusses *unhu* in businesspersons, this study explores the inculcation of *unhu* through the teaching of literature in learners.

Chiyadzwa and Dube (2014) examined two Zimbabwean communities on facebook *Zvemubedroom* and *Kuisana nekunakirana chete* where dating and sex issues are debated to show how this social media has eroded the cultural values and norms of the Shona people. They see the new media and the internet bringing freedom of association and expression which is threatening the morals of the society. They comment on the language used at the platforms where "the male and female genitalia are openly written in vernacular, a taboo according to *unhu/ubuntu* philosophy of the Shona" (ibid: 126). Among issues discussed on the platforms, Chiyadzwa and Dube (2014: 125) cited the following examples:

- Is masturbation a sin?
- Is sleeping with someone's wife or husband healthy?
- Is oral sex healthy?
- Is it a problem to indulge in sex whilst still at school?

- How to restore virginity.
- Who is better a circumcised man or uncircumcised man?

What disturbed the authors most is the fact that although the platforms prohibit children under the age of 18 to participate, there are no measures in place to block them from contributing. They concluded that the social media has caused untold damage to the Shona society and recommended "censorship of all contributions, enacting of online dating into law to ensure preservation of good values and initiation of The Third World social networking with a clear ethical code of conduct and principles to guide participants" (ibid: 127). While their study is restricted to exposing the damage on societal values by technology, this study examines how moral values can be upheld in society through the teaching of literature.

The *unhu* philosophy has been applied to environment conservation. Mawere (2013) talks of environment conservation through traditional ways where people are expected to keep the sacredness of forests. In this case, Mawere (2013: 4) talks of people demonstrating "their highest level of *unhu/ubuntu* (humaneness) and capability to sustainably manage their environment". He says people are not expected to tamper around with natural resources and are "obliged to first of all seek permission from the village authorities and villains are tried and convicted by the traditional court" (ibid: 4). He thinks that the foreign scientific ways of conserving the environment employed are not effective in curbing the forestry and environmental challenges in Africa. Mawere (2013) sees the institution of traditional ways as key in natural resources conservation not only in Africa but in the whole world. He therefore, calls for the "revival and reinstitution of indigenous conservation and management techniques, not as a challenge to Western scientific methods but as complementary" (ibid: 1). While his study is limited to the application of *unhu* principles in environmental conservation, the current study focuses on the teaching of all aspects of *unhu* through literature.

2.7 Conclusion

Reviewed literature on the 'teaching' of *unhu* in pre- colonial African communities has shown that African traditional education curriculum was merely culture which was inducted mainly through orature. Literature reviewed on oral forms of literature therefore has presented African orature as one and the preserve of the African philosophy of life; *unhu.* Reviewed literature on colonial and post-independent African literature has shown major similarities in the five different regions; the Southern, Central, Northern, Western and Eastern on the developments and influence on promotion of *unhu.* This literature benefits the current study as it borrows primary texts for analysis from both periods making cross-references to literature from other African countries. The role of written literature within the African context has been well spelt out as similar to that of the oral form hence; the current study will rate the contribution of Shona literature in promoting *unhu* against African expectations.

On morality of school pupils across the world's continents, literature revealed the prevalence of challenging behaviour and in some cases critical except for England where the Education Standards Analysis and Research Division (2012) records 70% good to outstanding behaviour in schools. As a result, the whole world is calling for the teaching of acceptable values and norms of their societies not only within school communities but in the workplace too. This literature gives value to this study on the promotion of *unhu* through Shona literature in Zimbabwean secondary schools stressing the need to inculcate *unhu* at the early stages of development for a better society.

Critiques on Chakaipa, Mungoshi and Mabasa reveal that though their works fall in different categories and are influenced by varying factors, have the potential to promote *unhu.* This study therefore, examines the extent to which each of them can be used to impart *unhu* in secondary school children.

The next chapter looks at theoretical framework/conceptual framework.

CHAPTER 3

THEORETICAL FRAMEWORK

3.0 Introduction

The earlier chapter reviewed related literature. This chapter presents the theoretical framework that binds this research together and provides a full picture of the *unhu* concept in literature (de Vos, Strydom, Fouche and Delport, 2011). The study utilises Afrocentricity as a literary theory in discussing the promotion of *unhu* through Shona literature as it was formulated from the study of African literatures basing on the African cultural assumptions, expectations and functions (Furusa, 2002). The theory "insists upon our own historical, political, social and cultural matrix to interpret and translate our lives in order that our rich African legacy may be handed down for future generations" and offers insights into the "significance of self-naming, and by extension self-definition, through literary works for the integrity and survival of African people" (Hudson-Weems, 2004: xx; 19). Such a theory best suits this study which assesses the extent to which Shona literature is promoting the African legacy. Literature must be seen promoting *unhu* which is paramount to the African culture. The current research is heavily guided by this theory in investigating how Shona teachers and pupils in Zimbabwean secondary schools appreciate the role of Shona literature in promoting *unhu,* examine the portrayal of *unhu* principles in different novels and evaluate whether or not literature under study promotes *unhu.* Judgement on the contribution of different authors' works of art towards the promotion of *unhu* is guided by the standard of good literature provided by the theory.

Unhu is a cultural concept which encompasses the social, political, economic and religious values of the Shona people. The exposition of the concept through Afrocentricity clarifies the most cherished values of the Shona culture under scrutiny in this study and provides adequate knowledge of different African cultural aspects under study, hence, making it clear why the African theory of literature becomes the informing theory to this study. The discussion of the different virtues of *unhu* as postulated by the

theory, helps in evaluating whether these are portrayed positively or negatively, hence, assisting in judging the contribution of the different texts towards the promotion of *unhu*.

3.1 Afrocentricity

This study is informed by Afrocentricity – an African centered theory which was philosophically developed by Molefe Kete Asante in the 1980s. This becomes the best theory to study the promotion of African culture as "theories that are essential and adequate for interpreting African experiences are found in African culture and history" (Furusa, 2002: 53). This is the theory that sensitises Africans of their rightful place in the world (Mazama, 2003) and has freed African literature from the European criticism, restoring dignity and autonomy in the writing and criticism of African literature. Thus, Afrocentricity, best suits to be the informing theory in evaluating African/Zimbabwean literature.

Afrocentricity is explained as "a consciousness, quality of thought, mode of analysis and an actionable perspective where Africans seek, from agency, to assert subject place within the context of African history [and culture]" Asante (2007: 16). It is an approach that grounds Africans within their context. Developed from "two words, African and centre, meaning that it's an African view that defines Africans as a people using a truly and original African centre" (Asante, 2009: 1; 2015; Gondo and Mudzanire, 2013). Afrocentricity as a theory gives emphasis to "the centrality of the African, that is, black ideals and values as experienced in the highest forms of African culture..." It therefore, purports that these ideals and values of Africa should be positively portrayed and preserved through literature. The current study therefore, examines the extent to which selected Shona authors have promoted the black ideals and values through their novels.

It emphasises the "centrality of African people and phenomenon" while paying particular attention to the self-definition of Africans and everything that is African, the production of African literatures included (Tembo, 2012). In fact, it is a "pan-African idea of change which provides the proper education of children and the essence of an African cultural

revival and survival" (Asante, 1995: 1). In Hudson-Weems' (2004:15) words, "Molefe Kete Asante gave us Afrocentricity, to help us relocate ourselves from the margins of European experiences to the centrality of our own..." It therefore, celebrates African literature that restores, educates and perpetuates the African way of living. It is therefore expected that in a school situation, literature selected for study should be educating the African way of living in order to promote *unhu.*

Furusa (2002) regards this literary theory as "part of the African worldview and philosophy of life" as it describes the production of African literature within the *unhu* philosophy, hence best qualifies in exploring the portrayal of the African philosophy of life in Shona literature. As it stresses the commemoration of African culture and heritage through literature, this makes it very important to the current study which examines the promotion of African culture (*unhu)* through Shona literature.

The main tenets of Afrocentricity will be briefly discussed before clarifying the relevance of the theory to the study.

3.2 The tenets of Afrocentricity
The theory repositions Africans who have been alienated from their culture by Europeans who imposed

> their culture to Africans using a variety of means and institutions including education (in formal schools), religion (in synagogues/churches), medicine (hospitals built to replace traditional healers), science and technology (industries and factories built to replace indigenous knowledge systems and technologies) (Mawere, 2014: 26).

During colonialism, African indigenous cultural values, beliefs and practices that did not conform to European norms were considered odious and repugnant, hence, replaced with 'civilised customs' (Ivy Goduka 2000 cited in Mawere, 2014). In order to retain their [Africans] original position, "Afrocentricity seeks 'space', 'voice' and 'authority' for

African people in every discussion on the African experience in history" (Gwekwerere 2013: 26). The theory puts Africa at the centre stage on everything regarding their lives. It encourages African people to view the world through their culture. To be seen, heard and recognised in things that define them as a people. In Asante's (2007: 29-30) view, "Afrocentricity seeks to address the world order by repositioning the African person and the African reality from the margins of European thought, attitude and doctrines to a centered, therefore positively located place within the realm of science and culture". The role of African/Shona literature therefore is to provide the right face of those "African cultures and indigenous knowledges which were despised and relegated as superstitious, primitive, irrational and unscientific" (Mawere, 2014: 26) so as to reposition, reclaim, rename and redefine Africans (Hudson-Weems, 2007).

Afrocentricity denounces oppression of Africans, a practice which Goduka (2000) cited in Mawere, 2014: 25) views as a "complex and profoundly far-reaching de-humanising process that the world has ever experienced before on a large scale". It therefore, sensitises Africans in and outside Africa to fight slavery, exploitation and colonialism (Gudhlanga, 2016). Mawere and Mubaya (2014) also feel that Africans should be aware of the polished approach to oppression, 'globalisation' which the West and Americas are capitalising on to impose their 'nefarious' values – culture-wise or otherwise on Africa and other so-called 'subaltern' world societies. In a study which discusses the promotion of *unhu* in schools, this principle informs how Shona literature is fighting the effects of slavery, exploitation and colonialism among Africans. It views Africans as key players in the fight for historical restoration and development. Asante (2007: 17) argues that "African people must be viewed and view themselves as agents rather than spectators to historical revolution and change". They should actively participate in the reconstruction of their own history. In fact, Africans should take centre stage in the revolution for identity freedom. This can be achieved through literary works.

Just like Africana Womanism, another African-centred theory, Afrocentricity "reflects the co-existence of men and women in a concerted struggle for the survival of their entire family/community" (Hudson-Weems, 2004: 1). It respects their gender roles as equally

important for the continued existence of the African society. This is also expressed by Asante (2007: 48 cited in Gudhlanga, 2016) who says "when the Afrocentric speaks of 'all African experiences' this is not a statement that is to be taken as representing a patriarchal point of view... Women are not relegated to some second tier realm as they have been in western thought, the reason for this stems from the idea that men and women derive from the same cosmological source in Africa. The linguistic fact that African languages do not distinguish between the pronouns 'he' and 'she' as is done in western languages suggest an entirely different conception of the place of women and men in the community. This tenet is very relevant to this study in assessing whether men and women are equally portrayed by the selected authors so as to promote culture.

Afrocentricity advocates for the understanding, recognition, proper presentation, promotion and preservation of the African culture. It explains fully the concept of 'Africanness'; *unhu* which this study argues should be promoted through the teaching of Shona literature in schools. *Unhu* is that which defines an African, *hunopa umunhu kumunhu [*it gives humanness to Africans] (Tatira, 2013). This implies that a complete African being is identified by his/her culture. The *unhu* concept is at the centre of Afrocentricity which thrives to define Africa from an African perspective through any means that can positively portray its *unhu* (culture), literature included (Asante, 2009)*.* In Wiredu's (2004: 16) words, the theory is meant to 'facilitate the organising of past, present, and future philosophical articulations and practices by and in the interests of African-descended peoples'. The application of Afrocentric views to literature produces works of art with the African world-view *unhu.* Hence, Afrocentricity becomes the informing theory to this study which examines the contribution of Shona literature in promoting culture as both Shona literature and Afrocentricity are aspects of the African culture.

Asante emphasises placing African perspectives at the centre stage in all issues pertaining the African lives; cultural, social, political and economic (Asante, 2015). Applied in literature, it stresses the need for African literature to necessitate the restoration and continued existence of African culture. Afrocentricity thus becomes the

best theory to explain the promotion of Shona culture. The aspect of 'Africanness'/*unhu* embraced in the theory gives the study a proper location enabling the examination of selected literature from an indigenous standpoint. It is then expected that this study exposes the strengths and weaknesses of different Shona prose texts that recurrently appear in the school syllabus giving an opportunity for curriculum planners to really scrutinise literary works prescribed for pupils if *unhu* is to be promoted in schools.

Gwekwerere (2013: 27) observes that Afrocentricity "places emphasis on the collective interests of African people in culture and civilisation building and in their transactions with other members of the human family". Afrocentricity embraces the argument that to define African people through literature, African interests embraced in their culture must remain the reference point for the writing of any information about African people (Keto, 1994). The theory asserts that African literature should be rooted in the history and culture of the people for these carry the cultural labels that give identity to African literature. Magosvongwe (2003) feels that this revolution towards the making of our own history should be taken as an opportunity for Africans to re-learn their culture. In this case literature becomes a reservoir of the society's livelihood constructed to re-educate the community of their history and culture. Guided by this assertion, the study then anticipates that Shona literature that qualifies to promote the *unhu* philosophy should carry the undiluted traditions of the Shona society.

The theory advocates for the recognition of all that is African from "a black perspective" as opposed to a "white perspective" (Asante, 2009). Universal features designed by Europeans were used to measure the value of African ideas and beliefs. In fact the Europeans "used their cultural values as a yardstick to measure cultures of other societies resulting in their labelling of Africans as *savages*, *blacks*, ... *inferior*, *useless*, *irrational* and *illogical*" (Mawere, 2014: 27). Afrocentricity therefore urges "the interpretation of the experiences of African people in literature and its criticism on the basis of critical tools developed from the point of grounding in African history and culture.... this will liberate and utilize the[ir] energies and achieve the transformation

they desire" (Gwekwerere, 2013: 26). Hudson-Weems (2004: xx) defends the use of African-centred paradigms when she argues that the creation of

> our own paradigms and theoretical frameworks for assessing our works ... which are our true mission, also makes possible for better monitoring interpretations of our works in an effort to keep them both authentic and accurate in order to maintain their originality in meaning and value.

African scholars are encouraged to form their own tools of analysing literature different from those of other cultures as literary theories exist and function within a framework of culture (Furusa, 2002). The development of African instruments of defining literature means the development of the self-image, the self-concept (Magosvongwe, 2013). The real transformation and function of African literature will be achieved.

Afrocentricity holds seven core-cultural African characteristics which are pertinent in the restoration of the African dignity namely, "the centrality of the community, respect for tradition, a high level of spirituality and ethical concern, harmony with nature, the sociality of selfhood, veneration of the ancestors and the unity of being" (Mazama, 2003:9 cited in Gudhlanga, 2016). These features are important in this study as they inform the expectations of Africans in literary works that can restore their identity. This calls for the selection of culturally rich literature for study in Zimbabwe, "a melting pot of many cultures and people of different ethnic backgrounds (Thondhlana, 2014: 1) in order to restore identity in children.

3.3 The importance of Afrocentricity

In the Afrocentric theory, the language of literature is described as a fundamental weapon in redefining the people's identity. Afrocentric scholars believe that the weakening and replacement of African languages with European ones during colonialism had,

perennial bearing on the African people's lives and worldviews... targeting at dominating and at most eliminating other societies' religio-cultural norms and values, replacing these with Western/European particularities: It is a project whose main objective was to conquer 'the other' wholly including his [her] mind and spirit (Mawere, 2014: 25).

Through the use of their own languages, Africans feel that their literature will regain its status as a carrier of *unhu* (Ngugi, 1981). This theory advocates that cultural issues must be communicated in the mother language for the audience to understand. Chinweizu, Jemie and Madubuike (1980) comment that when an author uses a foreign language in literature, he/she is tempted to either speak to himself/herself or to outside ears who hear and understand him/her (perhaps) while his/her own people wonder what's going on. This line of thinking encourages one to operate on the assumption that because Shona novels are written in the native language, are carriers of *unhu* since language has been viewed as the carrier of the moral, ethical and aesthetic values with which people define themselves and their place in the universe (Ngugi, 1981). Hence, the theory assumes that African literature can be best presented through its indigenous languages in order to transmit accurate images of African cultures. To Ngugi (1981), the choice and use of colonial and neo-colonial languages in African literature is total cultural alienation as it only advances foreign cultures. This argument implies that all literature communicated through the medium of a native language perpetuates indigenous cultures. However, it has been argued that not all Shona novels transmit the Shona culture. Hence, this study evaluates the extent to which selected Shona novels are promoters of *unhu.*

Afrocentricity encourages responsible engagement and sustainable creative practice that leads to the transformation of consciousness. This is the reason why Furusa (2002: 36) speaks against abuse or reckless use of language in literature, emphasising the respect by authors for the "sacredness and spiritual significance" of language which dates from the ancient times. This study therefore, observes that the Afrocentric literary theory calls for the proper use of speech and exercise of self control in language use,

meaning writers of literature should adhere to the African speech styles and avoid taboo language such as vulgar in order to produce literature that imparts *unhu.* Since abuse of language in Shona literature cannot be dismissed, this proposition allows for close examination of language use in Shona prescribed texts.

Apart from respect for language, the theory encourages good selection of words and creativity in literature for realism. Authors of African literary works

> must select, from their linguistic repertoire, words and images that crystallize spiritual essence of this world, that is, words and images that are not only vehicles of concepts but which also embody African people's philosophy of life while at the same time expanding it (Furusa, 2002: 37) .

This emphasises the need for African literature to reflect the *unhu* concept through the use of figurative language (linguistic devices) such as proverbs, idioms and metaphors. Asante (2009) also argues that authors who use irony, sarcasm and other techniques of language to deliver their messages, should maintain persistency and uniformity in doing so. However, with today's generation which is more conversant with English than Shona, figurative language and complex language techniques can hinder the understanding of the *unhu* message. This can be worsened by misplacement of the words and images. This study therefore, also considers *unhu* values communicated in simple Shona.

The quality of language to be used in African literature is also captured by Chinweizu et.al (1980: 247) when they say:

> orature, places high value on lucidity, normal syntax and precise and apt imagery...we see no reason why these virtues of orature should be abandoned in literature. These qualities which are mandatory in the auditory medium should be insisted upon in the writer.

This tenet of clarity, commonness and appropriateness of language in literature is accommodated in this study for it enables undemanding consumption of *unhu* virtues in Shona literature. The theory then becomes relevant to this study which evaluates the extent to which Shona novels respect cultural expectations and can be used to impart *unhu* in the area of language use.

In the African culture, language acts as a symbol of identity whereby one is identified by the nature of his/her language (Mukusha, 2013). Language used should always pursue *unhu.* Communications should be done appropriately as guided by the different speech styles in Shona namely; *chitorwa, chinyarikani, chiramu, chizukuru, chishamwari/ chisahwira.* Language expected to be used in private is different from that used in public. Again, the use of foreign languages before elders and youngsters who do not understand them is regarded as *kushaya unhu (*lack of *unhu).* Hence, Afrocentrism expects proper capturing of such matters in literature for generations to benefit. It is expected, therefore, that in a secondary school situation, literature carrying such aspects of verbal communication may be used to train learners proper speaking, hence, promoting the philosophy of *unhu.*

Advocates of Afrocentricity challenge writers to use forms of writing that are not complex to the readers from different classes of the African society so that they can easily grasp the cultural concepts in the text. Ngugi (1987) is of the opinion that literature with simple plots, clear but strong narrative lines, realism of social and physical detail and that borrows features of oral narratives can be effective in communicating the values of *unhu* (culture). This proposition takes the oral art forms of writing implored by writers as a plus towards promotion of *unhu.* However, this study assumes that even modern styles of writing such as in medias res, internal monologue and flashback that do not borrow from orature can be effectively used to teach *unhu.* The theory therefore, reminds the researcher to assess the contribution of form in understanding the various virtues of *unhu* in selected texts.

African scholars strongly believe that "some qualities and norms should be transferred from traditional African orature to contemporary African literature" (Chinweizu et.al, 1980: 8). The African novel especially, becomes a hybrid of the African oral tradition and the European forms of writing and it is this 'hybridity' which needs "uttermost consideration when making charges against African novels" (Chinweizu et.al, 1980: 8). This proposition implies that any African literature without some forms of orature cannot represent the African culture well. This study, however intends to demonstrate that novels written with very little or without oral forms can promote the African culture and can be used to teach *unhu* in schools. Although Ngugi (1993) encourages borrowing from European literature, emphasis is given on the absorption of those borrowed features into African works to create a unique literature. However, this study questions how the European forms of writing can be absorbed into orature. These features can only be complementary. What Afrocentrism should consider is the promotion of the cultural values through both forms. The ultimate African literature can be both educative and entertaining.

In analysing the input of different authors into the *unhu* field, the study is informed by the Afrocentric role of the author. Afrocentricity describes the writer of literary works as a producer of his/her society's culture who should seriously work to preserve it through his works. Thus, Nzweni (2007: 4) cited in Mawere (2014) strongly challenge African scholars to "strive to rescue, resuscitate and advance our original intellectual legacy or the onslaught of externally manipulated forces of mental and cultural dissociation now rampaging Africa..." through their works. Failure to do so will see many African societies' culture being history or becoming strangers to its own people (Mawere, 2014). An African writer therefore, is expected to produce literature informed by his/her own culture for the promotion of *unhu* in society. According to Asante (2009) African scholars should have a positive attitude when presenting that culture, they should have critical insight and keen sense of propriety on Africa so that the images of Africa will not remain shattered and locked in the negative chambers of the past. It then becomes expected that Shona novel writers should never despise nor ignore their culture for the sake of imparting *unhu* to generations. This implies that for Shona writers of literature to be

rated as promoters of *unhu*, their novels should reflect the Shona culture. On the understanding that their art should never be art for art's sake, at times authors represent the reality of the situations on the ground and avoid romanticising the black history, a move postulated by McAuliffe (2014). There is also need for objectivity in presenting some cultural aspects now regarded as illegal. Some Shona writers fail to conform to this ideology due to Christian backgrounds that exalt Christian values. The study therefore, considers valuing those western morals in order to establish their contribution towards attainment of *unhu* in secondary school learners who might also have the same background.

The African writer is challenged to reflect public concerns in his/her writings in a manner which can be understood and learnt from (Chinweizu et.al, 1980). However this study notes that there are different ways of putting across stories employed in literature. What is important for this study is that learners should benefit from all forms/styles and the burden lies upon the teacher who should equip him/herself with the skills of analysing texts in order to teach *unhu* to the learners.

The need for interaction between the authors of literature and the community to which they write (audience) is not undermined. Afrocentricity judges a writer by his works' "responsiveness and sensitivity to the needs and demands" of the society (Furusa, 2002: 32). This implies that authors of African literature are expected to intermingle with the society to get the concerns so that they produce appropriate literature. Guided by this assertion, the study observes that key to the role of the writer is the production of a literature that pays attention to the social, political, economical and spiritual needs of a community. Thus, the theory helps the researcher to come up with a measure of the responsiveness and sensitivity of Mungoshi, Mabasa and Chakaipa's novels to the call of the teaching of *unhu* in learners.

The theory puts value on the primary audience in literature. Like the traditional artists, modern writers' works of art should instil *unhu* in the audience and writers are encouraged to be conscious of working within and for the purpose of furthering the

traditions of that audience (Chinweizu et.al, 1980). Such a literature that respects familiarity of experiences to the reader is expected to enhance fruitful interpretation of events that promotes *unhu.* This implies the need for active interaction between the reader and the text that is necessitated by the writer's presentation of content. The contribution of the author towards the audience's understanding of *unhu* in literature is however, contested by the Reader-Response theory observation that "the interpretive activities of readers, rather than the author's intention or the text's structure, explain a text's significance and aesthetic value" (Goldstein, 2005: 1). This study therefore considers the role of both the writer and the reader in the understanding of *unhu* aspects in Shona literature.

Afrocentricity takes into account the role of literature in postcolonial African societies. Like orature, African modern literature is expected to be questioning and building the political, economic, social and cultural lives of independent Africa. It should take into account African people's "mentality, customs, habits, hopes, fears, and ideas about life and the experiences of all African people including peasants, workers, rulers, men and women" (Furusa, 2002: 40). The theory takes into account sensitive political issues which should however, be engaged with wisdom, aiming at both educating and entertaining nations (Chinweizu et.al, 1980). Thus true post-colonial African literature should effectively represent every aspect in the lives of all Africans in order to teach *unhu*. Here Afrocentrism enables the analysis of Shona literature written in post-colonial Zimbabwe to establish whether or not it apprehends the society in order to restore *unhu.* The theory therefore enables the posing of an important research question, "To what extent is Shona literature taught in secondary schools promoting *unhu* in learners?"

Content is one of the most important elements of Afrocentricity literature as it is expected to mirror the African philosophy of living; *unhu.* This view is advocated for by Asante (1988: 49) quoted in Adeleke (2015) saying, "we are seriously in battle for the future of our culture; Afrocentric vigilance is demanded to preserve our culture". This implies that African culture should be safeguarded through literature that is derived from a people's lives. This kind of literature holds the attention of its readers, hence, attaining

the intended goals. The notion however, has been heavily criticised for being too restrictive. However, Adeleke (2015: 209) makes it clear when he says:

> The cultural agenda of Afrocentrism, therefore, is to socialise blacks to recognise the dangers of white American and European cultural values, and regard any notion of inter-cultural dialogue with deep suspicion, while privileging African culture as the essential basis of identity.

This does not imply that Afrocentricity does not consider cultural elements from other continents that may be beneficial to the African people. It advocates for plurality in a way that does not injure African values. If elements from outside contribute torwards the transformation of African life without any prejudices or dangers, then such elements are welcome. These foreign values may be found in the literature under study, and as such, this research remains heavily guided by Afrocentricity which accommodates and explains the different elements of *unhu* that the study expects in a literature that promotes *unhu*. It becomes a guiding post in the current study which evaluates the content in various Shona texts used to examine Shona literature in Zimbabwean secondary schools. The following elements of *unhu/*culture are expected to characterise African literature content.

3.3.1 Gender relations

Afrocentricity as a literary method involves gender relations. For literature to impart *unhu,* it should reflect the masculinity and femininity complementary roles in politics, in the economy and in social life as cherished in African societies. Like Feminism, the theory encourages men and women to be portrayed as equally important individuals in literature so that both boys and girls are inspired to make value to society. In Hooks' (2000: x) words,

> it will make it possible for us to be fully self-actualised females and males able to create beloved community, to live together, realising our dreams of freedom and justice, living the truth that we are all 'created equal'

Stereotyping in literature where women are always regarded as bad and men as good is condemned. African *unhu/ubuntu* values mothers as sacred. Furusa (2002) feels African literature should reflect great works by women learning from the different works of African heroines such as Lady Tiy of Nubia, Queen Nzingha of Angola, Yaa Asantewa of Ghana, Mbuya Nehanda of Zimbabwe and all women who participated in African liberation movements who have been rated as the bravest, most independent and most innovative women this world has ever known. It is therefore, expected that Shona literature should be portraying and celebrating crucial roles played by women in society. This also implies the inclusion of literary works by women in the school syllabus for gender equality in the curriculum. However, Hooks (2000: 20) has observed that:

> in all spheres of literary writing..., works by women have historically received little or no attention as a consequent of gender discrimination... but women's work is often just good, as interesting, if not more so, as work by men.

Hence, the theory helps in analysing the role played by authors in promoting African gender values for the promotion of *unhu* in school learners and paving way for recommendations on the inclusion of texts by women in the syllabus.

3.3.2 African religion

Afrocentricity defines the African traditional religion as it should be portrayed in literature that imparts *unhu*. In the African *unhu* religion, "is the belief in God, belief in divinities, belief in spirits, belief in ancestors and the practice of magic and medicine" (Boloyi Idowu, 1973 quoted in Oladipo, 2004). Of importance is the fact that Africans are religious in all aspects of life. The theory acknowledges the existence of ancestors who are spiritual beings equipped with the power and influence over the lives of the living. The living beings are expected to be in close association with their ancestors through prayers and sacrifices (Gelfand, 1973), informing and consulting them on every development and problem that befalls the family. Taboos, rituals and traditional ceremonies are respected in recognition of the dead spirits' contribution to the living of which one is obliged to participate in. These are accompanied by music and dance

which Mubaya and Dzingayi (2014: 135) regard as "indicators of a nation's tradition, identity and uniqueness... playing a pivotal role in inculcating traditional norms and societal values to the members of the community". Failure to take part in those functions is considered lack of *unhu.* Loyalty to religion also means resorting to traditional medical care as they believe both the traditional herbs and the healers come from the ancestors and the dead have the power to heal all sicknesses, if they wish to (ibid). Afrocentricity therefore, encourages writers to positively portray traditional medicines and healing as it was "de-campaigned and discredited" by whites "on the grounds that it is unscientific and 'dirty'" (Sigauke, Chivaura and Mawere, 2014: 111). On the whole, the theory pays attention to the need for literature to present the society's religion and religious beliefs that give humanity, identity and definition as *munhu* (person) (Makaudze, 1998). Hence, the current study benefits from this knowledge in judging whether Shona literature prescribed for study in Zimbabwean secondary schools positively portrays the traditional religion.

3.3.3 Law

Ramose (1999) describes the African law that promoted *unhu/ubuntu* among Africans. Governing laws were formulated and justified in the name of the ancestors in search for peace and stability among societies. In the African tradition, these rules were never abused but respected to enhance harmony in human relations. In describing the quest for equilibrium in the African law, Ramose (1999: 116) says:

> the African law is positive and not negative. It does not say 'Thou shalt not', but 'Thou shalt'. Law does not create offences, it does create criminals; it directs how individuals and communities should behave towards each other. Its whole object is to maintain equilibrium, and the penalties of African law are directed, not against specific infractions, but to the restoration of equilibrium.

They were put in place, promoted and lived for the good of all in society. The theory helps in passing judgements on the extent to which Shona literature can teach *unhu* in law*.*

3.3.4 African Politics

Politics is one of the *unhu* elements that are explained from an Afrocentric point of view. This becomes an important aspect when analysing the extent to which novels teach *unhu* in the area of politics. Afrocentricity reveals that politics was guided by the communalist ideology where every member of society was to participate allowing human equality for solidarity (Ramose, 1999). Traditional politics respected the aspect of consensus. This is what Ramose (1999: 140) meant when he said:

> ...the communal ethos of African culture necessarily placed a great value on solidarity, which in turn necessitated the pursuit of unanimity or consensus not only in such important decisions as those taken by the highest political authority of the town or state, but also in decisions taken by lower assemblies such as those presided over by heads of clans, that is, the councillors.

The politics of the Shona cherished peace which was enhanced by good governance. Good governance included practising justice especially in punishing those societal deviants. Ramose (1999) also indicates that good governance was a result of a king who was positioned by the consent of the people and would be removed by the same people whenever they are not satisfied by his rule. According to the traditional African constitution, no king acted according to his/her will. Kings consulted male adults through proper channels as a way of maintaining democracy. The system was democratic no wonder why Ramose (1999: 151) comments that "the one-party system in the traditional African politics embodied and invited opposition in the very principle of consensus hence, human freedom was a living reality in the democratic political culture of traditional Africa". Traditional African politics were informed by the principle enshrined in the Shona proverb, *ishe vanhu;* that the king owed his status, including all the powers associated with it, to the will of the people under him (Samkange and Samkange, 1980). This implies that kings respected and represented the commoners. On the contrary, Mapetere and Makaye (2013: 18) argue that:

In most of the Shona states, political power was centralised on the rulers/kings. Pre-colonial African rulers had vast powers that led many people to characterise them as autocratic rulers... the Mambo or Mutapa was an absolute king. He had power of death and life.

In this regard, Mapetere and Makaye (2013) present the traditional African governance as dictatorial, an observation that is however, contrary to the African position. Afrocentricity advocates for democracy but also acknowledges the presence of bad elements and individuals. This is why Africans condemn such negative practices even through literature. The researcher is also reminded of writers who negatively apply Afrocentricity to politics, using it "as a political tool to spread an alternate ideology ... as a tool for political power rather than personal and communal empowerment" (McAuliffe, 2014: 1). Such scenarios call for wise guidance by the Afrocentric democratic side of politics which can bring harmony in our society. Hence, this aspect of African politics helps in analysing the portrayal of Zimbabwean governance and the extent to which Shona literature can promote the political *unhu* philosophy in learners.

3.3.5 Good governance

Afrocentricity expects literature to present governance as it is in the African culture. Wamala (2004) presents the African traditional monarchical democracy as governance that promoted *unhu* among societies. The African monarchical system allowed for debates on burning issues which resulted in consensus. Wamala (2004: 439) says:

It was taboo for the monarch to oppose or reject. Democracy demanded that the king execute what was arrived at by the council. The king had no constitutional right to reject a decision of the legislature under certain conditions. If the king had anything to contribute, he could get it across through one of his closest advisors, who would pass it on for discussion. This is why the monarchy was of the 'limited' variety; it is also why the monarchical character of the system was compatible with its being democratic.

It is then expected that Shona novels in any way should be seen promoting this culture for learners to gain knowledge of political *unhu* through literature.

3.3.6 African view on human rights

Afrocentricity recognises human rights and their importance to human life. From the African perspective, individual rights are seen "in the context of group solidarity, with mutual support entailing rights and duties rather than place emphasis on individual rights" (Deng, 2004: 500). Deng (2004) identifies the right to be treated decently with respect. Wronging man was despised and regarded as wronging God therefore, an invitation to curses. This enhanced *unhu* as people respected each other as equals before *Musikavanhu* (God). The right to political freedom had "no room for political oppression or persecution, rights emphasising cooperative support in the social and economic spheres of life and democratic participation in the cultural context: in the political, economic, social and cultural processes of governance" (ibid: 500). However, the study observes that these rights are sometimes violated and so expects to be guided by this virtue in assessing the degree of protest for political restoration in Shona novels so that the learners can know what is expected.

3.3.7 Traditional relationship between men and the environment

Literature is expected to respect the traditional relationship between man and the environment (Tangwa, 2004). The Afrocentric theory sees the care for the physical environment as a natural duty that has to be fulfilled by every member of society (Ramose, 1999). This part of the African living should be captured in literature for generations to learn *unhu*. Tangwa (2004: 388) describes the relationship between African people and the physical world as "eco-bio-communitarian", implying "recognition and acceptance of interdependence and peaceful coexistence between earth, plants, animals, invisible forces of the world and humans". Africans respect this co-existence and are expected to live in harmony with all creation. Tangwa (2004: 388) summarises it all when he says:

...they [Africans] are more disposed toward an attitude of live and let live.... The distinction between plants, animals and inanimate things, between the sacred and the profane, matter and spirit, the communal and individual, is a slim and flexible one. Human beings have no mandate or special privilege, God given or otherwise, to subdue, dominate and exploit the rest of creation.

This proposition implies that selected novels that are dominated by interactions between characters and the environment are expected to portray the relationship between the two positively. Negative portrayal means failure to promote *unhu* in learners who study the texts.

3.3.8 Marriage institution

Afrocentricity expects proper representation of the traditional marriage institution in literature. It places much value on human reproduction as children produced are valued as gifts from the ancestors. The theory assumes that procreation is the major reason for marriage and considers marriage for mere companionship as rare, if not completely non-existent (Tangwa, 2004). Africans also placed value on traditional forms of marriage such as polygamy (*barika*), levirate (*kugara nhaka*) and surrogate (*chimutsamapfihwa, chimutsamvi*) for fast growth of the family and division of labour. However, it is noted that such traditional cultural forms are only respected in rural communities and have been "seriously eroded, weakened, and/or replaced by new or completely foreign usages in urban settings" (Tevera and Mubaya, 2014: 229). Basing on this argument, the study agrees with Afrocentricity that authors have to portray what exactly transpires in society so as to restore *unhu.* Children need to know all the circumstances surrounding marriages. Therefore, depiction of the negative side of marriage cannot be ruled out as it also teaches youngsters to be good husbands and wives. This study takes the view that *unhu* is either taught directly or indirectly due to the different forms and styles of writing employed by authors. It's up to the teacher to make it straight to the learners.

3.3.9 Ethics and Morality

The area of ethics and morality is an important part of Afrocentricity that can be used to impart *unhu* through the teaching of literature in secondary schools. Bourdillon (1991) cited in Mapetere and Makaye (2013) posits that the social way of doing things is an outstanding feature among the Shona people. The Shona extolled such values as hospitality (*kugashira vaeni)* respect *(rukudzo)*, truth *(chokwadi)*, unity *(kubatana)*, humility *(kuzvininipisa),* love *(rudo)*, sympathy/mercy/pity *(kunzwira urombo, tsitsi, nyasha)*, discipline *(kuzvibata/ kudzikama),* forgiveness *(ruregerero)*, repentance *(kutendeuka),* trustworthy *(kutendeka)*, patience *(moyo murefu)* and hard work *(kushanda nesimba)* in their day to day living. These attributes of morality are briefly explained one by one below.

    i.   Humility (*kuzvininipisa)*

According to Gelfand (1973), the Shona humility includes willingness to conform to traditional behaviour pattern in spite of an individual's personal qualities. A humble Shona respects his/her elders, does not use offensive language when speaking to others, does not seek respect and never boasts of his/her achievements.

    ii.   Love (*rudo)*

Shona people are expected to love everyone genuinely; both relatives and strangers. Love for others is expressed through deeds, which include sharing economic possessions, visiting others and sharing moments of joy and grief with others. One who has love is expected to give without complaining because sharing values human life instead of wealth. Wealth is shared rather than accrued for one's ownership. For spouses, their love should not be shown in public.

    iii.   Discipline *(kuzvibata/kudzikama)*

This virtue calls for every member of the family or community to desist from abnormal quarrelling or disagreements. If such happens, members should not perpetuate differences and never disclose them to outsiders so that there is peace. Both old and young should be self-disciplined knowing that secret or entrusted information should not

be revealed (Gelfand, 1973). Members are also expected to exercise self-control in every aspect of life to be regarded disciplined.

iv. Forgiveness (*kuregerera*)

Children are taught not to retaliate whenever they are wronged, instead, they should be merciful and forgive. According to Gelfand (1973) the virtue of mercy is highly regarded in the Shona culture with five words to describe it; *tsitsi, ngoni, nyasha, tsiye nyoro and mwoyo munyoro*. A person with mercy does not seek justice, gives whatever he/she can afford and assists others when in danger, therefore, the Shona believe that for one to forgive, should be merciful.

v. Pity (*kunzwira urombo*)

Any person living in a village with other people should show pity in order to establish a spirit of harmony (Gelfand, 1973). Members of the community are expected to be soft-hearted and help the poor in society. According to Gelfand, one who lacks pity is regarded a witch because witches enjoy seeing other people suffer. A person is also expected to show pity to animals, not to overwork, harm or kill them.

vi. Repentance *(kutendeuka)*

When one commits a crime in society, he/she is expected to amend his/her relations with others by asking for forgiveness and reforming.

vii. Hard work (*kushanda nesimba*)

Everyone works hard for the good of the community; to produce enough wealth for the society in order to sustain life. A member also works hard in order to be self-sufficient; have sufficient needs to survive because begging is not acceptable for it is a sign of laziness.

viii. Trust worthy *(kutendeka)/* Honesty *(kuvimbika)*

One should be honest in order to be trustworthy; people should be convinced that a member returns things after borrowing or keeps valuables safe whenever asked to.

ix. Patience *(moyo murefu)*

Gelfand (1973: 78) defines patience as "the capacity for forbearance, an ability to put up with the weaknesses of one's neighbours or friends, an ability to control one's anger or bowing to what one cannot solve by physical force". One has to be patient in order to live in harmony in society.

x.   Respect *(rukudzo)*

The Shona people are well known for their respect. They have respect for human life. People's lives are respected as they are, irrespective of age, sex and status in community. This includes respect for the unborn. The less privileged are also accorded full respect as human beings. The old are respected for their vast experience and wisdom about life which they should pass on to the youngsters. Women are respected especially for their child-bearing and rearing role *achikudza rudzi* and every child is taught to do good to the mother as she is not a relative (*mutorwa)* to the family, *vanoita ngozi.*

xi.   Unity *(kubatana)*

The Shona society cherishes unity more than individualism. They cultivate the spirit of collectivism, oneness and brotherhood through institutions such as marriages, the family, friendship and totemism or clanship (Makaudze, 1999).They emphasise cooperative work in functions such as *jakwara, nhimbe, "*individual tendencies are accepted only when they are in accordance with communal values or when they are for the well-being of the society" (ibid: 24).

The above explained virtues and others, cultivate the spirit of brotherhood required by our school learners as enshrined in the Shona proverb '*kugara hunzwana*' [happiness and understanding are conterminous] (Gelfand, 1973). These issues aim "at adjusting individual interests for the well-being of the community" (Bewaji, 2004: 394). A person is considered a representative of him/herself as well as of his/her family and so "one is expected, even as one pursues one's own goals, to be careful not to tarnish any tradition of excellence in conduct established by one's lineage". In turn, the society has the mandate of owning an individual even if he/she is wrong. Gbadegesin (1991: 66-7)

quoted by Bewaji (2004: 394) describes the society's responsibility to the individual saying:

> ...there need not be any tension between individuality and community since it is possible for an individual to freely give up his/her own perceived interest for the survival of the community. But in giving up one's interests thus, one is also sure that the community will not disown one and that one's well being will be its concern....

It is therefore, anticipated that if these social, political, religious and economic expectations of society are covered in literature, can be helpful in imparting *unhu* in the school. The ultimate product of such an education; *munhu,* will bring harmony to the society.

Afrocentricity pays attention to another critical characteristic of African literature; aesthetics (beauty) which is essential in assessing whether or not selected literature upholds *unhu* and is worth teaching in schools as works to be taught in schools are selected on that basis (Chiwome, 1984). Beauty in the African theory of literature is extended to describe constructive literature that is:

- literature that attends to the moral and social needs of society;
- literature that accurately grasps and depicts the essence of African experience made up by the interaction between men, material and the spiritual, the tangible and the intangible;
- that which presents both ancient and new experiences of the community;
- that which uses techniques and devices from the African culture;
- works of art that have the ability to heal the community and provide it with a livable outlook and vision of the world;
- literature with creative use of language, artistically satisfying to African people;
- literature that aids nation building by exploring national issues and revealing national possibilities, evaluating the actual workings of our lives and affirming attractive national goals and reasonable sense destiny;

- literature that portrays women as full human beings who take up their rightful places in society and thus provides role models for its readers (Furusa, 2002: 44-45).

In other words, Afrocentricity posits that beautiful literature in the African context is that which captures the African world view; the hallmarks of *unhu* philosophy and transmit them from one generation to the other. These principles play a key role in the production and selection of literature that can be used to promote *unhu* in secondary schools. Masinire, Mudzanire and Mapetere (2013: 75) have already noted that,

> there is need to be critical about the novels that are selected for use in Zimbabwean schools so that children are exposed to quality literature that helps them to appreciate that the Shona people had a systematic and elaborate system of role relationship, conflict resolution, social, economic and political control from which lessons can be taken to build confidence in our cultural heritage.

In this study, this tenet sets a standard to measure the extent to which the selected texts contribute towards the promotion of *unhu* since the study assumes that not all prescribed texts in Zimbabwean Shona literature conform to these qualities.

Analysis of African literature is also guided by the Afrocentric concept of "serious critical practice" which is culturally oriented (Furusa, 2002). This practice facilitates objective judgement of literature from an African world-view. Hence, critics of African literature should be well versed with the relationship between African literature and African worldview. African scholars believe that Africans best qualify to be critics of their own literature because they know the African culture as it is. Ngugi (1981: 105) strongly believes that "a critic's world outlook, his or her class sympathies and values affect his/her evaluations" hence,

> it is only the participants in a culture who can pass judgement on it. It is only they who can evaluate how effective the song or dance is; how the decoration, the

architecture, the plan of the village has contributed to the feast of life; how these have made life meaningful!"(p'Bitek, 1986: 37).

A critic is expected to follow the following steps in critical practice;
- purposeful reading,
- correct understanding and appreciation of the works to be criticised,
- use of critical approaches, concepts and terms of reference from African history and culture and
- adopting an ideological and political position that supports and defends the will of the African people (Furusa, 2002).

Therefore, it is expected that participants in any form of literary analysis that promotes the African world-view; *unhu,* are heavily guided by the African rules and regulations of textual analysis. For pupils to benefit *unhu* from the teaching of Shona literature, teachers should "supply a well researched and well analysed knowledge of things valued in traditional African orature and why they are valued and correctly reflect and sharpen" the pupils' "sense of these values". The problem arises when teachers lack these critical skills as literature lessons end up unfruitful. The research question, how do teachers teach *unhu* through literature? is best answered using this guideline. While the study benefits from this belief, it is however, noted that Afrocentricity is restrictive in the area of critical approaches to use when analysing literature since authors selected for study in schools employ various foreign theories of writing such as Modernism, Feminism and Marxism and to dismiss those approaches in analysis leads to misjudgement of texts. Hence, this study incorporates all in judging whether or not selected Shona texts promote *unhu.*

From an Afrocentric perspective, it is culture that has enabled the African communities to survive this far. Gelfand (1973) also asserts that the subordination to Shona culture has been necessitated by three basic guidelines 'live together', 'keep the peace' and 'multiply'. The study therefore, expects the incooperation of that culture into Shona literature to promote *unhu* in the school going age. Afrocentrism has therefore shown

that there certainly is great treasure to retrieve and preserve in literature from African tradition (Ramose, 1999). Hence, this study considers it both logically sound and empirically justified to talk about the enhancement of *unhu* through the teaching of Shona literature in secondary schools.

3.4 Conclusion

This chapter has located the study within the African worldview. It discussed the theory (Afrocentricity) that informs this study and the *unhu* concept in a bid to tie the research together. Afrocentricity has been defined as an Afro-centered theory which is mainly aimed at repositioning Africans to their rightful place in everything that defines them. Tenets of the African literary theory have been discussed linking them to the concept *unhu.* These key concepts to consider when analysing African literature have been highlighted showing what is considered to be beautiful African literature, literature that promotes *unhu*. The use of Afrocentricity has been justified as the most relevant theory in analysing the contribution of Shona literature in promoting *unhu*. The discussion has demonstrated the need for Shona literature to capture its own culture so as to promote *unhu* in learners. This is the call of this study; for Shona literature to equip the youth with African values and norms so as to live as Africans. The next chapter presents the research methodology.

CHAPTER 4

METHODOLOGY

4.0 Introduction

The previous chapter has discussed Afrocentricity and *unhu* as the informing theories in this study. This methodology chapter explains how the researcher conducted her fieldwork so that the research objectives and questions are meaningfully addressed through data collected (Trafford and Leshem, 2008). It presents the methods used in carrying out this study. It discusses the mixed methods approach as the research paradigm for the current study. The discussion makes it clear that the study capitalises on the complementary role of qualitative and quantitative research paradigms in coming up with a balanced study of the promotion of *unhu* in Zimbabwean secondary schools through the teaching of Shona literature. The location of the study is described, as well as the population under study. The way participants were selected is outlined and justified. Data collection methods and procedures are presented together with methods of analysing data. Lastly, the chapter presents how validity and reliability have been catered for in the study.

4.1 Research approaches

This section discusses the design for the current study. Kombo and Tromp (2006) regard a research design as an arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance with the research purpose. Kombo and Tromp's argument is that design is all about a relevant plan to be used in data gathering and analysis. In that plan are paradigms, strategies of inquiry and the specific methods (Creswell, 2008).

There are three designs from which a researcher chooses namely quantitative, qualitative and mixed methods. The current study which assesses the extent to which the teaching of Shona literature can promote *unhu* adopted the mixed methods approach. It was helpful in making thorough investigation of the promotion of *unhu*

through Shona literature, for a deeper understanding of the social phenomenon, as it combines the strengths of quantitative and qualitative methods in data collection and analysis stages of a research.

Qualitative research deals with the collection of rich descriptive data on a phenomenon under study so as to develop an understanding of what is being observed or studied (Maree, 2007). It is best when soliciting information on social and cultural issues. Individual contributions towards meanings and interpretations of experiences are valued and these are collected through interaction with and observation of participants in their natural environment. Qualitative research is characterised by the use of multiple data collection methods which include interviews, observation, document analysis and focus group, self study and open ended questionnaires. This shows that qualitative research emphasises on quality and depth of information. On the other hand, quantitative research is an approach concerned with quantifying of information after hypothesis testing. It is objective in using numerical data from a selected sample and findings are generalised to the population under study (Maree, 2007). Main instruments for gathering quantitative data are survey questionnaires and structured interviews.

The characteristics of qualitative and quantitative designs are diagrammatically described and summarised by Bless, Higson-Smith and Sithole (2013: 17-18) through comparison as follows:

Criterion	Quantitative	Qualitative
Structure/design	Rigid	Flexible
Size of the study	Often big	Likely to be small
Personal involvement of the researcher	Objective/neutral	Subjective
Reasoning	Seeks to generate findings and generalise from the sample to population (deductive).	Seeks to understand the phenomenon under study from the sample (inductive)

Sample/s	Representative of the population	Not representative of the population.
Type of collected data	Measurements, scores, counts	Oral and written expressions of opinions, feelings etc
Theory	Tests the theory	Theory emerges as the study continues or as a product of the study.
Hypothesis	Tests whether a statement of relationship between variables can be confirmed.	May generate more theories and hypotheses.
Data analysis	Statistics	Coding, text analysis.
Analysis	Uses numbers and statistics	Uses recurrence of themes
Variables	Seeks to find relationship between variables (independent and dependent variables).	Seeks to understand the variables.
Literature study	Extensive literature study is done at the beginning of the study.	Literature study is sometimes delayed until data has been collected.

From this discussion, the study benefited from merging the strengths of both paradigms, to come up with a rich and highly informing research.

The mixed/combined method approach adopted in the current study is a product of combining the strengths of qualitative and quantitative research paradigms within a single study to avoid errors and biases inherent in any single method (Williamson, 2005). Scholars have provided several definitions of mixed methods research. Johnson and Onwuegbuzie (2004:17) define mixed methods approach as "the class of research where the researcher mixes or combines quantitative and qualitative research

techniques, methods, approaches, concepts or language into a single study." In yet another definition, Creswell, Plano and Clark (2011,) cited in Creswell, (2012) describe the mixed methods research design as a procedure for collecting, analysing and 'mixing' both quantitative and qualitative methods in a single study or a series of studies to understand a research problem more completely. Tashakkori and Teddlie (2003: 142) entrench these views when they define it as a "type of research design in which qualitative and quantitative approaches are used in types of questions, research methods, data collection and analysis procedures, and /or inferences." From the few selected definitions above, it is clear that mixed/combined methods approach:

i. mixes or combines quantitative and qualitative designs in crafting of research questions and objectives within a single study,
ii. combines qualitative and quantitative techniques or methods of collecting data,
iii. collects both numeric and text information,
iv. combines methods of analysing data and
v. is more multi-method in nature, in general.

The combination of qualitative and quantitative research approaches is advantageous over either of the two used independently because combining and mixing the strengths of qualitative and quantitative methods provide a better understanding of the research problem and question than when either method is used by itself (Creswell, 2012). The mixed methods approach enables triangulation of methods from quantitative and qualitative research paradigms within a single study for credibility of results, enables the collection of data from multiple/different levels of a population in order to solicit various views on a phenomenon and increases the number of participants in a study for generalisability of research findings. As a result, rich data is obtained through the interpretation, combination and integration of qualitative and quantitative data (ibid). In general, the method was opted for because it provides strengths that offset the weaknesses of both quantitative and qualitative research.

The mixed method approach was beneficial to this study as it enabled thorough investigation of the promotion of *unhu* through the teaching of Shona literature in Zimbabwean secondary schools. However, the researcher embarked on this study knowing that the method requires a lot of time and calls for extensive data collection and analysis.

4.2 Mixed method research designs

This part of the chapter presents the different types of mixed method research design. Creswell and Plano Clark (2007) provide the major types of mixed methods designs namely the exploratory, the explanatory, the triangulation and the embedded designs. According to de Vos, Strydom, Fouche and Delport (2011) these designs are distinguished by the way they engage quantitative and qualitative paradigms at the different stages of the study. In some, it is done concurrently and in others it is done in phases. Secondly, the designs are differentiated by the purpose of design, that is, whether to merge quantitative and qualitative data or to have one type building on or extending the other in sequence (ibid).

The following sub-sections provide overviews of the designs as presented by Creswell and Plano Clark (2007: 62-79) and de Vos et al (2011: 441-443).

4.2.1 Sequential Exploratory Mixed Methods Design

It is a design that is conducted in two phases, namely the qualitative and the quantitative phases respectively where the qualitative results from exploration of the phenomenon are used to inform the quantitative data. This means the design gives priority to qualitative data over quantitative data since the qualitative data is used to develop or inform the quantitative phase. According to de Vos et al (2011: 441) this is suitable for studies whereby there is no guiding theoretical framework and when the research is an in-depth exploration of a phenomenon meant to measure the prevalence. This is a simple design to use but is time consuming. The following diagram illustrates the sequential exploratory mixed method design.

| Qualitative data collection and analysis | building to | Quantitative data collection and analysis | → | Interpretation |
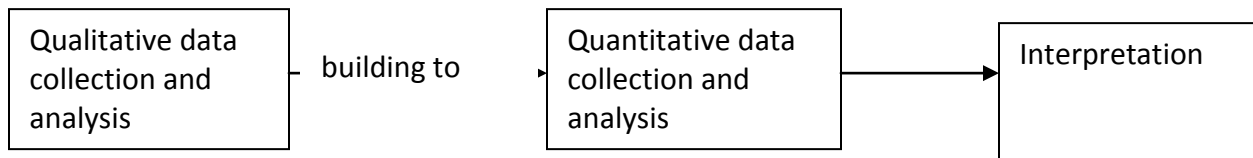
(Creswell and Plano Clark (2007: 73)

4.2.2 Sequential Explanatory Mixed Methods Design

This design is a reverse of the sequential exploratory mixed methods design in that the collection and analysis of quantitative data is done in the first phase and the collection and analysis of qualitative data is done in the second phase to help in explaining or building on quantitative results. In this design, priority is given to quantitative data. The collection and analysis of data in separate phases makes the design simple to apply but requires a lot of time to implement (de Vos et al 2011: 143). The design is illustrated below.

| Quantitative data collection analysis | Following up → | Qualitative data collection and analysis | → | Interpretation |
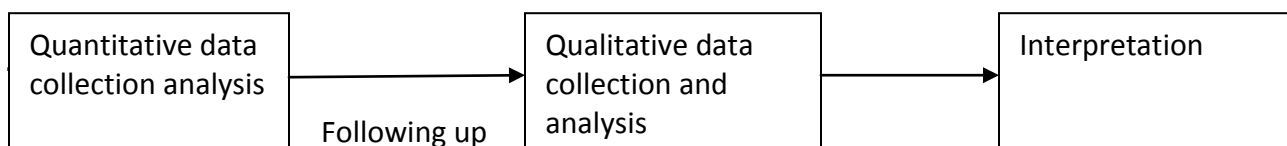
Creswell and Plano Clark (2007: 73).

4.2.3 Embedded Mixed Methods Design

In this design, qualitative data is embedded within quantitative data or quantitative data within qualitative data. The purpose of the embedded mixed methods design is for one set of data to provide a supportive role in a study based primarily on the other data type (de Vos et al 2011: 443). The two sets of data are collected concurrently but the purpose of collecting a second dataset must be specified (ibid). The diagram below clarifies the embedded mixed methods design.

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┌─────────────────────────────────────────────┐
│ Quan or qual data collection and analysis    │
│ ┌───────────────────────────────────────┐    │
│ │ Quan or Qual data collection and      │    │          ┌──────────────────────────────┐
│ │ analysis                              │    │─────────▶│ Quan (Qual) or qual (quan)   │
│ └───────────────────────────────────────┘    │          │ results are compared and     │
│                                               │          │ interpreted                  │
└─────────────────────────────────────────────┘          └──────────────────────────────┘
```
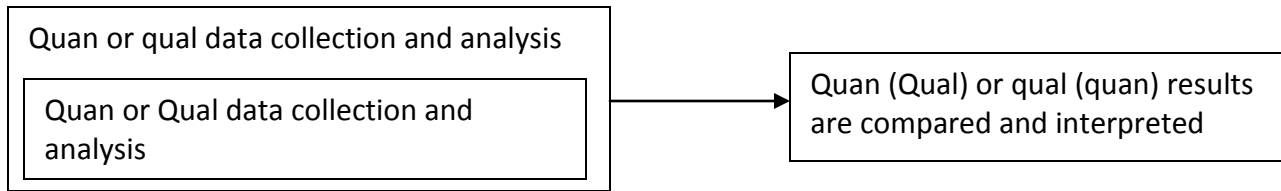
Creswell and Plano Clark (2007: 73).

4.2.4. Triangulation Mixed Methods Design

This is the most advantageous design in this study. The triangulation mixed methods design is a one-phase design in which quantitative and qualitative data are collected concurrently but separately. Unlike in other designs, quantitative and qualitative designs are given equal weighting. Triangulation mixed methods design has become popular because it enables comparing and contrasting of quantitative and qualitative data, produces detailed conclusions and saves time as compared to sequential designs (Creswell and Plano Clark, 2007). However, the design requires much effort and expertise for best results. Below is a diagrammatic presentation of the triangulation mixed methods design.

```
┌────────────────────┐                    ┌────────────────────┐
│ Quantitative data  │                    │ Qualitative data   │
│ collection and     │                    │ collection and     │
│ analysis           │                    │ analysis           │
└────────────────────┘                    └────────────────────┘
          \                                        /
           \                                      /
            ▼                                    ▼
         ┌──────────────────────────────────┐
         │ Quan+Qual results are            │
         │ compared and interpreted         │
         └──────────────────────────────────┘
```
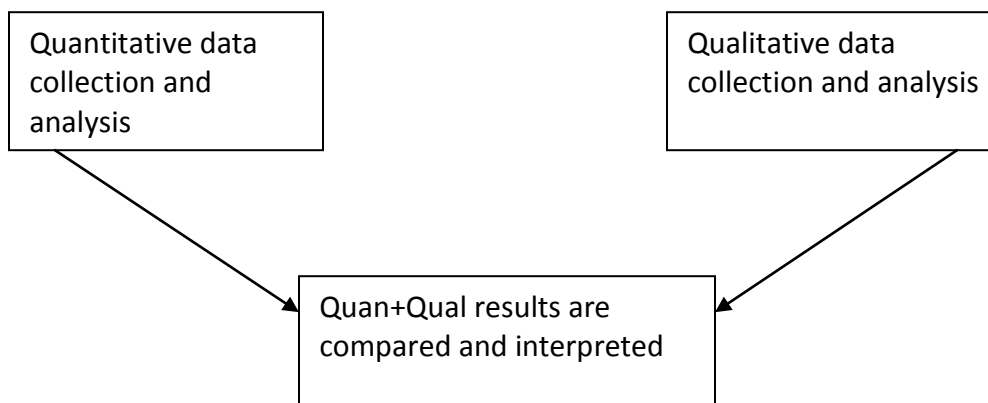
Creswell and Plano Clark (2007: 73).

It is on the backdrop of the above stated advantages that this study adopted the triangulation mixed methods design in which both quantitative and qualitative data was collected and given the same weighting so as to produce a thorough and well-validated

conclusion on the promotion of *unhu* through the teaching of Shona literature. Methods used were the questionnaire, interview, focus group discussion and the content analysis technique.

The implementation of the triangulation/concurrent mixed method design in this study is diagrammatically explained below.

Figure 4.1 Concurrent mixed methods designs
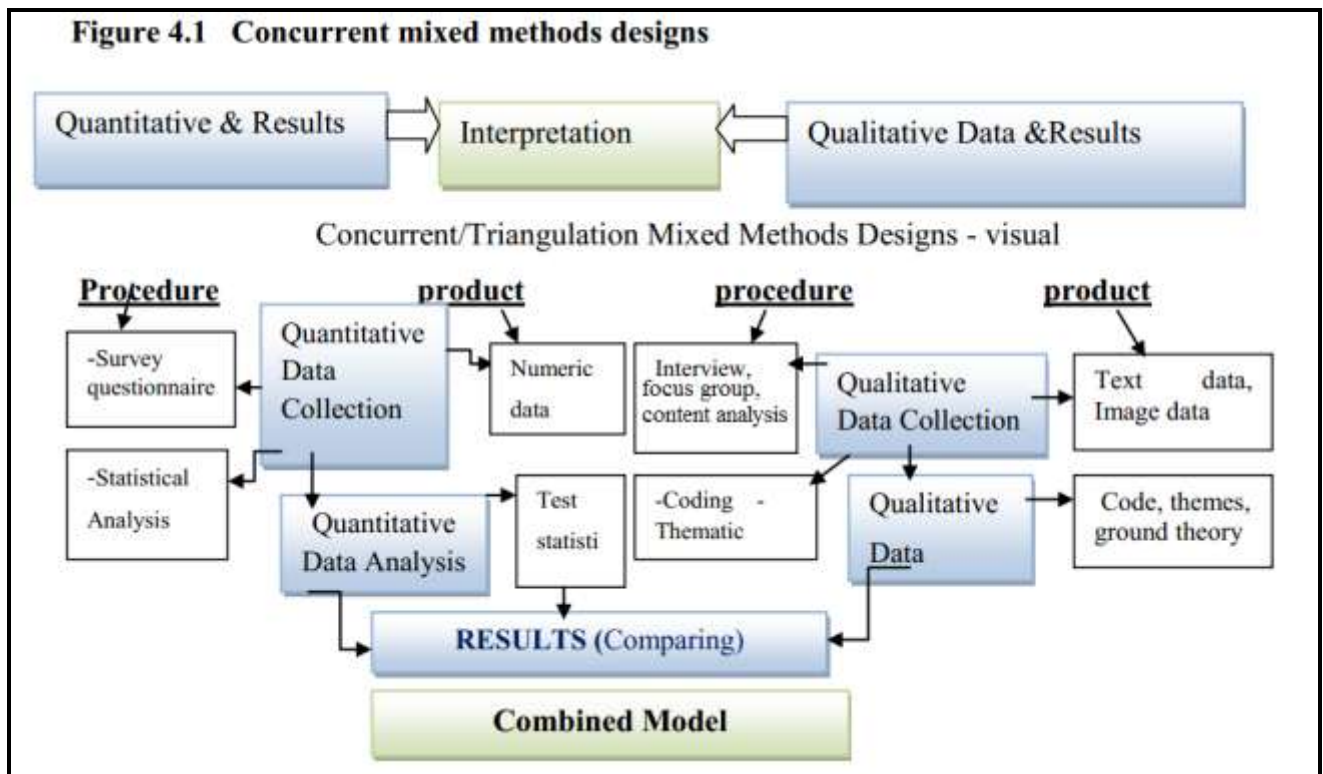
Source: Gobana (2013: 93).

4.3 Inquiry strategies

Mpofu (2013: 89) explains strategies of inquiry as "the models that provide the exact direction for procedures in a research design, which entail whether the study employs qualitative, quantitative or mixed methods." This means strategies of inquiry are the several ways of investigating that can be adopted by a study and these are determined by the research approach. The ways include case study, histories, surveys and

experiments. Since this study is directed by the mixed method approach, it combined the qualitative case study and the quantitative survey to obtain rich data through comparing and integrating findings from the two strategies.

4.3.1 Case Study

Merriam-Webster's Dictionary (2009) cited in Flyvbjerg (2011: 301) defines a case study as "an intensive analysis of an individual unit (as a person or community) stressing developmental factors in relation to environment". This definition implies that case studies deal with single elements, in this case, a single district, Masvingo urban in Zimbabwe has been the focal point of the study.

The present study holds the qualities of the descriptive/intrinsic case study as it seeks to describe, analyse and interpret the promotion of *unhu* in Zimbabwean secondary schools and at the same time sharing the features of the explanatory/instrumental case study intended at exploring and describing the promotion of school pupils' *unhu* through literature with the aim of gaining new knowledge which may inform policy development (de Vos et al, 2011).

The multiple-case design was preferred in this study because chances of producing an appealing study are higher than in a single-case thereby increasing generalisability of the findings (Yin, 2003). Herriot and Firestone (1983) cited in Yin (2003) value the multiple-case which they consider as producing more compelling evidence which might be similar or contrasting leading to a more robust study than single-case. Four cases were chosen for this study which is a good number to convince on how Shona literature is being taught in schools to promote *unhu* as varying sites and participants in a study sample broadened the range of application by readers or consumers of the research (Merriam, 2009).

The design was selected because it enabled in-depth study of the cases thereby helping the researcher to get a clearer understanding and knowledge on the social issue under investigation. The design allowed for the use of multiple sources of

information (questionnaire, interviews and focus group discussions) which provided a large amount of information and detail, and the strategy enhanced thorough investigation of the social issue because of the few cases selected (Maree, 2007; Yin, 2003). The strategy, therefore, became beneficial to this study which investigates the promotion of *unhu* in secondary schools and this provided a framework for analysis of the subjects' behaviours within their real life contexts.

The case study is heavily criticised for providing little basis for scientific generalisation but in this study, transferability of research results was enhanced through generalisation of theoretical propositions not populations and creation of "thick description of the sending context so that someone in a potential receiving context may assess the similarity between them and the study" (Lincoln and Guba, 1985: 125, cited in Merriam, 2009). It was also enhanced by the presentation of highly descriptive, detailed research findings, with adequate evidence presented in the form of quotes from participant interviews and field notes are presented (Maxwell, 2005: 16 cited in Merriam, 2009). This implies that information obtained through this study may be applied to all Zimbabwean secondary schools.

4.3.2 Survey design
The survey design is defined as "the method of securing information concerning a phenomenon under study from all or a selected number of respondents of the concerned universe whereby the investigator examines those phenomena which exist in the universe independent of his action" (Kothari and Garg, 2014: 89). This implies that in this study, data on the promotion of *unhu* in Zimbabwean secondary school through the teaching of Shona literature was gathered without direct contact with the respondents. This study employed sample survey whereby only a subpart of the Masvingo Urban District schools was surveyed using questionnaires. This was done to save both time and money but yielding more accurate results than in census survey.

The study enriched the survey design by using questionnaires because they enable soliciting of information from various cases and a large number of participants which

helps in generalising results from the sample to a population (Maree, 2007). Hence, the survey strategy enhances an extension of the generalisability of the findings on the promotion of *unhu* through the teaching of Shona literature in secondary schools from a single district to the whole of Zimbabwean secondary education system.

4.4 Data collection

Data collection in research refers "to the gathering of specific information aimed at proving or refuting some facts" (Kombo and Tromp, 2006: 99). Information on how Shona literature can be taught to promote *unhu* was gathered to influence government policies on the teaching of *unhu* in schools. In this part, the researcher presents data collection methods engaged as well as the setting and research participants.

4.4.1 Data collection methods

Here the researcher presents the content analysis technique, questionnaire, interview, and focus group discussions, research methods that were used in gathering data. This study engaged multiple methods of soliciting data as it is determined to thoroughly analyse the selected novels and come up with a detailed evaluation of the extent to which the teaching of Shona literature can promote *unhu* in Zimbabwean secondary schools. Data gathering methods were triangulated in this study to enable verification and validation of the findings.

4.4.1.1 Interviews

One method of data gathering that was employed in this study is the use of interviews. Interviews can be defined as "a two-way conversation in which the interviewer asks the participant questions to collect data and to learn about the ideas, beliefs, views, opinions and behaviours of the participant" (Maree, 2007: 87). Through this research tool, the researcher was able to solicit information directly from the participants thus giving greater significance to the interviewees as reliable sources of information on the promotion of *unhu* in schools through the teaching of Shona literature.

Maree (2007) describes the three types of interviews, namely the open-ended, semi-structured and the structured. The open-ended interview gains the participant's views through conversations. These are engaged over a period of time and consist of number of interviews. The semi-structured requires the participant to respond to a predetermined set of questions. It is a method that is used to corroborate data emerging from other data sources. Lastly the structured interviews which are in survey research are detailed and prepared in advance. These are frequently used in multiple case studies but they prohibit probing which is essential in this study.

Interviews were administered in this study because they are good in accessing pupils and teachers' perceptions, meanings, and definitions of situations and constructions within *unhu* (Marshall and Rossman, 2006). Furthermore, they give the researcher an opportunity to observe participants and conditions that influence their responses, assure more reliability than questionnaires and encourage interaction between the interviewer and the interviewee (ibid).

This study used one semi-structured interview schedule which was drafted for Shona teachers. The semi-structured interview is advantageous in that it is flexible, containing both open and closed-ended questions which enable the gathering of in-depth information and complete and detailed understanding of the issue under study (Maree, 2006).

In this study, the interview sought to establish the extent to which the teaching of Shona literature can promote *unhu* in Zimbabwean secondary schools. Interviews with individual teachers were meant to reveal their perceptions pertaining the teaching of *unhu* in schools, the relevance of Shona literature in imparting *unhu*, how they teach *unhu* using different Shona novels and their opinions regarding approaches through which *unhu* can be taught using Shona literature. Shona teachers were interviewed to ensure gathering of relevant information.

Interviews for this study took the common type of individual, face to face verbal interchange since these were mature participants. Only Shona teachers were interviewed because they were the experts in the teaching of Shona literature and provided valuable information on how the teaching of Shona literature can promote *unhu* in secondary schools. A semi-structured interview schedule with both closed and open-ended questions was used to maximise standardisation. Interviews for this study were conducted by the researcher only to enhance reliability in the data gathered.

Before conducting the interviews, a pilot study was carried out with teachers for the researcher to familiarise with the process and get prepared for the real interviews. Interviews were audio-recorded to capture all relevant data for close examination with permission from participants. The researcher made field notes, which were full and accurate, including what the researcher heard, saw, experienced and thought about in the course of interviewing, her emotions, preconceptions, expectations and prejudices (de Vos et al, 2011: 359). This enabled honest presentation and judgement of data.

Time and venues for interviews with teachers were arranged in advance through the school authorities (the Head and Deputy) and physical follow ups were done just before the dates to serve as reminders and as a way of receiving confirmation of willingness to participate. Participants choose convenient times and environments for the interviews although the researcher prioritised meeting during the day and in the teachers' offices or base rooms, which were more professional settings than homes. This would become easy for teachers to refer to official documents whenever there was need. However, this was done after participants' consultation.

No major problems were encountered except that; the researcher could not get in touch with a few teachers and groups of learners in time. They were busy preparing for their mid-year examinations. The researcher had to meet them during weekends. However, at the end, all teachers and learners sampled for the interview and focus group discussions respectively, were interviewed.

Both Shona and English languages were used to mediate the interview process by both the researcher and the participants for easy communication and grasping of concepts.

4.4.1.2 Focus group discussions
Another method of data collection that was harnessed in this study is the focus group discussions. Maree (2007: 95) describes focus group discussions as "carefully planned and designed" group discussions aimed at "obtaining information on the participants' beliefs and perceptions on a defined area of interest." This technique enabled discussions with groups of pupils on specified areas on the promotion of *unhu* through the teaching of Shona literature. A focus group discussion guide with open-ended questions was prepared to solicit rich information from participants within a limited period of time.

The researcher employed face-to-face verbal group interviews with learners mainly because they were key participants in the study and so through these discussions, the researcher explored their thoughts and feelings towards the use of Shona literature in the learning of *unhu* in schools. Focus group discussions also encouraged some adolescents who were too reserved and shy to hold one-to-one interview and felt more comfortable with their peers in a focus group interview where there was flexibility and recall-aiding (Marshall and Rossman, 2006). This method of data gathering is also more effective than the one-to-one interviews because of the group dynamics which act as a catalytic factor in bringing forth information (de Vos et al, 2011).

Each grouping consisted of learners who studied Shona literature at 'A' level and who had done it from Form 1. This is because focus groups are expected to have a good composition that is necessitated by a common characteristic among group interviewees. This is meant to allow for free-flowing discussions that generate useful data (de Vos et al, 2011). These were selected because they had studied a variety of Shona novels prescribed in the syllabus and under study. The fact that they had come through different hands throughout their study of Shona literature in the high school was a contributing factor to consider when examining how teachers imparted *unhu* through

literature. To ensure that correct participants were selected, the researcher conducted screening interviews with potential participants from all schools (de Vos et al, 2011).

For the success of the focus group discussions, the researcher employed de Vos et al's (2011: 360) tips, which include creation of a conducive (non-threatening) atmosphere which encourages participants to "share perceptions, points of view, experiences, wishes and concerns without pressurising participants to vote or reach consensus", guiding discussions so that participants do not lose focus, giving pupils enough time to exhaust their experiences and perceptions and summarising the lessons from the participants for capturing.

The researcher considered it important to informally carry out a pilot focus group study with a few 'A' level Shona learners. This was meant to establish whether relevant information could be obtained from the selected respondents, look for unclear areas in the research instruments and improve them and establish relationships and effective communication with the pupils. Estimations of time and money needed for administering the interviews were made to pre-empty problems that would arise during actual interviews (de Vos et al, 2011).

Focus group discussions were important in this study because they supplemented data from the one-on-one interviews and survey questionnaires with teachers. They allowed for the examination of various perceptions from learners towards the promotion of *unhu* through the teaching of Shona literature in Zimbabwean secondary schools and allow learners to freely disclose their multiple views and feelings in the company of colleagues. Of much significance was the sharing and comparing of ideas among learners as members felt empowered and supported in a group situation (de Vos et al, 2011).

Learners were interviewed at a venue that was conducive, places like school grounds, school parks or school halls. They were allowed to code-switch to Shona when necessary as they were used to learning literature through the medium of Shona. The

researcher gave English translation when transcribing. The researcher had to clarify the definition of *unhu* in the study for analysis of novels so that learners would touch on all aspects.

4.4.1.3 Questionnaires
This subsection describes and justifies the questionnaire method that was used in this study.

A questionnaire is "a document containing questions and or other types of items designed to solicit information appropriate for analysis" (Babbie, 2007: 246). In a study concerned with the extent to which respondents hold a particular attitude or perspective such as this, information is collected through the completion of statements and the answering of questions on the spaces provided. In this study, questionnaires were administered to assess the role played by Shona literature in promoting *unhu* in Zimbabwean secondary schools.

Questionnaires were borrowed from the quantitative paradigm to seek "factual information (background, and biological information, knowledge and behavioural information) and measures of attitudes, values, opinions and beliefs" that was useful in evaluating the extent to which the teaching of Shona literature can promote *unhu* in Zimbabwean secondary schools (Punch, 2005: 99). The questionnaire was distributed to and completed by all Shona teachers in the five selected schools to obtain their facts and opinions about how Shona literature can be taught to promote *unhu*. Teachers' background, sex, knowledge of the subject and behavioural information was sought to evaluate its influence on their teaching of *unhu.*

Varied question strategies were employed in the questionnaire. For instance, there were closed questions (dichotomous, multiple-choice, scaled and closed statements) with a range of answers provided from which respondents choose one or more responses. This type was chosen because it meaningfully ascertained the degree, and comprehensiveness of the promotion of *unhu* through literature. The results of the

investigation become available as quickly as possible and questions could be understood better since responses clarified question meanings. Questions could also be answered within the same framework and responses compared better with one another with the answers becoming easier to code and statistically analyse (Maree and Pietersen, 2007: 161).

Open-ended questions included statements and completion questions whereby respondents were given the freedom to express themselves. According to Neuman (2006: 287), open questions permit "an unlimited number of possible answers, adequate answers to complex issue and creativity, self-expression and richness of detail." Such questions, therefore, allowed for the collection of very rich data resulting in a detailed and quality study for they are best in learning how respondents think through their answers to questions expecting many possible answers.

Questions with structured response categories and open-ended parts were employed in this study aiming at comparing findings from these questions against those from the interviews and focus group discussions. The questionnaire complemented the interviews and focus groups. The researcher used questionnaires for teachers only because she assumed that learners could face challenges in completing the questionnaires.

All questionnaires were self-administered and delivered by hand to the concerned teachers. Hand delivery was preferred because it saved time and raised response rates because of the personal contact with respondents. On delivery, appointments for collection were easily made and challenging questions were clarified by the researcher on her return (de Vos et al, 2011).

Questionnaires were selected for data gathering in this study because they were easy to administer. They ensured confidentiality of the participants' identity, information could be collected from a large sample and they presented no opportunity for researcher bias since they were accessible in paper format (de Vos et al, 2011; Maree, 2006).

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Pilot testing was conducted with potential respondents to improve the face and content validity of the instrument, to assess reading levels of respondents and to estimate how long it could take to complete the questionnaire (ibid, 2011).

4.4.1.4 Content/textual analysis technique

This subsection presents the explanation of the content analysis method and justification for its choice in this study.

Content analysis has been defined as a research method of analysing written, verbal or visual communication messages (Cole, 1988 cited in Elo and Kyngas, 2008: 107). This implies the interpretation of messages within texts such as interviews, novels, books, newspapers, articles and essays. The technique was adopted in this research since it deals with the analysis of Shona novels in determining the extent to which they promote *unhu.*

Textual analysis is advantageous in that it gives direct access to information in documents without interference from the writers which gives room to objectivity (Kerlinger, 1986). Thus, the method allowed the researcher to assess how the *unhu* concept is promoted through the portrayal of various aspects of the Shona novel without interfering with the authors. This method was significant to the current study as it allowed the researcher to make conclusions on the extent to which cultural issues are promoted in Shona novels taught in Zimbabwean schools. Most importantly, content analysis enhanced generalisability of results obtained to other secondary schools in Zimbabwe.

In this study, three novels were selected for textual analysis as primary sources because of their popularity in the Zimbabwean school syllabi. The three novels were; Patrick Chakaipa's *Pfumo Reropa (1961); Charles Mungoshi's *Kunyarara Hakusi Kutaura? (1983)* and Ignatius Mabasa's *Ndafa Here? (2007).* These novels were analysed to find out the extent to which novels prescribed in schools promote *unhu.*

Only Shona novels were analysed because the study investigated the promotion of Shona culture through the teaching of Shona literature.

Content analysis of the selected works of art was done using the Afrocentric literary theory which explains literature as a means for the preserve of culture. Through content analysis, the various aspects of Shona culture upheld by the different authors through these novels for consumption by school youths were examined. Textual analysis was done by the researcher and teachers and learners, through interviews and questionnaires. Teachers and learners were involved as they were the key players in the teaching and learning of Shona literature. The inclusion of interviews and questionnaires in textual analysis was meant to help bring out a more balanced and objective analysis (Makaudze, 2009).

Critical works and English novels on cultural issues from any African country including Zimbabwe were consulted as they provided diverse explanations on the preservation and teaching of culture. This was predicted on the argument that African countries have similar cultural experiences emanating from colonialism and globalisation. Hence, comparison of information from all these sources enhanced informed judgement on the extent to which Shona literature promotes *unhu*.

4.5 Location of study and sample
This section describes the sites where the research is carried out and the people involved in the study.

4.5.1 Research Sites
Zimbabwe is a country with a rich cultural heritage but suffering cultural erosion due to colonialism, globalisation, urbanisation and acculturation like many African countries. It is a country with ten provinces with a population of around 14 million. The province under study, Masvingo, formerly Victoria Province before independence in 1980, is located in the south-eastern part of the country sharing borders with Mozambique, and

Zimbabwean Provinces Matabeleland South, Midlands and Manicaland. The province is the cradle of Zimbabwean culture as is evidenced by the Great Zimbabwe Monuments which are the emblem of the Zimbabwean people, particularly the Shona people. Thus, the region houses most of the Shona speakers of the Karanga ethnic group in Zimbabwe and this explains why it was the ideal location for the present study which focuses on the promotion of *unhu* through the teaching of Shona. The province has seven administrative districts namely: Zaka, Bikita, Mwenezi, Chivi, Masvingo, Gutu and Chiredzi. Masvingo District under scrutiny has both urban and peri-urban schools. The current study focuses on the urban secondary schools which comprise of four government, one mission and fourteen registered private schools. These were preferred for they are easily accessible to the researcher and the fact that they teach Shona up to 'A' level. The location for this research is feasible in that these urban secondary school students are totally divorced from the traditional ways of living and so there is "a high probability that a rich mix of the processes, people, programs, interactions and structures of interest are present there" (Marshall and Rossman, 2006: 62).

4.5.2 Sample

The current research followed a well defined process in choosing both participants and schools to incorporate into the study. The sample for this study consisted of a number of individuals and schools selected from a population holding the characteristics of the entire group (Maree, 2006). In sampling schools and participants, the researcher considered mixed methods sampling. Thus, sampling methods were selected from the probability (quantitative) and non-probability (qualitative) designs. Probability sampling uses the random selection which is preferable for generalisation of findings to the larger population while the non-probability sampling approach is interested in the representativeness of concepts under study mainly for the purposes of illustration or explanation (Maree and Pietersen, 2006). The study mixed the sampling qualities from the two designs because it is concerned with the exploration and understanding of human behaviour in order to draw conclusions and make recommendations for the entire population.

The size of the research sample was determined by the school types and their total number in the district. Stratified random sampling was employed to select four schools from the school types since the area of *unhu* under study was expected to be taught in all schools. Hence, the sample ended up having two government run schools, one Army school, and one private school. After grouping them according to secondary school types, one school was randomly sampled from each group to make them four so that each secondary school in the district had a chance to be selected for study.

Sixteen Shona teachers and twenty 'A' level Shona learners, five from each school were purposively sampled for questionnaires and interviews. Shona teachers and learners were selected for this study because they were key players in the teaching and learning of Shona literature. Sixteen Shona teachers in the selected schools formed a sample for the study. This is because the research employs textual analysis of the selected Shona primary sources (novels) chosen on the basis that they are often selected for study in the secondary school syllabi. Teachers who had been teaching the selected works knew the stories and so were able to make meaningful contributions in analysing the extent to which they can be used to promote *unhu*.

Five 'A' level Shona learners from each school were selected from the Form 6 classes for focus group discussions. The researcher considered that these would have done most if not all of the selected texts for the six years they would have been in the secondary schools. However, the researcher asked for the participants (learners) from their Shona teachers. This was to avoid poor sampling which could threaten the results. Students were selected as participants because they were the primary focus of the study and these are the most affected by educational policies and decisions. All selected participants had studied Shona as a subject since form 1.

4.6 Data analysis

This section explores how data gathered from the content analysis through interviews, questionnaires and focus group discussions was examined leading to conclusions and

suggestions. Since data was solicited through mixed methods, it was also analysed qualitatively and quantitatively.

Qualitative and quantitative data was discussed under thematic frames drawn directly from the research questions and emerging from participants' responses. All data collected was analysed at a descriptive level and exploratory methods which were used to discover what the data seemed to be saying were employed. This involved describing and summarising qualitative data and quantitative data through lists, use of simple arithmetic and easy-to-draw tables. Data from the qualitative and quantitative sources was compared and information was combined and integrated to create consolidated datasets and come up with a coherent whole (de Vos et al, 2011).

4.7 Validity and reliability

Bless, Higson-Smith and Sithole (2013) explain reliability as concerned with how accurate and consistent the instrument used to gather data is. They differentiate it from validity which they explain as concerned with what the instrument actually measure and what the results actually mean. This means that there should be a balance between validity and reliability for any study to be regarded as of quality.

To ensure quality of data, this study upheld reliability and validity through triangulating data gathering methods so as to verify findings obtained through adequate engagement with participants. Credibility of results was also guaranteed by the constant checking of the data and tentative interpretations with the people from whom they are derived. A detailed account of the methods, procedures and decision points in carrying out the study was provided as well as enough description of the study context such that readers can be able to determine the extent to which their situations match with the current study. Hence, findings can be transferred and applied by consumers of the research (Merriam, 2009).

4.8 Conclusion

This chapter has presented mixed methods research as the research approach for the study whereby the qualitative and quantitative research paradigms were combined in a single research. Although the research was mainly qualitative, it has been noted that mixing qualitative with quantitative research added value/quality to the study. The descriptive survey and case study designs were been combined so that 'rich' data obtained can be compared and integrated. Research instruments were triangulated following the explanatory sequential strategy for authentification. Research cases (schools) and participants (teachers and learners) were selected using simple random and purposive sampling designs respectively. Data was analysed and presented using both qualitative (words) and quantitative (numbers) strategies. The next chapter analyses and discusses gathered data.

CHAPTER 5

ANALYSIS AND DISCUSSION

5.0 Introduction

Chapter 4 has presented research methods for the study. It has highlighted the research approaches, inquiry strategies, data collection methods, location of the study, data analysis strategies and measures in upholding validity and reliability. In this chapter, gathered data is analysed and discussed against the premise of the perspectives of teachers and learners towards the teaching of *unhu* in secondary schools through the study of Shona novels. Information from interviews is mainly used to support textual analysis in an effort to establish how Shona novels taught in schools promote an appreciation of culture. The major thrust of the discussion is to examine selected novels' portrayal of the various aspects of *unhu* in order to make an informed judgement on the extent to which Shona literature can be used to teach *unhu.* This is because the main argument of this study is that literature; novels in particular, address the society's cultural needs.

5.1 Demographic information of teachers

Demographic information of teachers includes sex, age, level of education attained, highest ChiShona qualification and the level at which they taught Shona. This information underpinned the teachers' knowledge and contribution towards the promotion of *unhu* through the teaching of Shona literature.

5.1.1 Sex and ages of participants

The sex and ages of respondents are tabulated below.

Table 5.1: Gender and age of participants

Age range (Years)	25-35	36-44	45-55	56-65
Male	1	2		
Female	4	5	4	
Total	5	7	4	

As shown in Table 5.2.1, from a total of sixteen respondents, thirteen teachers who completed the questionnaire were female, while three were male. This shows that the number of female respondents was far more than that of males. This suggests that in Masvingo urban schools, Shona is mostly taught by female teachers. This could be a positive development in the district as these can be substitutes of the traditional *tete*s (aunts) who played the role of imparting *unhu.*

The ages of the respondents ranged from 25 to 55 years. There was no respondent in the 56-65 age range. This implies that all the teachers in this study still have more years in service to contribute towards the promotion of *unhu* through literature, before retirement. The fact that most of the teachers are aged between 36 and 55 suggests that the subject is taught by mature and experienced practitioners who are assumed to be informative in this study. In general, the teachers' experience is crucial as it can either positively or negatively affect the way they analyse the novel and impart the *unhu* knowledge. The age distribution is also beneficial to the study as it provides a range of views from the different age groups on the use of Shona literature in teaching *unhu* in schools.

5.1.2 Level of education attained
Shona teachers' qualifications are tabulated below.

Table 5.2: level of education

Education	Certificate/diploma	Bachelor's degree	Masters degree	Doctoral degree
Male		2	1	
Female	1	10	2	
Total	1	12	3	

The above tabulated information shows that the majority, twelve out of fifteen of the teachers hold a Bachelor's degree, two have a Master's degree and only one has a certificate/diploma. Data showed that Shona teachers in the schools were highly qualified. Thus, teachers with such qualifications are assumed to be knowledgeable in analysing Shona novels in order to bring to light the aspects of *unhu* and they can confidently assist learners in schools.

5.1.3 Highest qualifications in ChiShona

The table below shows the highest levels to which the respondents had studied Shona as a subject. This was of much help in understanding their skills of analysing texts and their perceptions towards the promotion of *unhu* through literature.

Table 5.3: Teachers' highest qualifications in ChiShona

ChiShona qualification	Ordinary 'O' Level	Advanced ('A') Level	Certificate/diploma	Bachelor's degree	Masters degree	Doctoral degree
Male		1		1	1	
Female		2	1	9	1	
Total		3	1	10	2	

The information above indicates that thirteen of the teachers had specialised in Shona, either at college or university. However, three of the teachers who taught Shona had studied it up to 'A' level only. This means that there were some teachers who taught Shona, though they had not studied it at teacher training institutions. One can then

question whether such teachers are as efficient as others in teaching *unhu* through Shona lessons when they lack appropriate job-training which include the pedagogies of teaching literature. Although some may have strong Shona cultural backgrounds, they need to be taught on how to deliver to learners. It is therefore possible to conclude that anomalies in teaching qualifications can hamper the promotion of *unhu* through the teaching of Shona literature.

5.1.4 Levels at which selected teachers taught Shona and the literature component

The table below shows the different levels at which the respondents taught Shona and the levels at which they taught the literature component. Such information helped in understanding the depth of textual analysis to expect from the different teachers.

Table 5.4: Levels at which teachers taught the novel

	Zimbabwe Junior Certificate (ZJC)	'O' Level	'A' Level
Shona as a subject	9	11	7
Literature component	8	10	7

The tabulated information indicates that most teachers taught across the ZJC, 'O' and 'A' levels with seven respondents teaching up to 'A' level. This is a good number to conclude that selected teachers had taught Shona at different levels in secondary school education.

Out of the sixteen teachers who responded to the questionnaire, only seven indicated that they taught the literature component at 'A' level. Most of them taught Shona at ZJC and 'O' levels with some not taking the literature component. Such information helped the researcher to appreciate the respondents' views on the extent to which Shona literature could promote *unhu* among learners. In general, therefore, the study suggests that some teachers, especially those who teach literature at ZJC level only, have no

vast experience in analysing fictional works and so may fail to recognise some important cultural aspects in novels.

5.2 The teaching of *unhu* through Shona novels in schools.

The purpose of this section is to reveal the extent to which secondary schools contribute towards the promotion of *unhu* among secondary school learners through the teaching of Shona novels, thus addressing the first objective of the study. These results might contribute towards the formulation of future policies regarding the teaching of Shona novels in secondary schools with the aim of promoting *unhu* among students.

5.2.1 Teachers' and learners' understanding of *unhu*.

The first questions in the questionnaire and interview guides sought to establish teachers' and learners' comprehension of *unhu* and their views towards the teaching of *unhu* through Shona novels in the schools.

Responses from group interviews revealed that most learners understood *unhu* as in distinguished attributes. Members of groups contributed different virtues they understood to be part of *unhu*. Views from the groups were as follows:

Group 1 identified respect for children, respect for the marriage institution, *zviera* (taboos), traditional healing, decent dressing, self respect, respect for women, traditional ceremonies such as *jakwara* (grain-threshing ceremony), *bembera* (traditional satire) and traditional politics.

Group 2 outlined greeting elders, decent dressing, respect for elders, respect for each other in families, work places and schools, respect for African traditional religion and the different types of marriages such as *kutema ugariri* (bride service).

Group 3 pointed out peace, helping each other and traditional religion.

Group 4 recognised respect for elders, helping the elderly, decent dressing, greeting others, sharing and perseverance.

Aspects from the learners' responses covered all the four categories of *unhu,* the political, religious, economic and social although the virtues under each category were not exhausted. The contributed aspects are grouped in the table below:

Table 5.5: *Unhu* categories of learners' responses

Social	Economic	Religious	Political
Respect for children, respect for the marriage institution and marriage types, greeting elders, respect for each other in families, work places and schools, decent dressing, self respect, respect for women, helping the elderly and greeting others.	Sharing and perseverance.	Respect for taboos, traditional healing and traditional religion.	Respect towards the traditional politics only.

This shows that the learners had a fairly distributed general knowhow of the *unhu* concept, giving an impression that they had, to a certain extent, studied aspects of *unhu* during their literature lessons.

After the researcher had explained to the learners that *unhu* meant cultural values *(tsika nemagariro)*, learners from Group 4 generated an interesting discussion. Learner P responded:

Zvetsika nemagariro izvi isu hatitombozviziva...

[We are not aware of cultural issues], this did not mean that they knew nothing about culture, but she was acknowledging that they had very limited knowledge of the *unhu* aspects.

For that reason, learners called for proper teaching of *unhu* and sensitisation on its relevance to their lives.

Learner R said:

We should be taught the importance of culture, the importance of values. For example, *kumhoresa munhu, kwakakosherei? Ndikasamhoresa zvinosiyanei?*

[We should be taught about the importance of culture, the importance of values. For example, greeting a person, what are the benefits? If I don't greet someone, does it make a difference?].

This means that learners had recognised the cultural significance of narrative literature but they needed to be well-informed on the benefits so that they could meaningfully contribute in the learning of their culture. According to Mukusha (2013), such a move will enable learners to engage in a more dialectical, self-reflective manner in their day to day learning of *unhu.* In general, such evidence shows a positive attitude towards the promotion of *unhu* in secondary school learners.

Learners appealed to the teachers to help those who were not 'A' level Shona students appreciate *unhu* so that all the school children could be moulded into admirable citizens. He said:

Teachers are there to help us. *Isu vari kutidzidzisa kuShona asi vasingaiti* Shona *tinoshuva kuti vadzidziswewo vagova nehunhu.*

[Teachers are there to help us. They are teaching us (Shona students) but those who are not studying Shona should also be taught the *unhu* concept so that they can uphold *unhu*]

From this discussion, it can be concluded that learners demonstrated a satisfactory understanding of *unhu,* appreciated the teaching of the traditional values through the novel, expected more information on the concept and were convinced that it was important for other learners to be taught about *unhu* in order to have a better society.

As for the teachers, three of those who completed the questionnaire rightfully described *unhu* as *"tsika nemagariro avaShona"* [Shona culture].One of them further elaborated on what he understood as *unhu* in the following words:

These are positive traits which are expected from any Shona person in society. For example honesty, hardworking, loving, caring and being able to socialise.

The teacher referred to the attributes which the Shona society expects from its members. Through the questionnaire, the other thirteen respondents outlined respect for surroundings; self and for both young and old; good conduct; respect for gender roles; sharing; self-discipline; proper dressing; faithfulness; honesty; hospitality; greeting people; helping the needy; polygamy; forgiveness; compassionate; hardworking and good use of language as the positive traits expected among the Shona society.

From the responses above, it can be realised that most of the aspects were social, except for sharing, hospitality and hardworking. These responses in general show that many Shona classroom practitioners mainly regarded *unhu* as social cultural values only. Thus, the suggested inattentiveness by the teachers to the economic, religious and political ideals of the Shona society that may arise from the novels taught in class results in half-baked products as the *unhu* values cannot be taught independently. In this regard, Makaudze, (1998: 13) asserts that:

African people's cultural values cannot be understood in isolation from one another. This is because no single aspect of the African way of life makes sense unless its relationships with other aspects are explored. The African world is one. As a result ... such values interact and influence one another.

As such, this research encourages that aspects from the different cultural spheres should be taught together for meaningful impartation of *unhu*. Teaching learners the values in isolation cannot bring proper understanding of the Shona culture as the values are intertwined.

Moreover, with the listed values, the Shona teacher may not produce a whole person as is described in the Shona syllabi's aim ... *kuumba vadzidzi vanochengetedza* **unhu** *hwavo netsika nemagariro sezvinotarisirwa munharaunda dzavagere, munyaya dzematongerwo enyika, budiriro neupfumi hwenyika uye zvetekinoroji*.[...moulding pupils who abide by the cultural values of *unhu,* socially, politically, economically and technologically]. Thus, the implementation of the aim ought to produce a citizen who possesses the civil, political, social and economic rights of the Shona society (Graig, 1999).This is the same product that schools in other continents also wish to produce. America, for example, describes the desired morally mature person as one who "respects human dignity, cares about the welfare of others, integrates individual interests and social responsibilities, demonstrates integrity, reflects on moral choices and seeks peaceful resolution of conflict" (The America Association for Supervision and Curriculum Development Panel on Moral Education: 1988: 6). They intend to mould students who fit well in their social, economic, political and religious spheres of life. Thorough interpretation of events in novels is, therefore, desired in honour of such a "sound educational policy which enables learners to study the culture and environment of their own society first, then in relation to the culture and environment of other societies" (Ngugi, 1981: 100). Thus, Zimbabwean Shona teachers are expected to be conversant with all aspects of *unhu* so that they can effectively use novels to achieve the system's aim.

5.2.2 The use of novels in imparting *unhu*.

The researcher sought to establish the use of Shona novels to teach *unhu* in secondary schools. Four responses from the interviewed groups indicated that Shona novels were, indeed, used as one way of imparting *unhu* in the secondary schools. For instance, Learner B indicated "Shona teachers teach *unhu* through novels and *ngano* (folktales)" while Learner F said: "*Topenengura ma*novel *tichidzidza tsika dzinenge dzichiitwa nevatambi*" [We analyse novels and learn morals from characters]. The third respondent, Learner L noted that "during Shona lessons *kunyanya dzenganonyorwa mudzidzisi vanotidzidzisa tsika vachititsiura*" [during Shona lessons mainly in novel lessons the teacher teaches us unhu reprimanding us]. Fourth respondent, Learner Q, pointed out that: "*Kuzvidzidzo zvenganonyorwa ndiko kumwe kunobuda zvetsika nemagariro*" [In novel lessons is where we also learn about culture]. These utterances revealed that Shona novels were used to teach *unhu* aspects portrayed in stories through content analysis and by drawing moral lessons from characters. Immorality was rebuked through the novel. Generally, it was noticed that in all the four schools selected for the study, Shona novels contributed towards the teaching of *unhu.*

The sixteen Shona teachers who participated in this study indicated that they used the novel to impart *unhu* in learners. The following are samples of their responses through the questionnaire:

Female Teacher A: I also use novel analysis to impart *unhu.*
Male Teacher A: I use literature books, especially old world novels, for example *Tambaoga, Pfumo Reropa*.

 Female Teacher C: I impart *unhu* through the teaching of set books.
These responses indicate that the Shona teachers appreciated the role of and used Shona novels in imparting *unhu.* The research, therefore, noted that the teaching of Shona novels was contributing towards the inculcation of "the requisite knowledge, skills and values deemed by society as key to the adult person, worker and citizen" (Mugabe

and Maposa, 2013: 111). So Shona novels can be used as a key tool in imparting *unhu* among secondary school learners who study them.

Eleven out of sixteen teachers agreed that they recognised that the teaching of Shona novels contributed towards character building. Justifications to their view were provided. Tabulated below are the different explanations as provided in the questionnaires.

Table 5.6: Contribution of the novel towards character building

RESPONTENT	EXPLANATION
Female Teacher A	Because pupils are taught bad and good characters in the novels
Female Teacher B	They emulate good characters in stories and sometimes nickname each other using names of characters from the story e.g. Matamba, Muchaneta,
Female Teacher C	Because in some legends like Mweya waNehanda, through the courage and bravery, learners are inspired to do the same to serve their nation. Hence, the character of Nehanda teaches the youngsters what is *unhuism.*
Female Teacher D	Because a number of characters are given and pupils and teachers benefit through character analysis.
Male Teacher A	Some pupils and teachers do appreciate the character of certain personalities depicted in novels.
Male Teacher B	Pupils can actually see bad and good behaviour in characters in the novel
Female Teacher E	*Humwe hunhu hwaiitwa kare hunobudiswa mu*literature.[some aspects of the traditional values are portrayed in literature books]
Female Teacher F	Because in literature we come up with lessons that can help people nowadays.
Female Teacher G	They are encouraging pupils to take Shona lessons seriously.
Female Teacher H	They are aware of the dangers of indiscipline in pupils so, they strive to be role models

| Female Teacher I | Because whenever they are rebuking pupils of bad behaviour they always ask them if they study Shona being the indication that Shona is known for its good morals. |

Generally, the data shows that teachers used characterisation in Shona novels to rebuke bad behaviour and mould good behaviour in students. This points to a positive attitude in most teachers towards the promotion of *unhu* through the teaching of Shona fiction.

On the contrary, three of the sixteen teachers argued that teachers and learners had reservations on this motif. Below is a table presenting their views.

Table 5.7: Views against the use of novels in character building

RESPONDENT	EXPLANATION
Male Teacher C	Teachers and pupils just do it for examination purposes only (Female Teacher J).
Female Teacher J	Mostly, children are taught literature for exam purposes and not for character building purposes (Female Teacher K).
Female Teacher K	Shona is just a subject that needs to be passed like any other subject. *Unhu* is not in the syllabus/tested at exam. Teachers are results oriented. Teaching of untested aspects is a waste of time (Female Teacher L).

These responses meant that although Shona novels are rich in *unhu* aspects, some teachers and learners did not consider using them for that purpose but concentrated on

examined aspects of the novel. The utterances show a negative attitude in some teachers towards the use of Shona novels to impart *unhu* among learners. One of the teachers indicated that this challenge emanated from the status accorded to Shona in schools. Female Teacher M said:

> Most teachers especially those who are not Shona teachers do not even value the subject, so they don't realise how much it contributes to character building.

This negative attitude of teachers towards the significance of the Shona subject in the curriculum also affects the learners they teach. Learners end up viewing everything taught in Shona as unworthy to learn, hence the impartation of *unhu* through the novel becomes difficult. In an earlier study, Chimhenga and Chivhanga (2013) also gathered that Shona was taken as inferior to other subjects and, as a result, teachers and learners were demotivated to teach and learn the subject, respectively. Consequently, the outcome of the teaching and learning process would be unfavourable. Hence, this research calls for a close supervision of curriculum implementation, particularly on the promotion of *unhu* since most teachers teach the concept unconsciously.

On the other hand all focus groups of learners agreed that the learning of Shona novels was relevant in inculcating *unhu* in them. They explained that they were noticing character change after the literature lessons. Stories in different novels groomed them into better citizens as they read about a lot of things they faced in their day to day living. Their responses are tabulated below.

Table 5.8: Relevance of Shona novels in imparting *unhu*

LEARNER	EXPLANATION
C	Yes *anobatsira nokuti hunhu huri kuchinja nekudzidza ma*novel. [Yes the novels help us because our behaviour is changing through studying novels].
O	Literature is helping in disciplining the youths at school.
M	*Nyaya dzatinoverenga dzine zvizhinji zvinotowira vamwe vanhu tobva tatodzidza zvakanaka.* [Stories that we read have a lot of things that are faced by many people and from these we learn what is good].

From these remarks it can be concluded that Shona novels have really assumed the role of oral literature of educating citizens on the values of society and changing of lives for the betterment of everybody. They carry the necessary *unhu* lessons. This is what Furusa (2002) means when he notes that literature is expected to actively produce cultural values, preserve and pass these ideals from generation to generation. This is also supported by Mufanechiya and Mufanechiya (2015) who purport that the Shona novel must be a chief source of moral and cultural values. The fictional works contain the values of *unhu;* hence focus now should be on the teachers' abilities to use them for the learners' gains.

During the focus group discussions with students, the 4[th] group rated the novel as a key player in moulding their characters as they have managed to apply what they learn during lessons in life. This is captured in Learner P's response:

Novels are playing a major role in imparting *unhu* to us. Content analysis *inotidzosera kuunhu hunotarisirwa, tobva tazviita*. [Novels are playing a major role in imparting *unhu* to us. Content analysis helps us uphold the expected *unhu,* and we implement]

This response points to the fact that the novels recommended for study at 'A' level during the year in question portrayed the expected values which helped the learners in behaviour change. There is therefore a need for consistence in the selection of novels into the syllabi for all secondary school levels. Shona as a subject can therefore meaningfully achieve its main aim of moulding learners who abide by *unhu* – socially, politically, economically and technologically year in and year out.This implies that books that uphold the Shona culture are prescribed texts in schools. Those containing indecent elements should not be selected to keep with the traditional idea of teaching future citizens (Kahari, 1990). Learners also need to be well-informed that the main purpose of studying novels is to learn the societal values so that they gain humanity, identity and dignity. Novels are not only meant to entertain but for learners to gain knowledge that should be later applied in life.

Learners from Group 2 observed that they even shared with their peers, the knowledge attained so that their peers also fit into the society. Two learners asserted:

Learner F: We apply what we read and *tinotoshamwaridzana nevanhu tichitovadzidzisa zvatinenge taverenga.* [We apply what we read and we also befriend other learners (who do not study Shona) teaching them what we would have read (from the novels)]

Learner I added: Yes, we preach the gospel to peers. In addition, Learner H reminded others that they usually perform dramas on narratives under study so that the whole school could benefit. These statements suggest that in schools, the teaching of *unhu* through Shona novels did not benefit Shona learners only but also benefited those befriended from other classes and those who attended the drama shows. However, this is not enough since the call for the teaching of *unhu* is aimed at developing all learners into cultured citizens, citizens with *unhu* (Furusa, 2002) and not only those who get in touch with Shona lessons or learners.

Through focus group discussions, study also realised that some learners were worried about their teachers' attitudes towards the teaching of *unhu* through novels.

From Group 4 learner P noted: zvet*sika nemagariro takazviwanira ku*'A' level *zasi uko* it's not taught. [We met these cultural issues at 'A' level. At lower levels, it's not taught]
From Group 3 learner K indicated: *ku*'O' level *zvaingotaurwa* just in passing. [At 'O' level *unhu* aspects were mentioned in passing]
From Group 4 learner S said: *ku*'A' level *ndokwazvinobudiswa nokuti* there is a section *inofanira kudzidziswa yetsika* [This is taught at 'A' level because there is a section on culture that should be taught.]

From these responses, it was found out that although the Shona syllabi stipulated compulsory teaching of Shona novels and the *unhu* aspect at all secondary school levels, in some schools, the aspect of *unhu* was partially or never taught at Z.J.C and 'O' levels. Generally, the sentiments suggest that some teachers were either ignorantly or intentionally not committing themselves to using literature in promoting *unhu* among learners. The use of prescribed novels to promote *unhu* should be applicable to all levels whether examined or not. Earlier studies have found out that *unhu* and citizenship education are necessary as from grade zero to university (Muropa, Kusure, Makwerere, Kasowe and Muropa, 2013). Samkange and Samkange (2012: 458) had earlier on highlighted the importance of *unhu* noting that "*unhu* philosophy is a tool used to define 'educatedness' among the Zimbabwean societies, and if one lacks these values he/she is viewed as not educated." Authors imply that *unhu* education is a prerequisite for every learner to be regarded as educated. This means that all learners need the philosophy of *unhu* to substantiate the attained knowledge. Just educating a person without *unhu* is not beneficial to the society. In fact it becomes a waste of time and resources. This latter position is justified by learner Q from Group 4 who raised a cause for concern in some pupils which he sees as a hindrance to the learning of culture through Shona novels. He said:

Vazhinji vedu havaiti Shona *chaiyo asi vanodzidza zvokuti vapase* [most of us do not study Shona to attain knowledge but in order to pass examinations].

If learners only learn Shona for the sake of boosting their points in the examination, then, there is a real problem as the whole purpose of including the subject in the curriculum is defeated. Shona is expected to refurnish the learners with their culture. Research has indicated that the Zimbabwean young generation is failing to make culturally appropriate and rational decisions in life (Makuvaza, 2014) because it is not taught the principles of life as expected by society. The highlighted erosion of *unhu* in Zimbabwe can be meaningfully addressed by taking *unhu/ubuntu* education seriously in schools (Matereke, 2011).This implies that Shona teachers are also expected to take the teaching of *unhu* through Shona novels seriously so as to produce rational citizens. Thus, judicious teaching and learning of *unhu* values through Shona novels can play a part in rescuing this lost generation as suggested in learner Q's utterances.

On the question regarding the category of prescribed novels that best promote *unhu*, most learners in Groups 1, 2 and 4, favoured novels in the new world category. Their responses are quoted below:

Group 1 Learner B *Tinonyanya kudzidza unhu muma*book *echizvizvino sea*Mungoshi naMabasa [We learn most of the *unhu* aspects from new world novels like Mabasa and Mungoshi's].

Group 2 Learner H *ma*new world novels *anonyanyonzwisisika pane zvetsika.* [new world novels are comprehensible on cultural issues]

Group 4 Learner R *ma*new world novels *ndiwo anonyanya kutibatsira.*[new world novels help us better]

From the results, it is understood that most learners preferred new world narratives to the old world novels because they are understandable. However, they did not dismiss the contribution of old world literature towards the promotion of *unhu*. For example, learner G from Group 2 explained:

*Ma*novel *ekare awa ane zvetsika zvakawanda asi haazonyatsotibatsira nokuti ane ChiShona chakaoma.*

[These old world novels have various cultural aspects but they fail to help us fully because the Shona is too difficult to understand.]

Learners acknowledged that though the old world novels are richer in traditional values the medium used was too difficult for them. The old world novels are characterised by devices such as idioms, proverbs and metaphors. To these learners, the new world novels use more comprehensible language and settings which enable them to grasp the portrayed aspects. Examples, highlighted include the use of slang, code-switching, satire, irony and modern settings such as urban areas and education institutions.

Learners also applauded the selected modern world fiction authors such as Mungoshi and Mabasa for depicting the realities of their day which are applicable to their lives. This confirms Kahari's (1990: 38) observation that "the new world novels satirise the modern individual with a clear didactic and moralistic message geared to school children who form the main bulk of the reading public".

Learner S noted that: *A*Mabasa *aya saMapenzi naNdafa Here? anonyatsobata zvatiri kusangana nazvo chaizvo.* [Mabasa's novels *Mapenzi* and *Ndafa Here?* touch on exactly what we experience]

Learner G. said: *Ini hangu* Mungoshi *anondinyorera zvandinonzwa semunaKunyarara Hakusi Kutaura? naNdiko Kupindana Kwamazuva.* [As for me, Mungoshi writes stories that I understand especially in *Kunyarara Hakusi Kutaura?* and *Ndiko Kupindana Kwamazuva.*]

This does not mean that Chakaipa's old world novels do not contain cultural values worth learning. They were in fact praised by fifteen teachers for containing all cultural aspects. Only pupils in Group three concurred that novels from both the old world and

the new world play a role. This is captured in learner L who said: "Both worlds *dzinongotibatsira pakudzidzisa unhu*". [Both worlds promote *unhu*]. These results therefore, may encourage teachers to simplify the narrative accounts in old world novels, focus on the values they intend to teach and incooperate the children's views on *unhu* aspects as both literature worlds socialise young children into acceptable citizens.

Female Teacher C who happened to be Head of the Shona Department at one of the schools, argued in the interview that the teaching of *unhu* through Shona novels would not be effective because the prescribed novels were never bought in time year after year, and in some cases, only a teacher's copy was provided. Also, the syllabus was too long to exhaust both language and literature components within two years of study. This respondent had a very practical argument as such challenges have been shown to affect delivery. However, the teachers were hopeful that the issue of the Shona syllabus would be addressed in the new curriculum where Shona literature would be treated as a separate subject at both 'O' and 'A' levels, starting January 2017. Another worry was on the domination of modern technology, especially media in pupils' lives which confirms Nziramasanga's (1999) observation that media is the most influential tool in the youngsters' lives. The same sentiments were raised by Chiyadzwa and Dube (2014) in a related study that showed that the social media has eroded the cultural values and norms of the Shona people, especially among the youths. As such, the study calls for efforts from various Shona teachers to make an impact on learners' morals through the teaching of Shona novels with the necessary support from the school authorities. This points to the need to make available adequate primary and secondary sources for an effective implementation of the curriculum.

5.2.3 Ways used by Shona teachers to impart *unhu* through teaching novels.
Although all the interviewed Shona teachers confirmed that they used novels to teach *unhu* to learners, only twelve of them indicated the different ways they employed. The table below shows the various techniques.

Table 5.9: Techniques employed in teaching *unhu* through the novels

RESPONDENT	TECHNIQUE
Female Teacher A	Explaining the aspects as portrayed in texts and the importance and dangers if they are not properly followed.
Male Teacher A	By encouraging pupils to emulate characters in novels who display these good aspects of *unhu*.
Female Teacher B	By emphasising the aspect of good behaviour in characters (role modelling).
Female Teacher C	I often ask pupils to list the aspects of *unhu* and discuss their importance in our daily living
Female Teacher D	I task pupils to give presentations, let pupils dramatise during lessons, pupils to draw lessons from *unhu* displayed by characters in literature books.
Female Teacher E	Through class discussion and tours to resource persons.
Female Teacher F	Drama, analysing character by character's cultural attributes and *unhu*. We also critique characters who cause problems in novels.
Male Teacher B	By analysing the characters and what they do regarding these aspects of *unhu*.
Female Teacher G	Making pupils analyse and describe characters, drawing lessons from the play, through themes-identification of themes etc
Female Teacher H	Dramatisation.
Female Teacher I	By dramatising.
Female Teacher J	Through the analysis of Shona novels.

The various techniques identified add evidence to the fact that there are many ways through which Shona novels can be used to impart *unhu* in secondary schools.

5.2.4 The extent to which Shona teachers use Shona novels to teach *unhu*.

Teachers evaluated the degree of their contributions towards imparting *unhu* in learners through the use of or analysis of fictional works. Of the twelve teachers who responded to the questionnaire, six teachers indicated that they taught *unhu* values through the

novel to a greater extent while the other six did to a lesser extent. The table below reflects the questionnaire results on the extent to which Shona teachers use novels to teach *unhu* values.

Table 5.10: The extent to which *unhu* values are taught through analysis of Shona novels.

View	Explanations
Lesser extent (50%)	• Because it is taught only as a topic in literature that needs to be known by pupils so that they can answer the question if it appears in the exam paper. • *Unhu* is imparted just by teaching lessons drawn from the stories and characters. • *Unhu* is taught just during lesson delivery. • Not everything taught in literature is about *unhu*. Hence, the aims of some of the lessons will not only be about *unhu* and so, tend to concentrate on other issues. • The attributes of *unhu* are partly given in literature, as teachers, we tend to deal only with those attributes highlighted in set books.
Greater extent (50%)	• Through analysis of novels which builds pupils' characters. • Because good characters in literature usually receive rewards and bad characters are punished. • By encouraging good behaviours displayed by some characters in novels and censuring bad behaviour portrayed by other characters. • Emphasising on *unhu* aspects when teaching moral lessons from poetry and literature books. • Because pupils get a clear picture of the punishment meted to some characters. • Literature books portray aspects of *unhu* especially old world

	novels.
	• Shona novels deal with what is happening in real life situations.

Information on the extent to which traditional values are taught through novels was also solicited from learners. While three groups indicated that Shona literature novels were helping them in learning their culture to a greater extent, learners from Group 4 argued that the lessons have not been very helpful as they were just taught for examination purposes so that they pass and proceed to university. Learner P explained:

*Kunyangwe zvazvo dzirimo, t*sika hadzisi kunyatsobudiswa. Tiri kungodzidziswa kuti tipase tiende kunana* university. *Havana nguva yekutsimbidzira zvetsika.*

[Although the Shona novels carry the different cultural values, teachers are not using the novels to impart *unhu.* We are being taught to pass so that we qualify for University education. The teachers have no time to thoroughly teach traditional values].

The above view was further concretised by results from an interview with one of the teachers. It was established that teachers were more concerned with the pass rate more than with what a child gains as a citizen. Female Teacher C said:

*Kuticha unhu tinenge tichida asi tinenge tichimhanyidzana nema*areas *anouya mubvunzo nokuti tinopiwa mari zvichienderana nekupasa kwevana.*

[We want to teach unhu but we concentrate on areas that are examined because we are given money depending on the pass rate.]

The response shows that there was a certain percentage of teachers who were aware that Shona novels can greatly contribute towards the promotion of *unhu* but were let down by the system. They were forced to abandon the unexamined areas so that they

have enough time to work on popular questions in the question paper. The more their learners passed the exam, the more they were rewarded. Whilst it is motivating that teachers are incentivised for excellent performance, the research noticed that *unhu* education is being compromised in pursuit of awards and fame.

Asked whether there were really no examination questions on culture, Male teacher A responded:

> *Mibvunzo inoda kuti mwana aburitse zvetsika nemagariro inouya pano neapo. Dai yaigara ichiuya maticha aizvidzidzisa.*

> [Questions which demand the pupil to outline cultural aspects from a novel are rare. If they would frequently feature, teachers would teach *unhu*].

In his opinion if such questions would frequently feature in the question paper, teachers would be forced to thoroughly teach *unhu.* So his response suggested that the Shona literature question paper should oftenly examine issues regarding *unhu.*

The positive responses that show teachers engaging the novel in imparting *unhu* in learners suggest teachers recognised the fact that books/novels selected as set books promote *unhu.* This is an indication that teachers are convinced that literature, the novel in particular, which is taught in schools, can contribute towards the achievement of *unhu* education. Hence, the Shona novel can be used to a larger extent in promoting *unhu* in secondary schools. The teachers' observation that Shona novels selected for study in secondary schools carry the different aspects of *unhu* is supported by Kahari (1990) who asserts that only books with moralistic and didactic themes act as prescribed texts in schools. Those considered indecent and crude do not find their way into the classroom to keep with the traditional idea of teaching future citizens. Thus, such efforts buttress the African view of fiction as a preservation of traditions through which the young can be taught the *pasichigare* society (Chiwome, 1984). In their responses to the questionnaire, the majority of teachers were very confident that Zimbabwean secondary

school teachers can effectively use Shona novels to promote *unhu*: They provided the following responses.

Table 5.11: Effectiveness of teachers in teaching unhu through the novel

RESPONDENT	EXPLANATION
Female Teacher A	Teachers are well equipped with the knowledge of analysing Shona novels so as to extract relevant *unhu* aspects from the novels.
Male Teacher A	Most of them, in most cases, live what they teach.
Male Teacher B	Because Shona novels deal with what is happening in real life situations.
Male Teacher C	Because literature books portray aspects of *unhu*.
Female Teacher B	If given the platform in schools, more time, Shona drama clubs dramatising literature books, *unhu* could be promoted.
Female Teacher C	If it can be made a topic in Shona literature.
Female Teacher D	If given ample time this is achievable.
Female Teacher E	If Shona literature is taught as a subject and given enough time.

Female Teacher F	Because of the cultural aspects ferried in some of the novels.
Female Teacher G	Through teacher education training, workshops in different clusters and maximum pupil participation.
Female Teacher H	Because the element of *unhu* is vivid in all old world Shona novels.
Female Teacher I	But they need to be conscientised.

The above responses show Shona teachers' confidence in themselves in using the novel to uphold *unhu*. Their views highlight their capability as teachers, the richness of Shona novels in *unhu* values and the need for positive conditions.

The responses also suggest that Zimbabwean secondary school Shona teachers cannot effectively teach *unhu* through novels, when it is still a component of the Shona subject. To them, effective teaching of the cultural aspects portrayed in literature books demands a lot of time and, so, they were of the opinion that *unhu* could be taught at its best if Shona literature were made a separate subject as is the case in English. As was gathered by Mudzanire and Mazuruse (2013), University graduate teachers also highlighted that their delivery was crippled by the use of Shona as a medium of instruction in the schools, whilst they would have learnt literature through English. Such an anomaly where the language of teaching in teacher training institutions is different from the medium in schools is costly, especially to teachers as they have to linguistically adjust. Hence, this research confirms the need for ChiShona as the medium of instruction in teaching ChiShona subject throughout the education system.

The potential in Shona teachers to promote *unhu* through Shona novels was affirmed by all the groups of learners, except for one learner. Explanations were got from learners K in **Group 3** and learner H from **Group 2** who said:

Learner K: *Vadzidzisi vose vanokwanisa kudzidzisa unhu.* [All Shona teachers can teach *unhu*]

Learners H: *Mateacher echikadzi ndiwo anonyanya kutidzidzisa zveunhu.* [Lady teachers can teach *unhu* aspects better].

Learners meant that their teachers were able to effectively teach *unhu* through novels although some viewed lady teachers as better practitioners on the area than male teachers. The potential in some male teachers was dismissed by Learner D from **Group 1** who expressed concern over their conduct. He said:

> *Vamwe havakwanisi nokuti havatorinawo hunhu hwacho, vanonyenga vana vechikoro.*
>
> [Some cannot teach because they do not have the unhu qualities, they propose love to school pupils].

The same feelings were advanced in a related inquiry by the Nziramasanga Commission (1999) indicating that teachers were not leading by example. Instead they were involved with learners in drinking, smoking, as well as indulging in drugs and sexual relationships. This led to loss of respect for teachers. As such, all the sixteen teachers realised the need for urgent attention from the Ministry of Primary and Secondary Education so that learners can confidently learn the taught *unhu* aspects from their teachers.

5.3 Synopses of selected novels
The synopses of texts under study are presented to guide readers.

5.3.1 *Pfumo Reropa*

In *Pfumo Reropa* (1961), Chakaipa presents Chief Ndyire, a greedy and covetous man, who takes his subjects' beautiful wives by force. His greediness precipitates murders and counter murders in the story. At the beginning Ndyire covets Munhamo, Shizha's wife, and destroys the whole Nhindiri village, except for women and Tanganeropa who is spared because of his mother who threatens to take her life if Ndyire's army kills her son. The Nhindiri women are shared among Ndyire and his counsellors. Tanganeropa, the surviving son, grows under the custody of Chief Ndyire as his mother is given to Ndyire. Munhamo finds favour in the eyes of Ndyire's senior wife (*vahosi*) who teaches her the secrets behind a good wife. Because of the advice, Munhamo becomes Ndyire's favourite wife after the death of *vahosi*. Later, because of Handidiwe, Ndyire's co-wife's jealousy for Munhamo, Ndyire dies after consuming a poisoned egg which was meant to kill Munhamo. At the death of Ndyire, Munhamo is inherited by Ndyire's nephew whose wife does not like her. This is where Tanganeropa discovers his identity from Haripotse who narrates the ordeal. He is disturbed, but is counselled by Haripotse who promises to forge him a spear.

Haripotse takes Tanganeropa to a thick forest where Tanganeropa has to pass through pain and suffering in order to get the shaft for the spear from Chendamba anthill which has a dense thorny vegetation cover. After the training on how to use the spear, Haripotse renames him Tanganeropa because of the amazing skill displayed by the lad in the forest. Tanganeropa is instructed that his name meant that whenever hunting or fighting, he should shed blood first. The two return home where Tanganeropa marries Munjai, Haripotse's granddaughter. Tanganeropa embarks on a journey to the Portuguese to look for beads which were part of the lobola. The other men in his company are killed by wild animals and by Chief Godobo's people. Tanganeropa and their goods are captured but he is rescued by the chief's beautiful daughter whom he later brings back home as his second wife. He finds his mother and her children dead except for Rwiriko, his younger brother. When he finds out that the new Chief wants to take his senior wife, Munjai, Tanga and his sympathisers fight the chief who is killed and

Tanganeropa takes back the chieftainship. When he is old, Tanganeropa shares power with his half-brother, Rwiriko, who later turns against his brother and kills him together with his wives and father-in-law, Godobo. He (Rwiriko) is, however, killed by Tanga's young son. It is understood that nobody inherits Tanganeropa's spear and it becomes a legendary spear (Kahari, 1990).

5.3.2 *Kunyarara Hakusi Kutaura?*

Mungoshi's *Kunyarara Hakusi Kutaura?* (1983) is about the demise of Shona culture and the African being caused by the vehicles of westernisation, namely; the church, western education and the urban environment. Mungoshi introduces the story with the song, *Zuva ravira tinovatepi?* From a literal interpretation, the setting sun in the song may symbolise the end of a dispensation. Here, that the chorist laments that the sun has set, linked with the cultural discourse, reflects the dearth or destruction of the African cultural essence.

The rhetorical device at the end of the first line reflects chagrin, bewilderment, perplexity and, above all, torment of a great nature. This torment comes from the realisation that the sun has set when there is no shelter. What comes to one's imagination is an alien traveller who sojourns, only to be caught up in the maze of the dark night, shelterless. Darkness, in the literal circles, is associated with menace, hence the vulnerability of the stranger. By implication, the song portrays the Shona's acculturation journey into a dark and sinister world, unknown, alien and thus, very terrifying. Accordingly, the song portends the doom and gloom before the Shona as an outcome of the western cultural intrusion and influence.

The second two verses from last allude to communication breakdown – intercultural communication breakdown as a result of language barrier. This is indicative of the myriad socio-linguistic challenges induced by intrusion of western culture, metaphorically, language, here, can be taken to represent one's cosmology, philosophy of life and, above all, paradigm. Accordingly, where there is no understanding in these dialectics, the end result is confusion.

Furthermore, the song alludes to loss of direction here, hence the charade upon the imbibing of western values. Thus, the repletion of the diction '*tadhakwa*', three times, implies being 'drunk', reflects the essence of confusion which has been brought about by western cultural values.

In the story, the author decries the negative influences of acculturation among the Shona because of contact with Western culture using the Chimbimu family. He presents individualism first, through the use of characters as titles, secondly, through Eric who after attaining education from abroad alienates himself from his family and thirdly, through Mazarura who no longer associates himself with traditional expectations because he is a Christian. Eric chooses to stay at Paul's place where there is 'enough space' and falls in love with Paul's wife, Lorna, despite having engaged with Martha. Their relationship is despised by family members and eventually ends in tragedy. Lorna commits suicide and Eric is arrested over the death. The author, through his mouth piece, VaNhanga, ponders deeply about the division in the family with no communication at all between Mazarura, the elder son, and Eric, who are at the centre. In his novel, Mungoshi exposes Christianity, Western education and the urban setting as the major causes of cultural erosion among the Shona society.

5.3.3 *Ndafa Here?*

In *Ndafa Here?* (2007), Ignatius Mabasa highlights the dilemma surrounding the Shona daughters-in-law. He presents a female character, Betty, who recites the challenges faced by daughters-in-law in marriage. Mabasa is castigating the unexpected behaviours in Shona marriage institutions from both male and female members of the family. In the introductory pages of his novel, the author admits that some marriage institutions are run outside the culturally expected norms and so he intends to correct the unfortunate experiences of his people where he says:

> *Kune vanhu vanogona kusvina vamwe vanhu kunge vanosviniridza chubhu yemushonga wemazino yapera, kuti iburitse tucolgate tunenge twasaririra*

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mumakona.Vanokusvina zvokuti uri tauro rekugezesa, unobvarukira mumaoko avo. (5)

[There are some people who can be oppressive and handle others the way they squeeze out the last little drops of toothpaste from the corners of the tube. They squeeze you to an extent that if you were a towel, you would tear off in their hands].

The author here refers to men as 'some people' and to women as 'other people'. In the quotation, Mabasa portrays men as women oppressors. By implication, the author voices concern over male violence, sadism and masochistic whims in which some people are cruel. He corrects women, especially female in-laws, for abuse saying:

Saka ndati gezai mwoyo vanhukadzi....
Hakuna munhu wemunhu. (2)

[That's why I have said cleanse your hearts you women... nobody owns a person...]

The artist is urging women to stop oppressing other women as they are equal. He stresses the need for spiritual exorcism among womenfolk, to gird them against mental slavery owing to their womanhood. This call resonates with that call by female fiction writers (in English) such as Adichie, in *Purple Hibiscus,* Ba, in *So long a letter* and *Scarlet Song*, respectively.

However, Mabasa is not female but expects respect for women from men as equal partners. His message is captured in the following words:

Mwari wedu mumwe chete
Anotiona tese sevanhu,
Saka haisi mhosva kuve nemazamu. (1)

[We have the same God (men and women). He sees us all as people. So it's not a crime to have breasts.]

This religious tenet exposes the rights of man where, according to Ramm (1980), all humanity (male or female) is equal at birth hence, should not be divided by gender and sex.

Betty is a young lady who lives under the guardianship of her aunt (her father's sister) since her parents have separated. The effects of parental separation are realised when Betty enrols with the University of Zimbabwe where she meets Wati (Watison), who makes her pregnant. The pregnancy forces Betty to leave her degree programme half-way, joining the Matanga family, Wati's family, while the husband proceeds with his degree. Betty is married into a family where both her husband and her in-laws cause her misery through physical and psychological abuse. Betty's woes worsen when she gives birth to an albino daughter.

Wati leaves for London and 'forgets' his wife and daughter under the influence of his mother. For years, Betty lives a hopeless life full of unanswered questions with her in-laws. Completely clueless as to how to extricate herself out of this quagmire, Betty is subsequently rescued by her friends and she runs away.

5.4 *Unhu* in *Pfumo Reropa, Kunyarara Hakusi Kutaura?* and *Ndafa here?*

The *unhu* philosophy outlines the characteristics of a perfect and morally upright individual; "a person who upholds the African cultural standards, expectations, values and norms and keeps the African identity" (Sibanda, 2014: 26). As such, Shona people have clear concepts of what constitutes acceptable behaviour in their society to which they are firmly wedded and deeply attached (Gelfand, 1992). This commitment and emotional involvement in the virtues approved of by their forefathers is expected in all citizens, beginning with children who are groomed to be better citizens at a tender age.

To preserve and pass on their culture to younger generations, Afrocentrists have trusted literature as a key reservoir.

However, Western values have diluted the Shona culture, especially among the young generation resulting in a rift between the pro-western generation and the old who have remained rooted in the traditional culture. Accordingly, the teaching of *unhu* in schools could be a valuable avenue to help re-position the young members of society in their culture. It is against this backdrop that the current study explores the different cultural values that define the Shona people as contained in novels prescribed for study in Zimbabwean secondary schools. The analysis aims at establishing the extent to which Shona novels promote *unhu* in learners. The study, therefore, hopes to assist in improving the promotion of *unhu* in learners through the teaching of Shona novels for cultural restoration in the education system.

Data generated from the narratives through textual analysis with teachers is conveniently categorised under social, economic, political and religious aspects of *unhu.*

5.4.1 *Unhu and* social life

This section discusses the identified social values of *unhu* as portrayed in the selected novels in a bid establish the extent to which the Shona novels can be used to teach *unhu* among secondary school learners.

5.4.1.1 *Unhu* and humanity

From an *unhu* perspective, people are recognised, honoured, appreciated and respected simply for their humanity. Traditionally, Africans respected each other just for being human creatures and not animals or other creatures. Among the Shona, the proverb; *Munhu munhu hazvienzani nembwa* [a human being is a human being, he cannot be compared to a dog] acted as the reminder to human appreciation and honour. This means that from the point of view of *unhu* all human beings unconditionally deserve respectful treatment. This position is summarised in one of Samkange and Samkange's (1980) *hunhuism* axiom which says:

> To be human is to affirm one's humanity by recognising the humanity of others and, on that basis, establish respectful human relations with them meaning oneness.

This was also confirmed by Gelfand (1992: 12) in his study of the Shona culture, who noticed that respect was granted to different groups in society:

> In all contact between individuals, old and young, male or female, the impression must never be created that one looks down on another. Every man should be humble, never proud or aggressive, though station, age and family position are respected; but no-one is allowed to create the feeling that he is superior for any other reason than that of his slot in the social hierarchy. Every person *(munhu)* deserves to be accorded respect in virtue of his being a human being.

Thus, the Shona respect each other on the basis that they are all humans. No-one is expected to see oneself above others and look down upon other persons. This is a virtue that the young adults in secondary schools need to learn for stability in the society.

Respect for humanity as portrayed in the selected novels also means respect for human life. Killing of one's self and others is intolerable among the Shona. This is why when Lorna in *Kunyarara Hakusi Kutaura?* commits suicide, the author describes the act as shameful *(zvinonyadzisa)* – meaning it is unacceptable behaviour to take one's life among the Shona society. In *Pfumo Reropa,* VaDzinesu and her husband receive death punishments for poisoning VaMunhamo and her children. The sentence of death sends a clear message to the readership that human life should be respected at all costs. The respect for human life is portrayed in the selected novels for generations of Shona learners to learn the value attached to human life. This virtue is celebrated, not only among the Shona, but in different African societies. For example, the Nigerian writer, Achebe, in *Things Fall Apart* (1958)*,* communicates the same value. Okonkwo, who is

respected for his influential leadership is, at last, criticised by his people for taking his life, despite his death being a contest against a dilution of their culture by the missionaries. Literature, therefore, teaches that human life is precious among the Africans and thus should never be tampered with. It therefore, meets the expectations of Afrocentricity that African literature should restore, educate and perpetuate the African way of living. This value should be taught to Shona learners since in today's society, "human life is no longer as sacred as it used to be" (Rukuni, 2007: 119). Examples to validate this assertion were cited by Male Teacher A who said:

> Today cases of suicide and murder are dominating the media to show that people no longer value human life. Human life is lost for very simple things.

To show respect for human life, the courts of law heavily punish those who lead to loss of life. Shona novels therefore can help impart respect for human life in learners to restore *unhu*.

5.4.1.2 *Unhu* and the disadvantaged and vulnerable groups

Shona literature teaches learners that a person with *unhu* should show compassion towards the underprivileged and weak members of society. According to Munyaka and Motlhabi (2009: 75):

> *Ubuntu* is the source or basis of feelings of compassion responsible for making life more humane for others, in particular the disadvantaged, the sick, bereaved and poor as well as strangers.

The appreciation of the disadvantaged in the Shona society can be reflected through the proverb *Munhu munhu chirema chinotungamira nzira* [a human being is a human being (even) a cripple can lead the way]. Meaning, all people including the physically challenged are valued. Humans, no matter how inferior and miserable they might be should not be undermined, they deserve respectful treatment.

Among the Shona, compassion should be demonstrated through practical service to those in need. The Shona therefore say: *Varume ndevamwe kutsva kwendebvu vanodzimurana.* [Men are all the same, when their beards burn they help each other to extinguish the fire]. This proverb articulates fundamental value of *unhu* that members of society should have the spirit of compassion that should lead to cooperation and practical provision to those in need. The main reason is that the Shona do not condone human suffering as it leads to loss of human dignity. Loss of dignity by one is loss of dignity by all. As such, they cannot ignore their kinsmen in pain; they share and alleviate the suffering for the good of all.

From *Pfumo Reropa* and *Ndafa Here?,* teachers cited that learners need to be taught compassion towards orphans, one of the important tenets of *unhu*. Female Teacher C argued that:

> *Vanhu mazuvano havachina moyo wekubatsira nherera sakare. Nherera dziri kutambura vanhu vakangotarisa.* Only a few are getting help from orphanage homes. Maybe it's because of the economic challenges.

> [Today's people no longer show compassion torwards orphans as it used to be in the past. Orphans are struggling to earn a living while people watch. Only a few are getting help from orphanage homes. Maybe it's because of the economic challenges].

Her sentiments reveal that today's children are living among a people who cannot parent orphans as was in the past. Their sympathy, kindness and care have been taken over by life challenges. The young citizens (learners) therefore, require teachings on the expected behaviour towards orphans to avoid disequilibrium in society. It is the role of every individual in society to look after orphans.

According to Mangena and Chitando (2011: 83):

> *Hunhu* calls for a particular mode of being in the world, which mode of being requires each person to maintain social justice, to be empathetic to others, to be respectful and to have a conscience. Failure to observe these guidelines disrupts communal unity leading to disequilibrium.

This means that the philosophy of *unhu* expects beings who consider the social welfare of others and do what is good to everybody. Munjai, in *Pfumo Reropa,* adopts and takes care of Tanganeropa's half-younger brother after the death of his mother and other family members. Munjai takes the responsibilities of a mother towards the orphan and treats him like her own. To express the value of compassion among the Shona, Munjai is rewarded by the author for her kind heartedness. She becomes the king's (Tanganeropa) senior wife. In *Ndafa Here?*, Betty takes care of Maki and Spiwe, who can be regarded as orphans because the mother cares not for them and fathers are not known to the family. Regardless of the ill-treatment Betty gets from her husband's sister, Kiri, the mother, she is compassionate to the kids. She feeds, baths and takes the children for health care while their mother is hunting for men. Betty actually treats them as her children. These two examples demonstrate that because of *unhu* among the Shona community, like in any African society, "children should never be orphans. The roles of mother and father should not be vested in any single individual with respect to a single child" (Okoro, 2015: 6). This implies that any person can resume parenthood as a result of death or neglect and the children respect that arrangement. This is an arrangement that was meant to avoid suffering of children which is noticed in today's rural communities where orphans are destitute, with no homes or families to take care of them (Rukuni, 2007). In towns, orphans are living in dehumanising places such as streets, shop corners, public gardens, abandoned vehicles, abandoned buildings, under bridges and in drainage pipes where they are defenceless victims (Katiro, 2009). This presents a society that lacks *unhu;* a people who fail to take care of orphans and as such Shona novels can be used to uphold a system that ensures social security to everybody. Thus, according to Afrocentricity the re-educating of the community culture through literature. Learners who study these works can be taught to care for the vulnerable.

However, through Chakaipa's hardworking Tanganeropa; an orphan who is socially deprived, the Shona learners are taught that the Shona people's philosophy also encourage the needy to fend for themselves. This is expressed in the Shona proverbs *Nherera inozvichengeta pachayo* [an orphan cares for oneself] and *Tsuro inozvifudza yoga* [a hare browses alone]. These imply that the Shona society also expects orphans, poor people and everybody else to counsel themselves and fend for themselves instead of begging for help.

Female teacher A highlighted that the selected novels reveal that Shona people sympathise with the disabled persons in their communities. She cited an example of the unexpected experience that Betty goes through in *Ndafa Here?* that is used by the author to demonstrate moral decadence and human factor decay among the Shona and to teach compassion towards the physically challenged. Betty gives birth to an albino daughter who is not accepted by the family members, including the father. Betty is pained by the mockery she gets from her in-laws and suffers rejection and humiliation in the family. When Betty narrates:

> *....asika mwana mwana, uye chandinoziva ndechekuti akasikwa nemufananidzo waMwari ...hazvina kunaka kuti munhu utsanangure munhu nehurema hwake (118).*

> [... but a child is a child and what I know is that she was created by God. It is not good to describe a person using disability]

The Afrocentric view that literature should positively portray and preserve ideals and values of a society has been utilised by Mabasa in *Ndafa Here?* Mabasa exposes the traditional view that members of society should accept, respect and show kindness towards the disabled. From Betty's words, it is clear that it is unacceptable among the Shona to make fun of one's disability, mock a person using his/her disability, label people using disability or stigmatise members because they are disabled. Mabasa engages the *unhu* view that people have a common humanity

which has a certain dignity, integrity and value to be acknowledged, respected, valued, and that no one is either superior or inferior in humanity. A human person is a person irrespective of his or her status in life (Munyaka and Motlhabi, 2009: 67)

This teaches Shona learners that they ought to accept and respect other people for who they are, bearing in mind that they too are humane and are too created by God. To this effect cross reference can be made to Hanson's *Takadini* (1997)*,* which also talks about Shona albinos being regarded as outcasts in society. For instance, after Takadini and his mother are chased away from their village because he is albino, they are accommodated in the Musasa village which Tagwirei (2012) comments as an ideal Shona society that comprises of people who can welcome and treat the disabled well. This is the society that Hanson uses to teach his readers that the Shona with *unhu* show compassion towards persons with disabilities.

Mabasa emphasises the Shona ethos of accepting the physically challenged by presenting another young lady who weeps bitterly at an Apostolic Shrine because she has been neglected by her husband for giving birth to a disabled baby. The lady expects her child to be loved and respected as a complete human being despite his disability. The value accorded to the disabled by the Shona people is seen by Mabasa's criticism to those who ill-treat the mother and the physically disadvantaged baby. Mabasa rebukes such perpetrators saying:

Musadaro veduwe-e! [Don't do that fellow people!]

The author condemns members of the society who despise the disabled. This verse reflects a callous and insensitive society where disability is a curse, yet all beings should be treated as equals before the Creator, God. Mabasa fulfils his Afrocentric role as a postcolonial African scholar of building the social and cultural lives of his people that have been corrupted by western cultures. He teaches the Shona learners that it is

unethical to loathe the physically challenged, they should be fully accepted and respected as fellow humans; they may be reflecting the Creator.

Chakaipa also portrays the need for respect for the socially deprived in society. In *Pfumo Reropa* the author presents Tanganeropa who is initially socially disadvantaged but later triumphs over Ndyire and takes over the chieftainship. This value was cherished among the Shona and is a myth usually captured in folktales that ordinary human beings can be heroes. In his earlier work, *Karikoga Gumiremiseve*, Chakaipa has, again, demonstrated his understanding of the *unhu* respect for the socially challenged. These are represented by the small character, Karikoga, who defeats Benyumundiro, the giant. As a priest, Chakaipa might have been influenced by the biblical story in 1 Samuel 17: 42-50 where David, a small boy, killed the giant Goliath who had been a terror to the Israelites. Such myths call for the respect of every human being, teaching readers (school learners) that every human being, including those who appear to be unable to do anything, are important in life and, as such, deserve respect.

Unhu emphasises the traditional value of respect for the old by the young so that the society can live in harmony. This is expressed in Shona proverbs such as:

> *Chembere ndeyembwa, yomurume ndibaba vevana* [only a dog can be referred to as old but an old man remains the father of children]
> *Kuzengurira izwi romukuru kuramba mhangwa* [turning away from an elder's word is to refuse advice].

This means that the old people should never be despised but rather be treated with respect as they have vast experiences and wisdom. This was emphasised by Male Teacher B who said:

> This is a very crucial aspect which should be emphasised as people tend to respect old members of society but tend to neglect their old relatives including their own parents.

Thus, Shona novels become essential in teaching the *unhu* prerequisite that the young should respect the old in all relationships. In *Pfumo Reropa,* this is depicted through the way food is eaten at the '*dare*'. Boys eat their food separately from the elders, a form of respect. In the same text, the old Haripotse is respected by his kinsmen. He is respected in his society because of the wisdom he displays at Mambo Ndyire's court concerning justice. He, too, is respected by Tanganeropa for his age, vast knowledge in traditional foods and medicines, hunting, fighting skills, advice and mentorship. He is the equivalent of a modern day polytechnic college lecturer. Through him, the author makes clear the point that pre-colonial societies had a very high level of social organisation as well as technological sophistication. Haripotse embeds these aspects. Knowledge about the past is part of *unhu*. For that reason, members of the community must be properly socialised into the historical knowledge schemes so that they can develop a strong sense of pride and confidence in themselves, their people and their environment.

Social organisation among the Shona ensured that adults were respected by children as parents. This implies that even discipline was meted by every adult member of the community. Okoro (2015: 6) also highlights that the young people are demanded to respect the elderly people as this "attracts blessings from the gods and the ancestors". This could be why in *Kunyarara Hakusi Kutaura?* Sharon is beaten by her father for disrespecting her aunt, Norika, because the Shona believe that the youth must respect the old.

However, some teachers felt that beating children as a form of instilling discipline is no longer acceptable these days. Female Teacher C had this to say:

> It's no longer acceptable to beat children of such an age like that. Children should be taught these values from a tender age. Mazarura's reaction is compensatory behaviour because he failed to teach his children the right things spending time in the mountains praying.

Her sentiments are also captured in the Shona proverbs; *Kukaka ngoma kunoda dehwe nyoro* [when fixing a new drum (for drumming) you need a softened ox-hide] Meaning good habits have to be introduced to the child in his early years, otherwise a grown-up child may not respond to orders. *Imbwa kudya matehwe kushaya wokuvhima naye* [a dog eats hides when there is no one to take it out hunting [a child often does wrong or gets into bad habits when nobody takes the trouble to educate him properly. These proverbs are quoted against parents who neglect their children and try to forcibly instil discipline when it is too late, like Mazarura. Mazarura's reaction when he beats Sharon shows that he has become an ineffective parent who is into Christianity to an extent that he has no time with his kids to mould them into acceptable children. This is why VaNhanga refers to him as *zigotsikotsi* (ineffective son) and Eric says *dzinongoita sedzakabhureyabhureya* (he is too passive). Mungoshi in this case portrays parents who have succumbed to the pressures of modernity and have forgotten their role of imparting morals in children. Thus, through the study of such novels, Zimbabwean school learners can be moulded into respectful citizens and responsible future parents.

The *unhu* value of respect also considers the young. The traditional society believed that whilst the old should be respected by the young, the young also deserve respect from their elders. Mungoshi portrays Sharon exchanging words with Tete Norika in *Kunyarara Hakusi Kutaura?* She is beaten by her father, Mazarura, for not respecting her aunt until her clothes are torn. Upon reprimanding his daughter, Mazarura lacks respect for his daughter as his actions dehumanise the minor. Her mother, Ruth, is furious at her husband's actions of beating a naked daughter. He, as the father, is right to discipline Sharon for lacking respect to *tete* (aunt) Norika but in the act, he lacks respect for the young girl. In the end, the girl runs away from home because of the shameful act. Mungoshi intends to remind the Shona society elders that it is also a cultural expectation for them to respect the young, not a Western value as most regard it to be.

In *Pfumo Reropa,* in spite of his advanced age, Haripotse respects Tanganeropa from the moment they meet until their accomplishment of his assignment to the youthful

Tanganeropa. Haripotse continuously addresses Tanganeropa as '*mwana wasahwira*' [my best friend's son] and respects him for his bravery. Because of the respect shown to Tanganeropa by Haripotse, the old man makes a special spear for him and teaches him to fight. Later, Tanganeropa becomes a military genius who rises to be king in place of Ndyire's eldest son and marries Munjai, Haripotse's niece. Thus, from the two novels Shona learners are taught that young people should be respected to uphold their dignity, inspire them and for one reason that no one never knows what they end up being in life.

Teachers indicated that *unhu* also cherishes the values of kinship, hospitality and respect towards strangers. Strangers were welcomed, accepted and treated with respect for human life as kinsmen among Shona societies. While respect for strangers means "maintaining the dignity of strangers, the value of hospitality implies meeting the needs of the visitors which include shelter, food and protection from harm and inhuman abuse" (Motlhabi, 2009: 77). Respect and hospitality towards strangers was confessed by Female Teacher G who said:

> *Kare tichikura taiziva mutorwa achipiwa pekuvata pakanaka nechikafu chakanaka. Aigona kutopiwa huku chaiyo.* [In the past during our childhood, strangers were given descent accommodation and good food. A stranger could be served with chicken]

Serving one with chicken among the Shona wanted to demonstrate their welcome, love and respect. This gave the stranger comfort. The value of hospitality which involved generosity was praised through proverbs such as:

> *Mombe inopfuura haipedzi uswa* [A passing ox does not finish the grazing]
> *Zuva rimwe haripedzi dura.* [One day's stay does not empty a granary]

These proverbs mean that passersby do not consume much and can never inconvenience the host as they stay for a short period. This is portrayed in Chakaipa's

Pfumo Reropa where the author praises the Nhindiri wives for exercising hospitality to strangers. Tanganeropa also exercised the same value when he met Munjai in the jungle. He accompanied her home fearing that she would meet dangerous animals. In other words, he provided protection. Upon arriving home, Munjai reciprocated by providing shelter, rest and food to her guest (Tanganeropa). Thus, from these examples, it can be learnt that:

> The spirit of *ubuntu* mandates Africans to provide for and protect the stranger in every home he enters, Africans are mandated by the spirit and practice of *ubuntu* to make their guest comfortable without any material costs, while the guests are required to display humanity to his/her host (Okoro, 2015: 5).

Pfumo Reropa shows that Shona novels do carry the *unhu* virtues that can be passed on from generation to generation. From the artist's illustration, learners can come to understand that stinginess is despised while men are encouraged to extend the spirit of kinship to strangers.

According to the philosophy, an individual with *unhu* must also:

> respect the community.... must be able to respect him/herself, the elders as well as youngsters and also respect the leadership of the community, state and the world at large (Sibanda, 2014: 27).

This means that a person with *unhu* should be able to respect the self, all members of the community, community authorities, the government and even strangers unconditionally. Lack of respect to any one of the mentioned people is regarded loss of *unhu.*

5.4.1.3 *Unhu* and marriages
In *Pfumo Reropa,* Chakaipa teaches his readers how Shona wives and husbands should converse. The author presents the traditional value that wives should respect

their husbands within a traditional setup. Thus, according to Afrocentricity, the author grounds his readership within the traditional context for them to learn. He uses the traditional polygamous family where Ndyire's senior wife educates Munhamo that:

> *Uyezve kana uchitaura nomurume unofanira kukwidza izwi kana pane chaunoda kuti akuitire, asi ukaona kuti ave kuda kushatirwa deredza izwi kuitira kuti afunge kuti unomutya. (p.20)*

> [And also when presenting a request to your husband, speak loudly but if you see that he is getting angry, lower your voice so that he assumes you are afraid of him].

However, it should be made clear during lessons that husbands dictated or took most of the decisions in the home. Shona learners should be informed that in the African household, the greater part of decision making was given to the mother of the family because she understood issues at home more than the husband (Rukuni, 2007). Submission requested from wives was meant to avoid quarrels hence promoting peace in homes. Munhamo is also told not to talk ill of her husband with her children because this could cause disharmony among the family members with children supporting their mother, while hating their father. Thus, the young female learners are taught how to converse with their future husbands from the novel.

Wives who disrespect their husbands are despised among the Shona. Disrespecting husbands is regarded as lack of *unhu* and is believed to attract punishment. This is demonstrated in *Pfumo Reropa* for Shona students to learn. Male Teacher A gave an example of Murwarazhizha (a lazy person who pretends to be sick during the rainy season as a strategy to avoid working in the fields), a woman well known for that behaviour to an extent that her husband acts to every command of the wife, whether he likes it or not and whether it is right or wrong. She forces her husband into the *divisi* deal that leads to the death of a number of family members. She is later murdered by her husband and just before her last breath, she acknowledges that "*kutonga murume*

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kwakashata" [undermining the authority of the husband is bad]. The author uses Murwarazhizha's voice to convince the readership which is usually the school learners that disrespect for husbands is not tolerated and usually lends one into trouble.

In *Ndafa Here?,* Mabasa presents the lesson by despising Mai Matanga who dominates her husband because she has contributed more than him towards the upkeep of their children. Lorna in *Kunyarara Hakusi Kutaura?* shows the same character. Her husband, Paul, prepares tea for *Tete* Norika while she sleeps and only later joins them to drink it. She even tells her aunt that it is Paul's duty to cook. Norika concludes that her brother is a victim of love portion because that is unacceptable behaviour in the Shona culture. Lorna boasts saying: *Hapana murume anonditonga ini pano kana ndazvida zvangu (106)* [There is no man who can govern me if I want] but her disrespect ends in death. The character is punished by death because of lacking the *unhu* value of respect that is expected from wives. The author uses the penalty as a communication that women should remain at their traditional position in the family. Interviewed Female Teachers were in support of this value. For example, Female Teacher B said:

> It is not right to think that overriding your husband are equal rights, our society will never accept that you dominate your husband. Children should be taught to respect their social male and female positions and duties in marriage to maintain peace.

Husbands are heads of families and as such should be respected.

Through his voice, VaNhanga, Mungoshi also teaches readers that in the context of *unhu*, children belong to the husbands. That is why they adopt his surname and totem. As a result, the husband has total authority over his children and wives who have *unhu* are expected to respect that position. VaNhanga demonstrates that she is not comfortable with her daughter- in-law, Ruth's lack of *unhu,* who seems to have control over the children more than her husband. She says: *Makare kare taiziva kuti vana vanotongwa navarume, zvino zvakowo izvi, aiwa! (p.4)* [In our traditional past we knew

that the husband has control over children but the way you do it is different]. Afrocentricity places our values at the centre but modernity requires equal treatment and curbs or discourages abuse of women. As the custodians of culture, the old, here represented by VaNhanga, are teaching the young wives that in the Shona culture, wives do not own children. This is a clear message to would be mothers (Shona learners) that in the Shona worldview, children belong to men and that should be respected as the agreed position of the society.

Cross referencing can be made to *Ziva Kwawakabva,* which has also featured in the school curriculum to emphasise that to have *unhu* also implies submission to husbands. Lack of submission to one's husband is castigated among the Shona as it is a form of disrespect. Rudo, Ngoni's wife, dominates her husband because she is from a well to do family. She does not like Ngoni's parents who are poor and not educated. Rudo overrides her husband to an extent that they do not visit her in-laws' rural home and care for them. Rudo copies these western values from her parents. This explains why the Shona society says:

> *Mbudzi kudya mufenje hufana nyina* [(if) a goat eats cabbage-tree leaves, it imitates its mother].

This means that Rudo lacks *unhu* because her parents lack them too. She has nowhere to copy the right thing. However, Moyo, the author is not sympathetic to Rudo because she was not taught. He punishes her with Ngoni's illness up until she admits that Ngoni be traditionally treated and recovers at his parents' home. This section can be used to teach learners that husbands should remain heads of families and when married, they should respect their husbands by looking after their parents. Parents should also teach their children *unhu.* A contrast to the uncultured women is portrayed through Godobo's daughter in *Pfumo Reropa* who, despite being a Princess, tells Tanganeropa that even if the wife is rich or belongs to the royal family, she must henpeck her husband. The artist presents their marriage as a successful one in order to show that humbleness in wives that *unhu* cherishes, really pays. Therefore, the authors are teaching readers to

respect the *unhu* value of respect in marriages for harmony in the family and the community at large.

As Gelfand (1992: 25) observes, a good married woman, in the context of *unhu* should:
1. respect all older and senior people.
2. maintain good relations with her neighbours and not quarrel with them.
3. obey her husband and if he happens to be wrong does not argue with him.
4. prepare her husband's meals and provide him with the needs and comforts he expects.

These are characteristics of the Nhindiri women in *Pfumo Reropa.* Chakaipa describes these women as women with *unhu* because they are respectful towards other people in their community and maintain good relations with neighbours, they obey and love their husbands. For example, Munhamo demonstrates respect for her husband by rejecting chief Ndyire's proposal to date her. When she returns home, she shows her love to the husband, Shizha by quickly preparing food for him and the author describes her as a wife who loves her husband. When she is later married to Ndyire, Munhamo respects her husband's senior wife and learns from her. Chakaipa applauds them for being exemplary of the values of loyalty, respect, love, hospitality and integrity of womanhood. Their hospitality includes greeting others even strangers on the path/road, welcoming visitors at home and giving people food out of love and generosity. Furthermore, through the denunciation of female characters such as Handidiwe and Murwarazhizha in *Pfumo Reropa,* Lorna and Norika in *Kunyarara Hakusi Kutaura?* and Mai Matanga, Mai Chipere and Kiri in *Ndafa Here?*, whose behaviours destabilise societal unity, the three Shona artists communicate the need to educate women on *unhu* expectations. From their actions, Shona learners can see the negative effects of lack of respect for senior people, quarrelling with others and disrespect to husbands. Exposing the girls to such teachings has far reaching positives because when 'you educate a woman you educate the nation'.

Male Teacher C applauded Chakaipa for capturing the *unhu* value of love in marriages citing that many marriages face problems because they lack love or they were not out of

love. Chakaipa in *Pfumo Reropa* teaches that among the Shona, marriages should be entered out of love, bound by it and not wealth. This is why in the pre-colonial Shona society girls were told the proverb '*Murombo munhu*' [A poor person is also human] meaning that they should not consider wealth when choosing future husbands. This is ideal of the *unhu* philosophy which cherishes wealth that is worked for by both parties after marriage. This value is portrayed through king Godobo's daughter who runs away from her father's imposed rich son-in-law to be later married to Tanganeropa. When Tanganeropa reveals that he is too poor to marry her, the girl says:

> *Upfumi hwakanaka kune zvimwe zvinhu kwete pakuwanikwa. Chinhu chikuru pakuwanikwa rudo. Kana munhu akapfuma sei kana usingamudi hazvina chiyamuro. Ichokwadi kuti munhu anogona kuwanikwa pamusana poupfumi asi munhu anodaro anofanira kuziva kuti haana kuwanikwa nomurume asi neupfumi. Zvichireva kuti murume wake upfumi. Musi wahunopera, ndiwo musi waanoramba murume. Uyezve kugara nomurume pamusana poupfumi hakufadzi. Munongogara muchipopotedzana kana akasakupa zvaunoda. Pamusana pezvi, ndokusaka ndichiti mwoyo muti unofanira kumera paunoda. (92)* [Wealth is good in life but not for marriage. The best thing to consider in marriage is love. Even if a person is very rich but you do not love that person, the wealth is helpless. A woman can get married because of wealth but such a person should know that she is married to the riches not the man. Meaning that the wealth is her husband. The day the riches vanish is the day she divorces the husband. Also staying with a man because of wealth is not enjoyable. You quarrel each time he does not supply what you want. This is why I am saying that one should marry out of love]

Through this conversation, the artist exposes young learners to the challenges experienced in marriage built on wealth. Another Shona author from the syllabus, Matsikiti, reiterates the same teaching in *Rakava Buno Risifemberi* (1995). He challenges the custom of parcelling daughters to old men in exchange for wealth as lack of *unhu*. Matsikiti presents the *unhu* way through Yeukai who marries Pasipamire, a

poor boy whom she loves, instead of Bvunzawabaya, a rich old man who had paid her father with grain and cattle during a drought. Their preaching is that marriage should be out of love, not wealth as is cherished in the *unhu* philosophy.

The *unhu* values of love and care in marriage are further demonstrated in *Pfumo Reropa and Ndafa Here?* The Shona authors portray that spouses, especially husbands are expected to show love and care for each other. When a woman is married to her husband, she expects love and protection from her husband. For instance, Munhamo and Shizha, in *Pfumo Reropa,* are described by the author as spouses that love and care for each other. Because Shizha loves his wife, he fights a lone battle for his wife against Ndyire's army. Through Betty, in *Ndafa Here?,* Mabasa sees husbands such as Wati, who are abusive to their wives as lacking the fundamental values of love and care in marriage as communicated in the Shona proverb *Wanzi baba wada kamusha kake* [he who is addresses as father has chosen to have his own home]. This means because Wati has chosen marriage and parenthood, he must perform all its responsibilities. Mabasa regards Wati as *'mhuka yemunhu'* [animal of a person] meaning he is just like an animal that is biological but without deeds of *unhu*. Betty exposes men who lack *unhu* values in marriages as the major cause of sour relations in marriages. She finds no love in her marriage but abuse, which violates her human rights and dignity. She narrates anti-*unhu* experiences in her marriage:

> *Kutukwa, kudzvinywa, kukaviwa, kudzurwa vhudzi nekugara ndakaudzwa kuti ndichafira mumaoko emunhu sewachi, zvinhu zvinondityisa. (9)* [Being scolded, strangled, kicked, pulled off my hair and continuously reminded that I will die in somebody's hands like a wrist watch is something that terrifies me].

Mabasa, through Betty, exposes the extent to which men have lost *unhu.* Instead of loving and caring for their wives, they physically and emotionally abuse them. Such violent relationships are discouraged in the Shona worldview which celebrates love for harmonious co-existence in society. From studying such an example in the novel, teachers believed learners can understand the negativity of gender based violence;

something which has become one of the major issues of concern in Zimbabwe. In this regard, Muwati and Mguni (2012) bemoan the passing of the ideal Shona society which used to drag abusive men before the family or chief's courts for them to apologise or compensate the wife for the harassment. Hence, it has been observed that Mabasa's demonstration teaches his readership that spouses should love one another for peace to prevail in marriages as is expected in the Shona *unhu* philosophy.

From the same episode, apart from condemning men, the author is making a very important statement on how people should enter into marriage. Mabasa seems to teach that marriage should be planned and never happen because of an accident. Betty and Wati's marriage was purely accidental meaning both were not prepared for it physically and psychologically. This is why it is characterised by violence and this is worsened by the fact that Betty is to some extent very weak and undecided because she is doing nothing to improve her situation, she remains in such an abusive marriage. Learners should therefore be taught that *unhu* expects young boys and girls to plan for their marriages.

Another aspect of *unhu* portrayed in the novels which was discussed with both teachers and learners is respect for traditional forms of marriage. Africans placed value on marriage form such as polygamy (*barika*), levirate (*kugara nhaka*) and surrogate (*chimutsamapfihwa, chimutsamvi*) for the fast growth of the family and division of labour. In such forms of marriages children would multiply quickly since husbands had more than one wife and work would be shared among many hands. Chakaipa, in *Pfumo Reropa,* presents polygamous families. Nhindiri is a polygamous man who however manages his family well and lives in harmony. Ndyire and his nephew's, as that of the Chimbimu *barika* in *Kunyarara Hakusi Kutaura?,* represent those polygamous unions that are not stable. The authors realistically present the weaknesses of this marriage arrangement such that the young readers get to understand that even in the pre-colonial Shona society such types of marriages had their challenges. The presentation of the negative side of *barika* has been criticised by Shona literary critics as being influenced by Eurocentric views but this study applauds the authors for not idealising the Shona

past. In essence, the writers objectively reveal and teach readers that not all traditional values and practices are perfect. However, modern practices such as the informal *barika,* popularly termed 'SMALL HOUSE' which the Shona men have resorted to, cannot be a better replacement. This idea has been captured in some Shona novels such as Bvindi's *Kumuzinda Hakuna Weko* (1981) and Hamutyinei's *Kusasana Kunoparira* (1975)*,* both of which highlight the different problems attracted by 'small houses'. Bvindi, through Guramatunhu's experiences of dating Munondidii, shows some of the effects of extramarital affairs which include: lack of respect for the wife, lack of respect for parents, lying, stealing, fights with other people and lack of love for children. In his novel, Hamutyinei warns of disasters such as deaths as a punishment for having 'small houses'. Chinovava, a married man, dates Yuna, a young lady who is later killed by thugs during a picnic. What these writers are telling their readership is that such practices have bad endings and so should be avoided. To those who may fall prey, Bvindi is giving room for repentance. The learners are bound to learn to respect the traditional marriage forms so as to maintain peace in their homes and in society at large from these novels.

Participation in marriage is another *unhu* virtue that is portrayed in the selected novels. The philosophical tenet implies that the traditional African society would at all costs expect an individual to get married. This is portrayed in the three selected novels, *Pfumo Reropa, Kunyarara Hakusi Kutaura?* and *Ndafa Here?,* present various couples. Mungoshi in *Kunyarara Hakusi Kutaura?* shows that this is one important value when Martha is troubled by a failing marriage. VaNhanga's family gets involved in trying to mend the relationship. In *Ndafa Here?*, Wati is referred to as *imbwa* (dog) for getting out of his marriage. To the learners in the school, such information is of great importance as it teaches them that their society expects everyone to be married. Failure to do so without cause attracts loss of respect from the society. However, Female Teacher E argued that:

> Because of so many problems being faced in marriages nowadays, people cannot be forced to get married. What is only important is that when one chooses

to live alone, should respect societal moral values to avoid misunderstandings with other members of society.

Her sentiments challenge Mbiti's (1969: 130) assertion that:

> Marriage is a duty, a requirement from the corporate society, and a rhythm of life in which everyone must participate. Otherwise, he who does not participate in it is a curse to the community, he is a rebel and a law-breaker, he is not only abnormal but 'under-human'. Failure to get married under normal circumstances means that the person has rejected society and society rejects him in return.

This implies that the learners have to be taught that even if one may fail to participate in marriage, one should not be labelled a deviant as long as he/she respects morality.

Mabasa in *Ndafa Here?* and Mungoshi in *Kunyarara Hakusi Kutaura?* illustrate that literature within the Afrocentric view should carry the *unhu* philosophy. The two authors show that *unhu* demands married women to show respect, supportiveness, love and care to the in-laws. Among the Shona, for example, a daughter-in-law can show respect to her in-laws by kneeling down when talking to or serving them food, performing domestic chores for them and by avoiding quarrels. From his study of the Shona culture, Gelfand (1992) noticed that in the Shona society, when a girl is scolded by her mother-in law *(vamwene)* or when her husband's aunt scolds her or even when she gives her too much work to do, she should not complain. This is demonstrated by Betty who remains silent and respectful despite being always scolded by her mother-in-law and aunt. Instead of defending herself in words, she resorts to crying to cool down her temper. Mabasa seems to present Betty as *'muroora akabva kuvanhu'* [a daughter in law who came from good people] meaning she holds the *unhu* ambassadorial characteristics that a daughter-in-law is expected to display. In this respect, Betty can be a good model to young readers who aspire to be married in future. However, Female Teacher J felt that it is good that Betty maintained *unhu* under those harsh conditions but it is not acceptable to ill-treat each other. Both parties should display *unhu*.

In *Kunyarara Hakusi Kutaura?,* Martha, who loves and respects her in-laws, pays visits to VaNhanga her mother-in-law, is regarded by Eric's best friend, Shaky, as a wife from the ancestors, meaning she is cultured. Reference to that effect can also be made to *Ziva Kwawakabva,* where Moyo sends the message to girls by ridiculing Rudo through satire as a daughter-in-law who is disrespectful, uncaring, and not supportive to the in-laws. For Rudo, the *unhu* social values and norms are for the uneducated and uncivilised because they were instituted by uneducated people (Kahari, 1990). Moyo ridicules her when Ngoni, her husband falls ill and is cured by the so called 'uneducated, uncivilised' people. From these works, learners can be taught that *unhu* to a daughter-in-law means to be humble, loving and caring to their in-laws just like to the biological parents.

5.4.1.5 *Unhu* and femininity
This section presents the *unhu* values expected from and towards women.

5.4.1.5.1. *Unhu* and married women
In *Pfumo Reropa,* Chakaipa focuses on the traditional *unhu expected towards* married women where he demonstrates that these women should be respected by all men. The Shona people do not condone any form of disrespect towards married women. One type is portrayed through Ndyire who takes married women by force. He presents Ndyire, a chief who demonstrates lack of *unhu* by proposing love to Munhamo, Shizha's wife. Thus, he violates the dictates of the proverbs;

Mukadzi wemumwe ndiambuya [someone's wife is (like) a mother in law] – meaning every married woman should be treated with much respect and no man is expected to propose love to her. *Chinokumbidzanwa inguo, mukadzi haakumbidzanwi* [clothes may be shared but not a wife] – meaning a married woman cannot be shared among men.

Ndyire destroys families in order to take beautiful wives to be his by force. His abuse of women is not tolerated as it is one of the most despised forms of weakness in the *unhu* worldview that attracts punishment (Rukuni, 2007). When Ndyire destroys the Nhindiri

family to take Munhamo, he is criticised by Haripotse at the court (*dare*). Although Ndyire chases Haripotse for condemning his ill, characters and readers have the message that married women should be respected. The story therefore teaches the learners that every man regardless of his position in society should respect and not abuse married women.

Male Teacher B felt that not only men should respect married counterparts but women should also respect married men. He said:

> The same episode can also be used to teach young girls not to fall in love with married men. Even when they become married too, should stick to one partner.

His contribution suggests that while men are expected to respect married women, women are also expected to reciprocate. In the traditional Shona society any man who is not your husband *mukuwasha* (is your son-in-law). As the son-in-law should be respected, so married men should be. Such lessons may help reduce criminal cases that have risen due to lack of respect for married men and women.

As a sign of respect from the society, Shona married women have belongings such as the kitchen, a *dura* (grain bin) and mombe yeumai (a cow paid to the mother by in-laws) in their names. This evidence of respect dismisses the Eurocentric view saying that married African women are reduced to mere objects and breeding machines, they are ever-obedient servants to their men and their houses and everything in them belongs to their husbands (Walters, 2005). It's only that they have differing responsibilities and positions in society. Thus, positive depiction of the Shona women's position in marriage by the authors concretises what Gelfand (1992: 33) observes:

> An observer might easily consider that in Shona society a woman is not as highly considered as a man, that she is very under his thumb and must obey his every behest ... but if one studies the situation more closely one usually finds that

peace and happiness reign in a Shona family group. In Shona eyes the male is considered undoubtedly superior in certain aspects but not in everything...

The author corrects outsiders and Shona learners who may view Shona women as being oppressed by men. He makes it clear that a closer look at gender relations between Shona men and women reveals that the two sexes are respected and as such live harmoniously in the understanding that men are superior in certain aspects of life while women dominate in others. Thus, promoting the Afrocentric belief that African men and women "co-exist in a connected struggle for the survival of their entire family/community" (Hudson-Weems, 2004: 1). Accordingly, among the Shona, no sex is superior to the other. Thus, Muwati (2004: 62) in a similar study encourages Shona literature to be "shaped by the African world which strives not to undermine one gender, for both men and women are seen as active agents who are involved in nation building". Positive portrayal of both men and women in novels helps to teach learners that boys and girls are equal and should respect each other for the differing roles in life.

5.4.1.5.2 *Unhu* and mothers

The traditional Shona society celebrates the *unhu* value of respect for mothers. Mothers are respected for their social responsibilities of child bearing, upbringing of those children and care for the family. In recognition of these responsibilities, the *unhu* philosophy expects '*vanhu vane hunhu'* [individuals who possess *unhu*] to celebrate mothers as pillars of the family through the Shona saying:

Musha mukadzi [the woman is the pillar of the family].

This means that a Shona home needs a mother to have dignity and to do well. She has a greater part of the voice in a family and understands the issues of the home more than the husband (Rukuni, 2007). This is despite the feeling by western societies that African women are oppressed and their position in society is marginal. The Shona authors of fiction intend to show that African women are respected for the *unhu* values of care, sympathy/empathy, responsibility, responsiveness, hospitality, and compassion.

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This explains why Shona proverbs such as *Mai vevana kufa, pwere dzinorezvwa naani?* [If people lose a mother who provides them with love, shelter and food they are indeed to be pitied] were crafted. The proverb implies that a mother is the one who shapes and gives dignity to a home.

Chakaipa, in *Pfumo Reropa,* shows that mothers should be respected as pillars in times of trouble. The narrator notes:

> *Mumba kana mapinda matambudziko murume nomukadzi vanotambudzika asi zvikuru mukadzi. Kana ari mwana arwara kana kufa, mudzimai haazokwanisi nokuisa chinhu kumuromo, kana hope haadziwani. Anozvidya mwoyo kusara aonda...(p.7)*

> [When a family faces tribulations, both the husband and wife are troubled but mainly the wife. If it is the child who is ill or has died, the wife won't be able to eat anything nor sleep]

Chakaipa shows that the mother suffers more than the father as she fails to neither eat nor sleep and even experiences psychological trauma. Munhamo is troubled by her family's fate at the hands of chief Ndyire. The author also demonstrates that women have respect for life when Munhamo gives her life for Tanganeropa. As a result, Tanganeropa, her son survives the ordeal only because his mother, Munhamo threatens to kill herself if her son gets killed. In *Kunyarara Hakusi Kutaura?,* VaNhanga is now old but refuses to stay in the city with her son, Mazarura, because she does not want to leave her children's graves unattended. For these and other responsibilities, Shona mothers, like in any other African societies, are respected just as men.

5.4.1.5.3 *Unhu* and women's responsibilities
In the African context, women's responsibilities should be respected and protected just like men's for the continued existence of the African society. The two sexes are respected for their different responsibilities that are complementary. As such,

Afrocentricity advocates that everyone must carry out and execute their responsibilities in a manner that advances the interests of the group. p'Bitek (1986) says that it is an African understanding that if everyone performs to the best of their talents, their abilities, then there is no danger whatsoever of societal disintegration. This shows that the African societies have realised gender equality since time immemorial. Therefore, the younger generation should uphold the issue of equality within the Afrocentric view. On this issue, Male Teacher A emphasised that when teaching the aspect of traditional women's rights, it should be made clear that it is not bad to borrow aspects from other cultures but gender equality from other world-views should be exercised with caution as Afrocentrists fear cultural oppression. There is therefore need for the young generation to be exposed to both traditional and 'foreign' laws on human rights so that they can fit in today's world but still maintaining *unhu*. In the novel, *Ndafa Here?,* Mabasa presents lack of *unhu* in the area of women's rights. Betty is bitter about the abuse of her rights by her in-laws. She complains:

Ini ndiri munhuwo ane kodzero dzakewo... Mwoyo wangu wave kusvava nekuda kwekugara ndichinyadziswa, ndichishorwa, ndichitukwa, ndichitukirwa mwana wangu, ndichinyeyiwa nevanhu vandinobikira, vandinosukira, vandinoshandira semuranda.(p.32).

[I am also a human being with her rights... My heart is wilting because of continuous humiliation, being looked down upon, being scolded, my child being scolded, being gossiped about by the very people I cook for, clean plates for and work for like a slave].

Ini pano handichisina chiremera changu chemunhukadzi (p.60) [Here, I no longer have my dignity as a woman]

Betty complains of indecent treatment at the hands of her in-laws. She is no longer comfortable to live in such a situation where family members humiliate her, look down upon her and gossip about her just because she is a daughter-in-law. Betty is calling for

the *unhu* respect of her position as a wife, as a daughter–in law and as a mother owing to the duties she performs. Her in-laws have lost *unhu* because:

> Ubuntuism never reduces the other person to a statistic, figure, number, characteristic, conduct, or function but instead acknowledges and respects every individual in society (Nafukho, 2006: 410).

This indicates that the Shona society accords respect to everyone including women. This is in line with Afrocentricity that accords respect to both men and women for the survival of the entire family/community (Hudson-Weems, 2004). Unfortunately, infringement on their rights, either by fellow women or by men still exists. However, such perpetrators are heavily punished or criticised by the society. They are taken to traditional or modern courts where they are penalised according to the gravity of the offence. Learners can therefore, appreciate that abuse of women in any way is despised.

5.4.1.5.4 *Unhu* and female in-laws

The female teachers who participated in this study agreed that this is one important area of *unhu* that needs to be taught to the young girls. Female teacher H said:

> *Varoora vane nhamo nanatete ava. Chero ivava vasikana vechidiki vatinodzidzisa ava vanotambudza varoora.*

> [Sisters-in-law are in trouble from the *tete*s (sisters-in-law). Even these young girls that we teach in schools, they are a problem to their brothers' wives].

Female Teacher A added:

> Not only do they lack respect to the sisters-in-law but to their brothers and their brothers' children too.

Generally, these sentiments show the need for serious teaching of *unhu* in schools so that the communities enjoy the peace that characterised the pre-colonial society. Mungoshi teaches the *unhu* qualities of an aunt in a family. The selected novels teach ethical values such as love, unity, respect and care as essential in the relationship of an aunt and her brother's family. In *Kunyarara Hakusi Kutaura?* for example, Sharon criticises Tete Norika for hating Mazarura and his wife, Ruth. According to Mungoshi, through the character of Sharon, *Tete* Norika should act as a unifier of her brother's family instead of causing confusion. Mazarura stands as a father to Norika and, as such, deserves respect. If it happens that Norika is divorced by her husband, Mangunguma, Sharon believes Norika will need her brother, Mazarura, for protection and comfort. Mabasa in *Ndafa Here?* educates the readership on the expected behaviour towards a brother's wife. Kiri, who is an aunt to Betty, also lacks *unhu* as she wishes that her brother should find another wife who is 'better' than Betty. Mabasa rebukes such intolerable behaviour, telling such aunts that they should love and accept daughters-in-law *(varoora)* as they are. He states:

> *Kana muroora auya kwenyu, mudeiwo nezvaari, kwete nezvamunoti dai anga ave...*

> [If your brother brings a daughter-in-law, accept and love her as she is and not as you wanted her to be] (p.2).

This means that aunts should learn to accept daughters-in-law as they are. When sons and brothers marry, their wives should be loved, accepted and respected as they are. The author applauds Doreen, Kiri's younger sister who sympathises with her *muroora.* Mabasa also rebukes mothers–in-law who ill-treat their sons' wives. Mai Matanga in *Ndafa Here?* ill-treats Betty and influences her son to leave the wife. The author uses neighbours such as Mai Chipere to castigate the wrong conduct. As young *tete*s, the readers who are usually school learners are taught to tolerate their brothers' choices and not despise any. They may even rebuke their mothers whenever such behaviour is displayed.

5.4.1.6 *Unhu* and masculinity

Unhu masculine values are also celebrated in Shona novels. Tagwirei (2012) lists courage, conquest, perseverance, physique, aggressiveness, calculativeness and persistence. A Shona man with *unhu* should possess these characteristics as Tanganeropa, in *Pfumo Reropa.* He displays them in the thorny anthill where he kills a very big snake while laying on his belly, throughout his training on how to use his spear and in all the battles he fights. This was well commented by Female Teacher C who said:

> Tanganeropa is a real man. We all expect such values from our husbands. When your husband fails to display such qualities among other men, you feel ashamed as the wife, it's like he is not man enough. So these learners should know these values.

In *Kunyarara Hakusi Kutaura?* the artist exposes how women are disgraced by lack of those masculine *unhu* values and cowardly behaviour from their husbands, fathers, sons or brothers. VaNhanga, Ruth and Sharon are not impressed with Mazarura's 'unmannish' behaviours of resorting to crying each time the family faces challenges. This is a challenge to the young readers, to be brave, to face challenges as they come and strive to conquer and achieve their goals in life.

5.4.1.7 *Unhu* and the Shona family

The *unhu* philosophy cherishes respect for the traditional family. According to Munhumutema (2013), from the African traditional cultural point of view, family means people who are united as one. His definition implies that the Shona family comprises of the nuclear family, extended family, other community members and strangers. Ulvestad (2012) adds the living dead because according to African worldview, they are still involved in whatever happens in the family. According to the worldview then, all Shona people are a family. Okoro (2015: 2) agrees that "ubuntu ideally considers all humanity as belonging to one single family and as such there is no discrimination in its practice". To show respect for the family, individuals were expected to live according to the family

dictates. Family *unhu* was expected to be displayed among family (community) members "especially during times of duress when the need for ubuntu becomes more acute" (Munyaka and Motlhabi, 2009: 71). According to Rukuni (2007) the African family should be respected because it is the most efficient and most cost-effective social security system in the world. This means that one can always have relatives around him who can share his/her joys and sorrows and ensure happiness. Betty in *Ndafa Here?* is rescued from her ordeal by her former fellow students. Tanganeropa in *Pfumo Reropa* finds solace from Haripotse, a community member. In *Kunyarara Hakusi Kutaura?* Paul is send to school by his brother from the extended family. These examples can be used to teach Shona learners that every member of society is important and should be respected as family members for ensuring love, harmony and prosperity in the community. The selected novels therefore necessitate the restoration of the African family thus, meeting the expectations of Afrocentricity for literature to restore history and culture.

In the family, members are guided by the proverb *Kugara hunzwana* [in order to stay well one should be on good terms with the neighbours] which informs the Shona family that to stay as one, *unhu* values that promote harmony and peace should prevail among them.

5.4.1.7 Collectivism versus individualism

The novels teach collective unity in families and society whilst despising individualism. The Shona people exercise collectivism, oneness and brotherhood in everything, especially when one gets into trouble (Makaudze, 1998). They work together to rescue him/her even if that individual is a social deviant. According to Kuene (2012: 2), this unity is captured in the following examples of Bantu proverbs:

Umntu ngumntu ngabanye abantu [Xhosa]
Umuntu ngumuntu ngabantu [Zulu]
Umuntfu ngumuntfu ngebantfu [Siswati]
Motho ke motho ka batho ba bangwe [Sotho]

Munhu munhu nevanhu [Shona]

Mtu ni watu [Swahili]

Mundu ni andu [Kikamba] [A person is a person by or through other people].

The proverb emphasises the community *unhu* values of interdependence, interconnectedness and the need for one another among family and society members (Munyaka and Motlhabi, 2009; Kuene, 2012). These are essential tenets of *unhu* that need to be taught to learners in this individualistic world. This is demonstrated in *Kunyarara Hakusi Kutaura?,* when Eric is jailed after committing crimes within the society due to individualism. His family, the Chimbimus, cooperatively come to his rescue. Their reaction according Male Teacher C acknowledges the Shona belief that:

> *Chivi hachivingi mumwe asi vose* [misfortunes strike not only one member but all individuals].

The family shoulders his mistake as theirs despite the fact that Eric looks down upon his family members and other members of society. Help is sought from both witchdoctors and prophets so that Eric can be released. Thus, upholding the Shona belief that whatever befalls a member of the family should not be taken personal as it affects the whole family,

The *unhu* values of peace, unity and co-operation among families explain why the irreconcilable relationship between VaNhanga and Kwanhurai, in *Kunyarara Hakusi Kutaura?,* is criticised by Eric and Paul. The hatred between these two wives leads to VaNhanga and her children, Mazarura and Norika, suspecting witchcraft practices by Kwanhurai. This causes enmity and division among the Chimbimu family to an extent that even in times of trouble they do not assist each other. In *Ndafa Here?,* unity among family members is noticed at the airport. All of the Matanga family members, the father, mother, Pasi (Pasipanodya), Kiri (Kiristina), Wati's aunt, Betty, Wati's daughter and Doreen are in support of Wati's achievement. Betty chronicles:

Chokwadi waiva musi wekufara, wekukanganwa nhamo nekuti pane mumwe mumhuri yekwaMatanga akanga akwanisawo kuenda kuLondon. (p.8)

[Surely it was a joyful day, a day to forget all problems because one of the Matangas had made it to London]

The joy among the family members is genuine. The whole family is proud of Wati's achievement because of the bond of oneness. This portrays the unifying role of the family among the Shona society. When learners study these novels, they are expected to understand the importance of family unity.

Male Teacher B cited that girls need to be taught the *unhu* value of respect for brothers. He said:

> Girls are expected to exhibit good behaviour before their brothers and respect them as the latter sometimes take the position of their fathers just like in *Pfumo Reropa* Munjai respects her brothers. For example, when Tanganeropa proposes to accompany her home because it is late and is afraid that Munjai can be attacked by wild animals, she rejects the offer. Munjai is fearful that her brothers may attack Tanganeropa assuming he is her boyfriend.

Among the Shona, boys should not meet their fiancés' brothers nor visit their homes before marriage. That would be a sign of disrespect. To show their importance, her brothers stand in for their late father to receive the bride price from Tanganeropa. Because Munjai respects them, they are in solidarity with their new brother-in-law to fight king Ndyire who wants to snatch her from her husband. Girls are therefore, taught to respect their brothers.

In *Pfumo Reropa,* when Tanganeropa is upset by the ill-treatment his mother suffers at the hands of Murwarazhizha, he seeks to revenge but is discouraged by Haripotse. Chakaipa teaches dialogue which is a major tenet of *unhu*. According to Nafukho (2006:

410) "the dialogue tenet of ubuntu emphasises the importance of the individual" in a given family, community and society. This is because through dialogue every individual would share ideas that would benefit the society. From dialogue, members of the traditional African societies would discover facts about life. The novel can then be used to teach Shona learners to dialogue because the society has changed. The tenet has lost respect as is evidenced by widespread violence not only in Zimbabwe but in Africa as a whole (Nafukho, 2006).

5.4.1.8 Parental love and respect

Unconditional love and respect for parents was one *unhu* virtue that was expected among members of the Shona family. The Shona expect all children to love and respect their parents. According to Rukuni (2007: 75) this is mandatory because the Shona believe that to love and respect your parents is to love and respect God as parents are "the most direct physical and spiritual connection that we as human beings have with God". If parents are not respected, loved and taken care of, then the connection between God and parents has been undermined and disrespected. This results in a curse. According to Female Teacher C:

> If you disrespect your parents during childhood, your own children will not respect you also. Everybody else will only respect you to the level you respected your parents.

In his novel, Mabasa presents a family in which a daughter does not respect her father. When Mai Matanga challenges, scolds and beats her husband for not taking care of the children, Kiri, her daughter would be supporting her. Such lack of *unhu* is questioned by the author through Betty.

> *Chakandityisa uye chichiri kundityisa nazvino zvivindi zvatete Kiri. Kurova baba vavo here asikana? (42)*

> [What puzzled me and continues to is aunt Kiri's courage. Beating her father?].

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Here, Betty shows that she is a cultured lady who has been socialised in a society that respects parents. The scenario where a child beats a parent reflects complete bewilderment over this sacrilege on the African essence. Betty fails to believe how a child can reach that extent of helping her mother to abuse her biological father. This is unbelievable and unacceptable among the Shona. Such behaviour calls for an apology since the child may be cursed. Mabasa is thus calling for children to love and respect their parents no matter how little they contribute towards the children's upkeep because in their adult life they will too expect to be loved by their children.

5.4.1.9 *Unhu* and lobola compliance

Mungoshi and Mabasa teach that Shona men with *unhu* pay lobola in time as form of respect to their in-laws and sign of love to their wives. In the traditional Shona society, young boys were made aware of lobola compliance well before marriage such that they mobilised resources for bride price. This philosophical viewpoint was communicated through the proverb; *Jaha kutizisa mhandara kuona danga* [a young man eloping with a girl must have cattle]. Young men would not engage in marriage without something to offer as bride price. Mungoshi and Mabasa portray an opposite scenario where today's young men feel comfortable to stay with their wives without paying lobola. When Mazarura, in *Kunyarara Hakusi Kutaura?* fails to go and present the bride price to his in-laws in time, Ruth, his wife is affected and grows very thin. In *Ndafa Here?,* Mabasa advises men to pay their dues to the in-laws through Betty's voice:

> *Ndatove nemwana ave kutodzidzira kufamba, asi handisati ndabvisirwa chero tsvakirai kuno chaiyo. ...chinhu chinongoratidza rudo. Ndinonzwa kurwadziwa, ndinombozvituka, mamwe mazuva handirare ndichizvidya mwoyo.*(p.28).

> [My baby is a toddler and yet my husband has not even approached my parents for bride price. It (lobola) shows love. I am pained, I sometimes blame myself, and at times I don't sleep thinking deeply]

Betty feels that she is not loved by the husband hence, she is troubled and has sleepless nights thinking about the issue. The writers encourage the young readers to appreciate the value attached to lobola and make early payments for a happy marriage.

The traditional Shona society however accommodated poor men in marriage. There is a popular saying in Shona which goes;

Murombo anoroora wani [a poor man also gets married]

This means every man no matter how poor he might be, would get married through traditional forms of marriage like *kutema ugariri* (working for in-laws as pride price) and payment of lobola little by little. The proverb *Mukuwasha mukuyu haaperi kudyiwa* [a son-in-law is a fig tree; he never stops being consumed] was also used to accept a poor son-in-law. It implies that the paying of lobola is a long process so the son-in-law would keep on helping his father-in-law in different ways. Chakaipa teaches the value through Tanganeropa who is charged five hoes, four goats and beads for his mother-in-law as Munjai's lobola. On his initial payment, Tanganeropa presents one hoe through his mediator (*Munyai)* and is allowed to pay the rest as he gets them. This shows that lobola payment should not have hard and fast rules so that even the poor can afford to marry. Thus, the novels provide the learners with "proper education for the revival and survival of the African culture" (Asante, 1995: 1).

5.4.1.10 *Unhu* and kinship

Kinship is one of the cherished values of *unhu* in Shona societies. According to Mbiti (1969: 102), the value is "reckoned through blood and betrothal (engagement and marriage)". This means that kinship should prevail among blood relatives and those brought about through marriages. In *Pfumo Reropa,* it is narrated that king Godobo does not like people from other kingdoms to pass through his kingdom. Thus, the king abducts and kills all the men passing through his kingdom from trade with the Portuguese, except for Tanganeropa whom he captures and plans to kill before being rescued by the king's daughter. Later, Tanganeropa unites with king Godobo after

marrying the king's daughter. Tanganeropa's people are knit together with Godobo's after the marriage. When Tanganeropa rises to power, he arranges a feast with his father-in-law in order to strengthen their new relationship. In *Kunyarara Hakusi Kutaura?* Martha is bound to the Chimbimu family only because she is engaged to Eric. Martha is loved by all family members who are determined that the marriage between the two should succeed. Martha's family gives Shaky; Eric's friend a chicken and a clay pot as a sign of accepting their marriage proposal. From this day, the two families respect each other. Thus from these examples, Female Teacher B felt that learners need to be taught the importance of kinship in marriage because today's young couples no longer accept their husbands and wives' relatives. They are not aware that the marriage institution stands as one of the key unifiers among the Shona. Therefore, pupils are taught that because marriage ties families, clans or/ and tribes together, it should be respected.

One important aspect of *unhu* that the Shona novels teach the learners is unconditional love for relatives and friends. This means that the Shona people are expected to love their relatives in all situations. Parents should therefore educate their children on all their family relatives. This is because of the Shona belief that *'kuziva mbuya huudzwa'* meaning 'to know grandmother is to have knowledge' (Rukuni, 2007: 77). One should not assume that children will "find out for themselves who their relatives are and establish meaningful relationships with other family members" (ibid: 77). On the contrary, Male Teacher A felt that Shona learners themselves should also inquire from their parents who their relatives are and learn to accept and love them.

Traditionally, kinship was usually strengthened by dinning together as a family. This philosophy is emphasised in the proverb; *Ukama igasva hunozadziswa nokudya* [relationship are incomplete, they are completed by being given food] implying that genuine relationships should be shown by sharing food. Kinship was emphasised even if one's relative is stingy or poor, the Shona still expected genuine attachment and good company. This is communicated through the proverb: *Ukama ndihwo hukuru, kudya musvitsa* [relationship is important; food depends on the giver]. Kinship should be valued because *Ukama hahusukwi nemvura hukabva* [Kinship cannot be washed with

water and removed] Meaning no matter how much relatives may fall out with one another, they do not cease to be relatives. Thus, the proverb inculcates a spirit of togetherness of kith and kin.

Interconnectedness among Shona members of society is portrayed in *Ndafa Here?* Members of Chateuka street who live as neighbours create relationships that see them celebrating Wati's success and sharing Betty's sorrows as a family. This is because among the Shona, the *unhu* kinship

> controls social relationships and determines the behaviour of one individual towards another ... African kinship embraces everybody in any given local group. This means that everybody is related to one another either as brother, or sister, mother or father, grandmother or grandfather, uncle or aunt, or cousin, or brother-in-law or something else, to everybody else" (Kuene, 2012: 6).

This means that the *unhu* philosophy regards all members of the society as relatives who need to treat each other with respect maintaining positive relations.

Chakaipa portrays sharing and collective ownership cherished by the *unhu* philosophy among Shona clan members. Members of the same clan live together for social contact and collective efforts in anything that befall their clan. Their collectiveness is enhanced by the shared identity (totems). Malunga (2006: 3) explains,

> *Unhu* calls for sharing and collective ownership of opportunities, responsibilities and challenges among clan members.

Sharing and collective ownership strengthens the spirit of brotherhood which is noticed even if they have differences among themselves. They always share opportunities, responsibilities and challenges. This is also captured in the proverb '*makudo ndemamwe panjonzi anorwirana'* [Baboons are united, when in trouble they rescue

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each other]. The Nhindiri clan thus fights the Ndyire army so that Ndyire does not take Shizha's wife, Munhamo. Although they are defeated and killed, they display their collaboration. On a separate incident, the Haripotse clan; men, women and children fight king Ndyire the second who wants to take Munjai, Tanganeropa's wife. Thus, among the Shona, clanship is valued. The author is teaching his readership collaboration for the well-being of the clan.

5.4.1.11 *Unhu* and adolescence

Female Teacher A highlighted that the selected novels uphold decency and human dignity during adolescence which are lacking in today's most adolescents. Gwakwa (2014: 144) posits that "ubuntu underscores the importance of respect of one's body" meaning that loose morals, in both boys and girls, are not tolerated among African societies. Chakaipa portrays this ideal through the use of the proverb *Mandikurumidze akazvara mandinonoke* [the desire to get hold of things early cause unnecessary delays] in *Pfumo Reropa.* All he is teaching is that Shona adolescents should not rush into sexual relations as they may face problems. In *Kunyarara Hakusi Kutaura?,* Sharon is also against the looseness of her father's sisters in the Kwanhurai family who, when made pregnant, bring their children home but the father remains mum. However, Sharon's loose character is also illustrated by her use of family planning tablets when she is still unmarried. The fact that she carries them in her handbag suggests that she is indulging in multiple sexual relationships. Her loose morals are further noticed at the end of the story where she sleeps with Shaky, her uncle's friend, without dating. Ruth, her mother, is also blaming herself for her loose nature and failure to complete her education rushing into marriage with Mazarura. In *Ndafa Here?* Kiri's loose character leads her to have two kids from different fathers. She is reprimanded by her brother Pasi for lacking respect to the family. Betty is also referred to as *imbwa* (dog) because she is impregnated while she is still in school. The punishment of abuse from the in-laws that Betty undergoes in the new home, teaches the youngsters about the values of decency (*kuzvibata).* Girls are, therefore, reminded to concentrate on shaping their lives first rather than involving themselves in immature relationships that may harm their lives.

Chakaipa in *Pfumo Reropa* portrays decency through Munjai. The author describes her as a traditional girl who does not rush into relationships and marriage, who takes her time to study Tanganeropa's trustworthiness and who protects her virginity. On the side of boys, Tanganeropa is portrayed as one who, in his boyhood, proposes love to Munjai only, respects her until marriage and focuses on preparing himself for manhood. Mungoshi portrays the expected *unhu* in the character Martha, who waits for Eric, her boyfriend for seven years whilst he is in England. Despite his ill-treatment of Martha, Eric acknowledges that Martha is dignified when he says "Martha *ndimai*" (p.120) meaning that she is the ideal future wife because she remains faithful and patient to Eric while he dates other women. This confirms the Shona traditional world view that:

> A good girl must keep herself pure and not have sexual relations except after marriage. A good boy should not go about with girls, he may have his favourite girlfriend when he is older, but no sexual relations permitted until marriage (Gelfand, 1992: 58).

Boys and girls are, therefore, encouraged to abstain from immoral behaviour which is, in some way, encouraged by legislative laws which are foreign to Shona culture. The youngsters end up regarding their own traditional laws as primitive. The role of the Shona novel therefore, is to provide the right face of such Shona practices which are despised and relegated as ancient (Mawere, 2014) in order to reposition and redefine Africans (Hudson-Weems, 2007).

5.4.1.12 *Unhu* and Communication

A Shona person with *unhu* should know how to converse with people of different relationships and in different situations. The Shona are a people who respect traditional registers or speech styles *(misambo yekutaura)* and these are captured in the three novels. In *Pfumo Reropa, chizukuru* (language used between an uncle and a cousin) is demonstrated between Munjai and her uncle Haripotse. The uncle tells his granddaughter to get married but she in turn indicates that she already has a husband

(the old man).This does not mean that Munjai is going to be married by her grandfather. In this relationship they communicate through jokes. Munjai has understood the message that she is now old enough to get married. In *Ndafa Here?,* the same speech style is illustrated between Mr Matanga and his son's daughter. He plays with her as his 'wife' telling her not to trouble her mother. This speech style is important among the Shona as it binds members together and allows for lighter moments in life between relatives. Chakaipa also illustrates the speech style used in courtship through Tanganeropa and Munjai. Tanganeropa uses flowery language full of praises for Munjai's beauty so as to entice her but takes a long time before expressing his love for her. Although Munjai loves him too, she does not tell him that for about a year or two. This is how boys and girls were expected to date each other in the Shona society. They should avoid rushing into relationships before knowing each other fully. In Kunyarara *Hakusi Kutaura?,* Mungoshi displays the '*chisahwira'* (friendship) speech style between Eric and Shaky. The two share jokes and advice, accompany each other to Martha's parents to ask for engagement permission and stand by each other's side during hard times. Mungoshi through Shaky also acknowledges that the traditional values of courtship have been eroded when he says "this art of *kunyengana yaparara*" [this art of dating is gone]. Mungoshi laments the way boys and girls date each other today. He derides the idea of love at first sight, dating through technology and the issue of sugar mummies and daddies which are prevalent today. From the three speech styles that are portrayed in the three narratives, authors are teaching their readership that traditional speech styles are healthy for the society and therefore should be emulated for unity. These are some of the African perspectives that Afrocentricity believes should be at the centre of African writings so that Africans can re-learn their culture.

Chakaipa teaches his readers various traditional values through apt and allegorical names. These are names that condemn, accuse or praise the characters' actions (Kahari, 1990). Such names are Tanganeropa, Haripotse, Murwarazhizha, Handidiwe, and Ndyire. Below is a table with names of characters and their possible meanings as presented by Male Teacher A.

Table 5.12: Names and meanings

NAME	MEANING
Tanganeropa	One who is gallant and strong in fighting.
Murwarazhizha	One who is very lazy.
Handidiwe	An outcast, a despised person.
Ndyire	One who is corrupt, a solicitor and anti social.
Haripotse	A skilled fighter who always hits the target.

These names communicate bravery, expertise, laziness, unfriendliness and selfishness respectively. From these names, pupils may learn cherished and despised values and also come to understand that good names are worked for and, therefore, the pupils will seek to do well.

Mabasa, in *Ndafa Here?,* portrays one important feature of *unhu*; communicating problems to others. He employs the proverb *Mwana asingachemi anofira mumbereko* [A child who does not cry dies in the baby carrier] to teach young readers to share their problems with relatives and friends so that they get help. This was encouraged among the Shona to avoid stress related diseases and tragedies. For example, when Betty informs her university friends about the abuse from her in-laws and husband they facilitate her escape from the Matanga family so that she begins her life afresh. In *Pfumo Reropa*, when Tanganeropa shares with Haripotse that he intends to confront his mother who has hidden his identity, Haripotse advises him not to because he was angry. The conversation helps Tanganeropa to forgive his mother. Forgiveness is yet another value embraced in the *unhu* philosophy, as "not to have the capacity for forgiveness would be to lack ubuntu" (Munyaka and Motlhabi, 2009: 72) From such episodes Shona learners can be taught that sharing of problems with others is very important as it may mend up relations and avoid unacceptable endings.

5.4.1.13 *Unhu* and individual efforts

Chakaipa's novel, *Pfumo Reropa,* demonstrates that the Shona culture recognises individual efforts which respect the values of society and are for the good of the people.

Tanganeropa is praised for his courage and bravery that benefits the society. He is given a heroic praise name, Tanganeropa, by Haripotse meaning he would first shed blood in every battle. He is praised for skilfully killing a lion in the forest while together with Haripotse; for killing another lion that could have devoured Munjai; for outstanding performances in battles and, above all, for defeating king Ndyire, a dictator. He is installed as the new King who is again praised for his democracy. Therefore, the novel seeks to preserve one aspect of the Shona culture that encourages the young to emulate heroes and heroines for the good of the society. It is not only the Shona society that cherishes individual efforts that are useful to the society, but this is celebrated throughout the African continent. In his study of the Zulu and Mandingo cultures through *Emperor Shaka the Great* and *Sundiata: An Epic of Old Mali,* respectively, Makaudze (1998) observes that in both societies, heroes in battles are praised through songs and given nicknames for their exploits. Hence, the novels teach that individual effort is always valued if it is for the good of the community.

5.4.1.14 *Unhu* and community ethics

Individuals are raised up in the community into becoming responsible humans with values, norms and principles of *unhu* (Dolamo, 2013). According to Munyaka and Motlhabi (2009: 71) "ubuntu ethics can be termed anti-egoistic as it discourages people from seeking their own good without regard for or to the detriment of others and the community". This means that for one to be regarded ethical in African communities, should seek to do good for others and the community at large. This also implies that a person with *unhu* "has to uphold the norms and values of that society, anything to the contrary will be met with sarcasm as *'hausi hunhu ihwohwo'* [This is not humanness]" (Sibanda, 2014: 27).

The Shona society is one of peace loving people who pursue harmony among themselves and hate anti-social attitudes. The Shona traditional laws direct how individuals and communities should behave towards each other so as to maintain social equilibrium, and the penalties of African law are directed, not against specific infractions, but to the restoration of equilibrium (Ramose, 1999).Therefore, any

behaviour that destabilised the society was not tolerated and thus attracted punishment. According to Male Teacher C,

> these learners should know that even today, bad behaviour is either punished through the courts or naturally. Hence the laws of the land should never be compromised.

Munyaka and Motlhabi (2009: 66) make it clear that,

> Anything which may undermine, hurt, threaten or destroy human beings is not accommodated in this way of life but frowned upon as it affects the very foundation of society: the human person.

The selected novels, *Pfumo Reropa, Kunyarara Hakusi Kutaura?* and *Ndafa Here?,* portray some of these ill manners and the judgement they deserve so as to send strong messages to the Shona learners on the expectations of their society.

Greeting each other is one community ethic cherished among the Shona. The value is demonstrated in all the novels between close family members, members of the society and is also applied to strangers. For example in *Pfumo Reropa*, Munjai and her uncle Haripotse greet each other in the morning saying:

> *Mangwanani sekuru* [Good morning uncle]
> *Mangwanani muzukuru* [Good morning niece]
> *Ko mamuka sei nhasi?* ... [How are you today?] p.67

Munjai wants to know how her old uncle slept and how he is feeling in the morning. This kind of greeting communicates compassion, care, interconnectedness and hospitality among other qualities of the *unhu* philosophy (Nussbaum, 2003). This is one value that the youths lack especially in urban areas where people seem not to recognise the

essence of greeting each other. Learners therefore, need to be taught such qualities of humanness.

Shona novels teach thanksgiving which is cherished by *unhu.* Among the traditional Shona people, this tenet was taught through the proverb: *Chinokuda chidewo* [love that which loves you]. This meant that one should be grateful to anyone who helps one in life. The selected Shona novels teach that members of society are expected to be grateful whenever people do well to them for appreciation is believed to attract more blessings from the ancestors. Teachers expressed concern over siblings, spouses' brothers and sisters and even strangers who are helped and are not appreciative. Female Teacher H had this to say:

> *Zvinorwadza kuti wabatsira munhu* then he/she fails to show appreciation. *Angava munin'ina kana hama dzevarume idzodzi*. It's painful.

> [It is painful when you help someone then he/she fails to show appreciation. Whether he/she is your sibling or your spouse's relative. It's painful].

Female Teacher A added:

> These kids do not understand the value of gratitude. Instead of thanking you they create more problems and enemies for you.

Generally, their sentiments justified that need to teach thanksgiving to the Shona learners.

In *Pfumo Reropa* Munjai displays gratitude to Tanganeropa when he fights a lion while accompanying her home because it was getting dark. Munjai is troubled because she has nothing to give to Tanganeropa as a token of appreciation, except thanking him through words. Tanganeropa also thanks his mentor, Haripotse, for initiating him into manhood. In turn, Haripotse is grateful to Tanganeropa for his obedience that leads to

Haripotse's accomplishment of the assignment. Thus, among the Shona, both the young and the old are expected to appreciate each other. In *Kunyarara Hakusi Kutaura?,* Sharon criticises Paul for not being grateful to Mazarura who sent him to school. Sharon expects Paul to financially assist his brother Mazarura because Paul is now a flourishing businessman. Martha also feels that Eric is supposed to show appreciation to Mazarura for raising him up instead of leaving him and relocating to Paul's homestead where he thinks there are up-to-date facilities. Eric even tells Shaky that he no longer wants to either inform or consult Mazarura on any issues pertaining to his life as he used to do before because he is now learned. He does his things on his own. Thus, Paul and Eric's anti-social behaviour traits are questioned by the author, through Sharon and Martha, so that readers can learn the proper conduct.

5.4.1.15 *Unhu* as treasure of truth and righteousness

The Shona society upholds truth telling and does not treasure lying. Mabasa in *Ndafa Here?* presents Wati making promises to his siblings and parents before leaving for London which he never fulfils. This is narrated by Betty who says:

> *Musi wasimuka Wati pakave nekuvimbisana, nekunyeperana, nekufadzana, kukwidzana ndege dzamashanga chaiko... (p.6)*

> [The day when Wati departed family members made promises, lied to each other, made each other happy but all was exaggerated].

Betty indicates that for three years, Wati does not even phone home nor send money. She is hurt by her husband's lies and no longer has trust in him and realises that she has been cheated throughout the relationship. The same Wati does not tell the truth when Betty's friends send clothes for her new born baby. He lies that he has bought them himself. This is bad because when the girls learn that Wati has lied to his wife they are disappointed and consider him *imbwa* (dog). This communicates that lying is unacceptable as it hurts other people and leads to deceit and untrustworthiness. Learners are, therefore, taught to be truthful, trustworthy and sensitive to other people's

feelings. They should avoid lying to each other to maintain trust among society members.

Among the Shona, to speak evil about other people in their absence *(makuhwa)* is considered as lack of *unhu.* It destroys their good names and destabilises the community. The Nhindiri wives, in *Pfumo Reropa* are praised for their lack of *makuhwa* traits. As such, they loved each other and stayed united. In *Kunyarara Hakusi Kutaura?,* Norika is a character who is well known by the family members for gossiping. Norika reveals the secrets about Lorna and Eric's adulterous affair to the Chimbimu family and this ends in tragedy. This is a clear message to the students that gossiping is harmful to society and so is not acceptable. Mai Chipere, in *Ndafa Here?,* is well known for gossiping in Chateuka Street. On several occasions, she wants to engage Betty in her malicious talks but Betty maintains her distance as she acknowledges that gossiping is immoral. Mabasa rebukes *makuhwa* through Mai Gari, another lady who resides in the same street with Mai Chipere who says:

> *Munhu wepi anofumira mudzimba dzevanhu nekuda kuongorora maningi? Munhu ngaagarewo pasi, zvisiri zvako wosiyana nazvo. (p.102)*

> [What kind of a person visits other people's homes early in the morning in order to spy? A good person should stay at home, and stay away from other people's issues].

A decent woman is expected to be at home doing her household chores, not roaming around the streets talking bad about other community members as this disturbs the peace of others.

5.4.1.16 *Unhu* discipline and morality

Discipline is one *unhu* value portrayed by Mabasa. Loose morals are castigated among the Shona. This is portrayed in *Ndafa Here?* where characters who display loose morals are castigated for lacking *unhu.* Male Teacher A noted that:

Characters with loose morals like Wati (p.77, 83), Kiri (p.50), Betty (p.9, 30, 87) and Matanga (p. 137, 138) are constantly referred to as dogs *(imbwa)* by Mabasa to show that the individuals have become loose like dogs that mate with every other dog.

For instance, Mabasa presents Wati, who leaves his wife in Zimbabwe and moves to London where he sleeps around with women. In the end, he falls ill and starts regretting his lack of *unhu*. Wati also acknowledges the loss of *unhu* among Zimbabweans staying in foreign lands. He says:

...*vanhu vanenge vari vanhu mazuva avanenge vachangosvika, asi hazvitore nguva refu kuti London ivakweshe nekuvabvisa hembe, hunhu, pfungwa nemaonero avanenge vakabva nawo kumusha. (p.23)*

[People behave well during their first days in London but it won't take long before the place removes them of their dignity, *hunhu*, their traditional worldview]

... *vacho vaungati vanhu dzave mhuka. (p.31)*

[... those that can be called people are now animals]

The character explains that the Shona who stay in the diaspora maintain *unhu* during the first days of their stay. Their worldview is then diluted and wiped away by the foreign events. Mabasa is reminding his male counterparts to be sexually-disciplined, even in foreign lands and have decent marriages as is expected in their African culture.

To insist on the need for discipline, the novels also attack men who target relatives for sexual assault. For instance, VaMujokoro, in *Kunyarara Hakusi Kutaura?* attempts to rape Ruth, his daughter-in-law, and Matanga, in *Ndafa Here?*, makes immoral advances towards his daughter-in-law, Betty. They forget that 'mukadzi wemwana mwana' [Your

son's wife is your daughter]. In both novels, the *varoora*s rebuke the perpetrators. The in-laws are expected to be parents to the daughters-in-law but the two authors portray a situation in the Shona society where old men have lost *unhu.* Such state of affairs, according to Makuvaza (2014: 20) calls for probably a 'cultural rationality' emanating from *chivanhu* and *unhu* education in an effort to contain the degeneration of the rational into irrationality. Thus, the teaching of *unhu* through Shona novels in schools can help instil respect for women in young boys especially in urban areas where "such values are being increasingly eroded" Nussbaum (2003: 2).

Faithfulness in marriage is cherished whilst infidelity is considered lack of *unhu*. All the interviewed teachers agreed that Mungoshi through his *Kunyarara Hakusi Kutaura?,* teaches the value so well. Eric is referred to as *imbwa chaiyo* (real dog) because he engages in an adulterous relationship with Lorna, his brother's wife, while ignoring Martha whom he is engaged to. Lorna is also referred to as *imbwa yemunhu* (you are dog) for dating her husband's younger brother, Eric. Among the Shona, a brother-in-law and a sister-in-law can only enter into such a relationship when the husband is barren or dead. Again, the relationship should be graced by the family members. The behaviour demonstrated by Lorna and Eric is totally unacceptable among the Shona because the husband, Paul is neither dead nor barren. The author exposes the two to problems for unfaithfulness. What Mungoshi is communicating is that the loss of Shona ideals of marriage brings social problems to the society. Hence, readers are taught to remain rooted in their cultural norms and values for their own security.

Anti-social behaviour, such as cruelty towards others is unacceptable in the Shona society. *Unhu* philosophy cherishes compassion. This is portrayed in *Kunyarara Hakusi Kutaura?* for Shona students to learn. Lorna is a disgrace to her in-laws as she pursues her personal interests at the expense of others. Her cruelty is displayed when she visits Martha and lies that Eric is no longer interested in Martha and that she had been sent to inform Martha. This is meant to hurt Martha so that she would divorce Eric. Instead of empathising with Martha for Eric's adulterous behaviour, Lorna instead tells Martha that she is about to marry Eric and that the two are about to leave for another place where

they can be free. Martha is hurt to the extent that she considers committing suicide. Sharon only rescues Martha but she fails to report for duty at her work place. Lorna's actions lack *unhu* as they do not show an appreciation of harmonious human existence in society. According to Koenane (2013: 110), "... one who has ubuntu is an empathetic person, a person who empathises with the problems and suffering of others". Lorna's behaviour is not expected of a person with *unhu* as it leads to disharmony among the Chimbimu family, a lesson that the readers need.

Confidentiality is celebrated among the Shona. The Shona proverb; *Mupanje wekunze unodzivirira iri mukati*. [The outer ridge (of a field) guards those inside] stresses the view that to reveal family secrets to outsiders is lack of *unhu*. Mabasa criticises Kiri for divulging family secrets. Kiri reveals her elder brother's weaknesses and challenges in his marriage to Betty on the first day and is rebuked by Doreen who observes:

> *Nhai Kiri ungabva watanga nekungoudza maiguru zvinhu zvisina nebasa? (103)*
> [Kiri why do you inform our sister-in-law needless issues so early?].

Doreen means that Kiri should keep family secrets. There are some family secrets that should not be divulged as they may tarnish the image of family members or harm relations. In *Pfumo Reropa,* Munhamo is able to live in harmony with the Ndyire family because she keeps it a secret from her son that he is not part of the Ndyire clan. Again, when Tanganeropa questions the way his brothers; the Ndyires, treat him, his mother is not eager to tell him the truth. Instead, Tanganeropa is told that his brothers are jealous of king Ndyire's love for him. Ndyire also manages the situation by not revealing that Tanganeropa is not his biological son. The chief treats him as his own child and keeps telling Tanganeropa that he is the heir. Thus, Tanganeropa's stay among the Ndyire family is a result of the ability of those around him to keep secrets. Tanganeropa also keeps the secret of the cave harbouring the family wealth up to his death. Chakaipa shows that Tanganeropa holds the value again when he says:

Tanganeropa akanga akangwara. Akanga asingati akasangana nomunhu waasingazivi omutaurira zviri mumwoyo make. Aimbomira ofunga, kwete zvinoita vamwe vanhu vanoti vakasangana nomunhu zuva rimwe chete, waasingazivi anofushunurirwa zvose (p.89)

[Tanganeropa was wise. He would not disclose his secrets to strangers. He would take a thought first not as other people do, they divulge information to people they do not know and even those they meet for a single day].

Chakaipa portrays the wise character who keeps secrets. The author implies that Tanganeropa becomes great in life because of confidentiality. Chakaipa is therefore calling upon his readers to emulate Tanganeropa's respectable character.

Mungoshi illustrates that pride is despised and humility upheld among the Shona. Eric, in *Kunyarara Hakusi Kutaura?,* shows too much pride because he is educated. He addresses his mother in English, with his hands in the pocket and while standing. He is expected to be humble before his parent, speak to her in the vernacular while seated. When he arrives home from England, he is expected to visit his mother and father first to greet them. Instead, it is his mother who embarks on a journey to see him in Harare. Eric refuses to accompany his mother back home because as he claims, he wants to settle down first before engaging in 'meaningless journeys'. Gelfand (1992) notes that if a man who has had a modern education arrives at a village in the country he should conform to what others do. He should not speak English in preference to Shona in the company of his people and must never stand in the presence of a senior. However, in *Kunyarara Hakusi Kutaura?,* Eric does exactly the unexpected. VaNhanga complains about his habit of speaking in English which she does not understand during her presence. His pride is also noted and despised by Sharon, Martha and Shaky who realise an increased social distance between them and the 'been to'. Eric does not take his family members' advice because he is educated. He is now in a social cocoon or social limbo just like the character Michael, in *Mudhuri Murefurefu* (1993)*,* and Ngoni, in *Ziva Kwawakabva* (1977)*,* whose *unhu* has been corrupted by Western education such

that they now live in two worlds (African and Western). Michael, Ngoni and Eric have rejected their society's values and now regard themselves as superior to their fellow countrymen. To show that pride has no benefit except humiliation, all such characters face problems at the end which force them to go back to their roots. Children are therefore, taught to be as humble as Tanganeropa in *Pfumo Reropa*. Because of his humility, Tanganeropa is a pleasure to others in the society. His humility which includes conforming to the traditional behaviour pattern results in his hero status. Thus, humility pays.

Self-control is one *unhu* aspect that should be exercised in day to day activities among the Shona. This value helps in decision making and helps create good social relationships with other members of the society. Mungoshi teaches the need for self-control through Shaky's excessive beer drinking. Because Shaky does not exercise self-control in beer drinking, he fails to marry, as he considers beer as 'his wife'. Such negative effects of loss of self control in beer drinking are despised. The writer is teaching readers to consume beer in moderation and with the decency that was attached to it in the traditional Shona society. Beer should never be prioritised at the expense of life expectations.

Male Teacher C highlighted that learners are taught to desist from jealousy and covetousness as depicted in *Pfumo Reropa* as such behaviour attracts problems. Rwiriko, Nevanji and Zumbani revolt against Tanganeropa because they are jealous of his kingship. As punishment to the shameful act, the trio are killed in the fight. In the same text, Ndyire is jealousy of the Nhindiri family's prosperity and again he covets Munhamo who is married to Shizha. His actions are heavily criticised by members of society, especially Haripotse. Ndyire's covetousness to Munhamo, Tanganeropa's mother, leads to his own death by Tanganeropa's sword. In *Kunyarara Hakusi Kutaura?,* Lorna is attracted to Eric, Martha's boyfriend and her husband's brother. She becomes jealous even though she is married to Paul. This leads to an immoral relationship between the two, initiated by Lorna who admires even Eric's posture. To demonstrate how bad the behaviour is, Mungoshi punishes Lorna by death at the end of

the story. From these examples, learners who read the novels may learn to desist from covetousness and jealousy as in both texts it has proved to end in deaths.

Honesty is cherished whilst deceit is a trait not welcomed among the Shona. Lorna in *Kunyarara Hakusi Kutaura?* is a deceitful character. When approached by Norika over her adulterous relationship with Eric, she pretends as if she is clean and in support of Martha and Eric's marriage whilst she is totally against it. Lorna is not happy with Eric and Martha's relationship and wants to destroy it. Again, Lorna stays with Paul as her husband but she does not have true love. She cheats on him with Eric and other men when he is not around because she considers him dull. Lorna wishes Paul dead, which is unacceptable among the Shona. The fact that Lorna dies before her husband is a lesson for readers not to be deceitful.

Careless talk is considered as lack of *unhu* among the Shona as it hurts other people's feelings. The proverb *Mharadzano dzakabva munzira* [Side paths branched off from the main path] was used to teach individuals to control their tongues so as not to let slip words that may lead to misunderstanding and friction. Paul in *Kunyarara Hakusi Kutaura?* is one such person who utters words carelessly without considering their effects to the audience. As a result, he loses friends. Norman, the barman criticises him saying:

> *Haana mukanwa, haazivi kuti iri ijee iri harisi. Anorasa mukanwa* [He is bad mouthed; he does not know what to utter. He loosely talks].

Norman's observation is supported by Shaky, Eric's friend. People who carelessly talk are a nuisance to others. Paul's behaviour is triggered by his long stay in the city which the author regards as a melting place for the Shona morals. The study of such Shona novels in literature becomes crucial in moulding the lives of the urban school learners. They learn what, how and when to speak so as to maintain and preserve friendships with others.

Unhu worldview treasures trustworthiness. Lorna, in *Kunyarara Hakusi Kutaura?,* lacks *unhu*, but exposes how Dr Mukwananzi and Advocate Kandove lack trust as respectable people. For instance, Dr Mukwananzi impregnates young girls at Parirenyatwa who even respect him as Sekuru (grandfather) and kills women through unsuccessful abortions in his Highfield 'surgery'. Lorna despises Dr Mukwananzi's actions which are not expected of him as a medical doctor who is supposed to save life and not to kill. Advocate Kandove is alleged to be a crook who takes people's monies, promising to send them abroad but still holds a respectable post in Harare. To Lorna, these are not fit to even talk about other people's ills. Mungoshi is presenting lack of *unhu* in members of society who are not trustworthy. To Mungoshi, Zimbabweans have become *zvinhu zvisina hunhu/mhuka dzevanhu* (being incapable of exercising culturally appropriate behaviour in pursuit of their happiness) (Makuvaza, 2014). This study therefore, becomes necessary in curbing *umhuka* (ill behaviour) in schools by exposing the need for learners to strive for good names through possession of *unhu* qualities.

Female Teacher B pointed out that Chakaipa touches on the aspect of cultural smartness and decent dressing among Shona women. She said:

> Chakaipa *anoburitsa imwe nyaya yakakosha yemapfekero anogamuchirika muvaShona. Vana vedu vari kufamba vakashama vose vakomana nevasikana.*

> [Chakaipa portrays one important issue of the acceptable dressing among the Shona. Our children both boys and girls move around 'nude'].

The lady teacher expresses that the young generation's dressing exposes body parts that should never be exposed. It is therefore as good as being naked. *Pfumo Reropa* as a novel can therefore be used to teach decency in dressing. In *Pfumo Reropa*, Chakaipa communicates that although women should put on *zvishongo* (beautifiers), this should be decently done. Dressing decently maintains dignity, makes one more beautiful and presentable among the Shona. He presents VaMunhamo as a woman whose beauty is enhanced by the way she dresses up. VaMunhamo's traditional

tattoos, bangles and descent clothes which fit her, lures king Ndyire into admiring her. The same is noticed when the late Ndyire's wives are to be shared among his relatives. They are smartly dressed and decorated such that men, the heirs, cannot wait for time for their shares. Chakaipa teaches young girls to dress according to the dictates of *unhu*. Gwakwa (2014: 144) says "ubuntuism prescribes a culture of shared meaning, community oriented approaches to life, respect for others and insist on descent dressing". This means that an individual's dressing should be acceptable in his/her community, show respect to others and should give an individual dignity. The portrayal of decent dressing seems to be helping many learners as it was identified by most as one of the *unhu* values they have learnt from Shona novels.

The above discussion shows that Shona novels capture the *unhu* philosophy that stipulates acceptable human behaviour towards other community members for peace and community building. The artists respect Afrocentricity which advocates for proper presentation, promotion and preservation of the African culture. These works of art can therefore be used to promote *unhu* in Zimbabwean secondary schools. In the Zimbabwean context where corporal punishment has been banned in schools, the teaching of literature to promote *unhu* can be a panacea to indiscipline.

5.4.2. *Unhu* and spirituality

This section explores the religious values which characterise and define the Shona people's daily practices as portrayed in the selected novels. The discussion below proves that the Shona have religious values worthy teaching in schools and these values can be successfully taught through fiction. As will be demonstrated below, the religious *unhu* values,

> percolate and influence the people in their everyday life and activities, and in their various sectors of life, social, economic as well as political. Without this religion, African people are undefinable because it is their religion which shapes the people's world outlook and therefore which gives meaning to their philosophy of life (Makaudze, 1998: 59).

This implies that religious ideals are part and parcel of the whole fabric of African life. Each and every sphere of their lives is defined through religion. Makaudze's assertion also implies that the religious beliefs shape the *unhu/ubuntu* philosophy, the Africans' view of life.

It is however important to note that teachers noted that the area of spirituality may be difficult to teach to learners with various religious backgrounds. Male Teacher A commented:

> We happen to have three religions into which our Shona learners fall. These are African traditional religion, Christianity and Islam. You need to be wise in teaching Christians and Muslims traditional spirituality. Some may not accept it.

Female Teacher C also had this to say:

> *Yaa* it's tricky because Christians and Muslims do not tolerate African spiritual beliefs. Otherwise *tinogona kungodzidzisira bvunzo kwete kuti vagozvirarama.* [Yes, it's tricky because Christians and Muslims do not tolerate African spiritual beliefs. Otherwise we can only teach them for the exam and not expect that they practice that].

These contributions therefore imply that the Shona teacher needs to acknowledge and respect all religions but noting that *unhu* is expected in all.

5.4.2.1 *Unhu* and religious beliefs and practices

The Shona people had their religion which was characterised by beliefs and practices. Africans believe that these beliefs and practices depict the "bond between humans, ancestors and the Supreme Being" and inculcate societal values in members of the community (Nafukho, 2006: 409). In the religious sphere of life,

Ubuntu therefore, implies a deep respect and regard for religious beliefs and practices that were supposed to guide all human life endeavours, including learning and working (ibid: 409).

This means that for humans to be regarded as having *unhu*, should respect and observe the different beliefs and practices in honour of the ancestors and the Supreme Being.

A person with *unhu* should adhere to the belief that the dead continue to exist among the living so that they link the living to the creator. Thus, whenever humans are in distress or need, they should approach their ancestors who intercede on their behalf with God (Ulvestad, 2012). The selected novels portray the African spiritual way of living. In Mungoshi's *Kunyarara Hakusi Kutaura?,* Paul and his siblings are regarded as characters with *unhu* because they constantly seek God's intervention through their family ancestors. VaNhanga believes that Paul and his siblings succeed in life because they regularly hold ritual ceremonies either appealing for intervention or in honour for guidance. On the other hand, she is convinced that Mazarura, her eldest son has lost *unhu.* Instead of seeking guidance from the ancestors on behalf of the family, has become a Christian fanatic. According to VaNhanga, his actions have betrayed the whole family into misfortunes; her family is no longer under their supernatural care and protection. In support of this belief, all the family members seem to be against Mazarura's passiveness. As the father figure in the family, they expect him to be exemplary. Thus, the novel presents a lesson to the readers that ancestors have influence in the lives of the living hence, individuals should seek the ancestors' guidance in order to prosper.

Sibanda (2014: 27) is of the opinion that "above all the person must respect the spirits and God" as they have the power to guard the lives of the living. This Shona belief in the dead is portrayed in Chakaipa's *Pfumo Reropa*. The Shona society respects the dead for their duties in the lives of the living. They believe that if the ancestors are not respected, they fail to deliver and things go wrong. This is stressed in the Shona

proverb *Mudzimu ishiri, kutukwa unobhururuka* [an ancestral spirit is like a bird; he flies away when abused]. This emphasised the belief that when ancestral spirits are offended, they abandon the living for good. For instance, when Tanganeropa is about to discover that Ndyire isn't his father; her mother sees danger and attributes this to the dead saying:

> *Midzimu yokwangu yagoti ndadii?...Iye Musikavanhu agoti ndaita sei?*[What wrong have my ancestors seen in me? Even God, what wrong did I do?]

VaMunhamo believes her ancestors have short-changed her by allowing the information to leak into Tanganeropa's ears. She starts to search her life to see whether she has not angered them. Thus, this implies that anything good no matter how small it is, is regarded as from the dead. No wonder why whenever Ndyire is served with delicious relish, he regards it as from the ancestors. The role of the ancestors is also revealed the first time Haripotse meets Tanganeropa, whom he thought had not survived Ndyire's war against his family. The old man attributes Tanganeropa's survival to divine protection and thanks them. Thus, the author is informing his readers that:

> just as they respect living elders even more so the spirits of ancestors are remembered and respected but not feared because their blessings are important to personal and community well-being (Kazembe, 2009: 56).

 The Shona learners are taught to respect the living dead for their protecting influence.

It was pointed out that respect for ancestors also included communication of every development through prayer (poems). Male teacher C highlighted:

> *Vakuru vedu vaitodeketera kuvadzimu pane zvose zvavaiita kuratidza rukudzo.* [Our elders used to recite poems informing their ancestors all their actions as form of respect].

According to Ulvestad (2012: 45),

> prayer connects the visible and the invisible world. It is a communication, a petition between the visible and the invisible world. The main goal is the maintenance of harmony between persons in the visible world and between them and the invisible world.

The people believe that their ancestors listen to them and act accordingly. The communication was believed to bring harmony in society and between the living and the dead. Chakaipa portrays this in *Pfumo Reropa,* when Haripotse introduces Tanganeropa to the ancestors and the purpose of their visit to the clan's cave through poetry saying:

> *Onai vari kumhepo, ndasvika pano pamusha penyu. Ndauya nomwana wenyu, ndava namakore ndisati ndatsika pano zvino ndinoda kupedzisa zviya zvamakati zvinofanira kuitirwa pano pamusha penyu (54)*

> [See the ancestors; I am here at your place. I have brought your son, after a long time since I have been here; I want to accomplish what you instructed me to do here].

Haripotse addresses the ancestral spirit with respect. He speaks to them believing that they are hearing his agenda for coming. He even apologises for taking too long before visiting the ancestors. Haripotse wants to cleanse himself before the ancestors so that he and Tanganeropa can get guidance from the spirits and accomplish their mission. In *Kunyarara Hakusi Kutaura?,* VaNhanga informs the family ancestors about Eric's engagement party with Martha and praises them for the success. This is the norm among the Shona that every step in their lives should be communicated to the ancestors. VaNhanga believes that the marriage itself needs the blessing from the ancestors for it to be successful. The cited events therefore, teach the school learners who study these novels that poems are a powerful means of communication between

the living and the dead. The skills of reciting the poems are also displayed in Haripotse and VaNhanga's verses.

A person with *unhu* seeks and acts upon spiritual guidance in all things. Chakaipa in *Pfumo Reropa* teaches the Shona readership these values through Tanganeropa who asks for guidance from his ancestors so that he can revenge on the Ndyires who had killed his family members. Guidance is granted because he manages to destroy them and take over the kingship. Also, when Tanganeropa skilfully kills a lion, Haripotse attributes it to the annointing from the ancestors. On this, Chakaipa portrays the Shona as people who believed in the hand of the ancestors in every sphere of life. However, one should never seek guidance from the ancestors to do wrong things. This is seen when Handidiwe loudly wishes her ancestors to intervene in killing Munhamo using a poisoned egg so that she would be loved by Ndyire. She is punished by the gods because instead her husband eats the egg and dies. Munhamo survives the attack because she is innocent. Her life is protected by the ancestors who are more powerful than her. Thus, through the novel, learners gain the knowledge of adherence to their religion for protection.

The *unhu* value of respect for the Shona belief that a dead person's spirit can fight against any form of disrespect to the deceased, despite the age, sex or status is captured in novels. Female Teacher A highlighted that the novels present an important aspect to teach the learners saying:

> *Vana vedu ngavazive kuti ngozi iriko chero ukanamata? Mukasaitenda yauya mumhuri munoparara*[Our children need to know that avenging spirits are real even if you are a Christian. If you do not believe in it when it is in your family you will be destroyed].

The teacher seems to suggest that there are some Shona people who do not admit that avenging spirits are real because they are Christians. The novels therefore teach the youngsters that they should accept that it is a reality and when they face it, they need to

appease the spirits and not hide behind prayers. Thus they fulfil the Afrocentric role of literature of providing the right face the African values that have been despised as superstitious and primitive (Mawere, 2014). In *Pfumo Reropa,* Chakaipa presents different situations that can attract *ngozi*. Firstly, keeping a child who does not belong to the clan is believed to draw the ire of evil spirits. Tanganeropa is not a biological son to Ndyire and so at the chief's death, he is removed from the family so as to avoid *ngozi*. Secondly, the Shona also believe that a mother should be respected to avoid *ngozi*. Tanganeropa is advised by Haripotse not to attack his mother for not revealing his identity to him as that could attract *ngozi.* Thirdly, Chakaipa presents the view that taking dead people's possessions, especially those of strangers, attracts *ngozi*. For instance, when Tanganeropa and other men are on their way to *vaZungu* (the Portuguese), some of them fall prey to lions but Tanganeropa and the other survivors leave behind the dead's possessions (gold and ivory) in fear of *ngozi.* In *Kunyarara Hakusi Kutaura?,* the author makes constant reference to the curse of *ngozi* among VaNhanga's children because they are not taking care of her. Mungoshi raises the issue through VaNhanga herself (p.2, p.113) Sharon (p.21) Martha (p.31) Norika (p.61, p.71) Kwanhurai (p.112).The Shona's belief in avenging spirits *(ngozi)* enhances peace and harmony among the society. Not only among the Shona is *ngozi* feared, but also among many African societies. Makaudze (1998) presents the avenging spirits as a myth that helps establish peaceful relations in the Zulu and the Mandingo societies as the people regulate their social behaviour in order to avoid future disasters in their families. Hence, reference to *ngozi* in the selected texts helps in promoting respect towards the traditional myths among learners for the good of the society.

The *unhu* philosophy dictates that the deceased's final words should be respected. This is illustrated in *Pfumo Reropa* where Haripotse constantly refers to what Tanganeropa's ancestors had told him to do for the family throughout their journey; to forge a spear. As directed by Nhindiri, Tanganeropa's grandfather in his last days, Haripotse shows Tanga the riches left by his forefathers. Haripotse forges Tanga's spear exactly the way he was instructed by Tanganeropa's late grandfather. Upon completion, Haripotse is relieved for having accomplished the dead's instruction. Thus, the Shona found comfort

in respecting the will of the dead. They were not as greedy as some are today. Many people have fallen into trouble because of failure to honour the dead's wishes, especially pertaining to the distribution of wealth. Hence, the writer teaches the readers to desist from greed but to respect the dead's wishes.

Unhu specifies that the rural home is the custodian of culture and therefore should be respected. Male Teacher A justified this belief saying:

> This is why all traditional ritual ceremonies are done *kumusha*. [This is why all traditional ritual ceremonies are performed in the rural areas]

The Shona believe that the rural land is where the traditional roots and spiritual connectedness are found. It is common among Shona people that when one faces problems in the city, one goes back to the centre – the rural home. They return to the rural home where the ancestors reside and perform the necessary rituals. Therefore, among the Shona, a man with *unhu* should have a rural home. VaNhanga is troubled because her two sons do not have rural homes. When Mazarura reveals to her that he intends to convince his younger brother Eric so that they have rural homes, the mother is happy and attributes the development to her ancestors. It is also believed that for the supernatural to perform their duties fully, the rural home should be headed by a male person. In *Kunyarara Hakusi Kutaura?* VaNhanga reveals that her rural home needs a male individual. She is pained by the fact that her home has lost the dignity it is supposed to have because her sons no longer cherish rural life. This implies that urban homes are not recognised by the spirits. While people can stay and build homes in the cities, the Shona believe that a good man should consider building and maintaining a rural home. The readership can learn that the rural home is crucial and should not be neglected because as it is the reservoir of *unhu.*

Unhu worldview cherishes respect for religious ceremonies. The respect involves participation "in the rituals, ceremonies, festivals and beliefs of the community"

(Ulvestad, 2012: 11). This is illustrated in *Kunyarara Hakusi Kutaura?* when VaNhanga says:

Zvatiri kungoonazve vamwe vachiti nyika yakauya ivo vongosweromhanya nekurova makuva nokupira midzimu yavo, zvinhu zvavo zvichingofambira mberi takatarisa...kukundwa here nezvana zvaKwanhurai zvanezuro uno zvazadza matanga nemombe?.... (p.2)

[we are seeing others in today's world appeasing their spirits and prospering while we are watching ... why being overtaken by Kwanhurai's young boys who now have a lot of cattle?]

VaNhanga believes that there is need for that interaction between the dead and the living through '*kurova guva*' for ancestral blessings. This implies that through the novel, readers can learn to constantly make supplications to the spirit world so that they get all the support they may need in their lives. As the author's mouth piece, VaNhanga is reminding the Shona people to remain attached to their religion for them to develop. The respect for ritual ceremonies is also demonstrated by the Ndyire clan. Chakaipa realistically portrays the '*kurova guva*' ritual for Shona students to gain knowledge on this religious aspect. The Shona believe that when an adult dies, he/she should be brought back into the family so that he/she can protect family members. The rituals are performed a year or two after the death. Failure to correctly perform the ceremony, by altering any detail or the already accepted beliefs and customs in the ceremony, is believed to anger the spirits. The ceremony is, therefore, respected and performed with great care so that the deceased is made happy. This ritual is performed for Ndyire and his wife and possessions are distributed to his relatives. Thus, the readers are taught that the Shona world includes both the living and the 'living' dead. The 'living dead should be brought back home through the *kurova guva* ceremony so that they can perform their roles in shaping the lives of the living (Makaudze, 1998). This section therefore, examined how the Shona people's belief in spirituality is portrayed in the selected novels for learners who study them to benefit.

5.4.2.2 *Unhu* and religious morality

From the religious beliefs and practices, the Shona

> establish right from wrong, good and appropriate from bad and inappropriate behaviour. Children and adults learn right from wrong and what is appropriate or inappropriate in every situation that they face (Kazembe, 2009: 55).

Thus, members of the society are expected to apply what they learn from the different religious beliefs and practices so as to be morally upright.

Unhu respects moral uprightness which it regards as a gift from the ancestors. The Shona, like most Africans, actually believe that God is the founder and guardian of morality (Evans-Pritchard, 1956). This is portrayed in *Pfumo Reropa,* where Tanganeropa's good behaviour is regarded by Haripotse as a blessing from *vadzimu* and that his good character attracts more blessings in his life. This is also depicted in *Kunyarara Hakusi Kutaura?* where Martha, because of her good morals is referred to as from the ancestors. Gelfand (1992) supports this idea where he notes that goodness was attributed to the beneficial influence of the spiritual elders (*vadzimu*). An individual who has the protective support of his ancestral spirits can be certain that all will go well for him and his family and, moreover, his character will be good. This teaches the readers that an individual should live virtuously to please the ancestors and God himself so as to be blessed.

In *unhu* philosophy the dead's spirits require respect for humanity. According to Kazembe (2009: 55) "offences, wickedness, violation of societal norms and other sinful acts are not spared by God according to traditional African religion". The belief among the Shona that whenever people fail to respect humanity they are bound to be punished either as a correctional measure or as a lesson to other society members is made clear in all the three selected novels. Although most of the culprits in the stories are punished by death, the authors have been successful in educating and reminding the Shona to respect humanity. For example, in *Pfumo Reropa,* Chakaipa punishes chief Ndyire by

death for killing innocent souls, Murwarazhizha for poisoning Munhamo and her kids and the false diviner for causing multiple deaths. *Kunyarara Hakusi Kutaura?* presents a death penalty to Lorna for cheating with Eric. Eric faces arrest for committing adultery with his brother's wife and for his pride. In *Ndafa Here?,* Wati is punished with illness for neglecting his wife and daughter. For the Shona, the punishments are determined by the gods as they believe that when one does anything wrong, one has wronged the gods. As such, they emphasise that sooner or later ill will follow wrong conduct as good will follow right conduct. This is so because the laws are formulated and justified in the name of the ancestors and in search of peace and stability among societies (Ramose, 1999). Punishments are meant to minimise abuse of rules and enhance harmony in human relations.

5.4.2.3 *Unhu* and identity

In the *unhu* worldview, individuals are expected to know and respect their identity. This implies that, among the Shona,

> [a] person with *hunhu/ubuntu* should know him/herself, the group to which he/she belongs and the generality of the society of which he/she is part (Sibanda, 2014: 27).

In Shona societies, totems act as one respected form of identity which binds tribes together. Individuals are therefore expected to live among blood relatives from an early age. According to Rukuni (2007: 50) the totem is respected because it is

> a way of knowing that before I even achieve anything with my life and in myself, I already own all the major achievements of my ancestors. I carry with me the celebration of their successes and the lessons of their failures, but above all, I am here to continue the great deeds of my people.

Totems therefore give pride, self-belief and self-confidence to Shona people (ibid). A person loses respect from society and confidence among others if he does not know his

totemic identity. According to Rukuni (2007: 48-49), "there is no crisis among the Shona that is bigger than the crisis of losing your identity". Tanganeropa, in *Pfumo Reropa,* is totally disturbed by the fact that he had not lived with the men of his own totem resulting in his acquiring a wrong identity for many years. He tries to recreate it to regain his happiness. He tells his mother that:

> *maidai musina kundivanza rudzi rwangu (p.50)*[you shouldn't have hidden my identity from me]

When Tanganeropa discovers his true family, he finds pride in his true identity. Whenever he fights, he is inspired by his identity. He always utters:

> *ini mwana wavaShizha muzukuru waNhindiri*(p.65, p.79) [I the son of Shizha, grandson to Nhindiri] while approaching his enemies.

This shows that totemic identity is powerful among the Shona. Tanganeropa is inspired by his identity to fight and win battles. In all the battles, Tanganeropa is a hero. In *Kunyarara Hakusi Kutaura?,* VaNhanga always addresses her sons using their totem *Ngara, Chikandamina, Zimuto* as a sign of respect for they are now grown up. In *Ndafa Here?,* Female Teacher C cited that Kiri's children are not respected by members of her family and the society at large because their fathers and totems are not known. It is a shame among the Shona for a daughter to bring home children whose fathers and totems are not known. These examples teach the young readers of the value of totems in the Shona life and warn girls from bringing home children who have no known totems as it might bring shame to the whole clan. Such a literature that brings forth issues that define its people is applauded in Afrocentricity. Shona novels can therefore be used to impart *unhu* in schools.

Ulvestad (2012: 49) posits that:

In the ubuntu worldview every human being is viewed both in his or her collective identity as a member of the community and in his or her personal identity as a unique individual.

This means that individuals with *unhu* should carry both community identity and their distinctiveness as individuals. For one to possess community identity, he/she should adhere to the dictates of his/her community culture (Kazembe, 2009: 56). This is why characters like Mazarura and Eric in *Kunyarara Hakusi Kutaura?* who choose to live according to foreign cultures are criticised for lack of *unhu*. Rukuni (2007) considers loss of cultural identity as a serious problem that needs attention. Teaching Shona learners *unhu* through novels can help in addressing the problem.

5.4.2.4 *Unhu* and the natural environment

The *unhu* philosophy celebrates, respects and cares for the physical nature. Mbiti (1969: 48) shows that the environment is valued as part of the religious universe and reflection of God. He says:

> According to African people, man lives in a religious universe, so that natural phenomena and objects are intimately associated with God. ... Man sees in the universe not only the imprint but the reflection of God.

This implies that pre-colonial Shona society lived in harmony with the physical environment. The relationship between humans and nature is portrayed in *Pfumo Reropa*. Chakaipa presents virgin forests with wild fruits and animals. Nature was preserved and there was balance between humans and the natural environment. Today, the natural environment has been disturbed largely in the name of technological advancement. According to Ramose (1999: 157) "the loss of this balance constitutes a violation of botho [*unhu*]. It is also an indication of the need to restore botho in the sphere of the relations between human beings and physical nature". Rukuni (2007: 113) emphasises this value saying "all God's creations are sacred. Celebrate, respect and appreciate nature and all God's creations". Thus, giving centrality to the black ideals

and values in the African culture (Asante, 2009). This presentation therefore, teaches Shona learners *unhu* in relation to their conduct with the environment.

5.4.2.5 *Unhu* and traditional doctors and medicines

In the *unhu* worldview, medicine-doctors should be respected. According to Ulvestad (2012:44), the medicine-doctor should be respected because he:

> symbolises the hopes of society: hopes of good health, protection and security from evil forces, prosperity and good fortune, and ritual cleansing when harm or impurities have been contracted.

This implies that the traditional doctors are respected for the duties they perform in the African society.

The above assertion explains why Chakaipa has been criticised by most teachers who were interviewed charging that Chakaipa negatively portrays the diviners as liars and disrespectful of human life as their medicines demanded human body parts. The author seems to be writing under the influence of efforts by colonial governments to despise, de-campaign and discredit traditional healing as 'dirty' (Sigauke, Chiwaura and Mawere, 2014). For example Female Teacher H commented:

> Chakaipa here fails to teach Shona beliefs. Not all African diviners used human body parts. Chakaipa negatively portrayed them because he was a Christian convert who was made to believe that everything African was heathen and diabolic.

However, Male teacher A justified Chakaipa's portrayal quoting the Shona proverb *Muromo wen'anga ibaradzi* [the mouth of a witch-doctor is a destroyer]. He argued that it is known among the Shona that traditional healers can make false pronouncements that can destroy, deceive and divide people. The teacher therefore believed that

positive lessons can be drawn by learners from the presented deceiving diviner and the punishments he faces in the novel.

Ulvestad (2012) explains that in the *unhu* worldview, every member of society should be involved in the traditional health care. The Shona have their own traditional medicines which they believe can cure all diseases. This is portrayed in *Pfumo Reropa,* where VaMunhamo meets Ndyire in the forest while she is looking for medicine for her child. Here Chakaipa shows understanding of this traditional aspect although at times he succumbs to modern pressure in despising traditional health care. According to Oladipo (2004), resorting to traditional herbs and healers is loyalty to African religion because both come from the ancestors whom the Shona believe have the power to heal all sicknesses, if they wish to. Afrocentricity therefore expects African writers to properly present, promote and preserve knowledge on traditional medicines and healing methods.

5.4.3 *Unhu* in the economic sphere

This section presents the economic ethos of *unhu* among the Shona people as depicted in *Pfumo Reropa, Kunyarara Hakusi Kutaura?* and *Ndafa Here?*. The three selected texts offer insights into the values and activities surrounding production, sharing and consumption of the Shona people's possessions. The discussion helps assess the extent to which the portrayed values can promote *unhu* in secondary schools.

5.4.3.1 *Unhu* and community development

 Unhu cherishes hard work. To show that it is foolish to think that one can get something without working hard for it, the Shona people used the proverb *Ishavi kurova munda neshamhu* [it means one is possessed (by an evil spirit) if he is beating the field with a stick]. Individuals were taught hard work as the only way to achieve their goals. According to Female Teacher I:

Teaching hard work can help our students who do not want to work but employ corrupt ways to get whatever they want in life.

Hard work is exhibited in *Pfumo Reropa* among the Nhindiri family. The men are described as great hunters and together with their women, work hard in the fields. As a result, the family remains self-sufficient. They have enough to live on and this gives them fame in the society. The family accumulates wealth; grain, goats, and chickens from their hard work and the subsistence economy binds the family together as the women peacefully live together. Gelfand (1992: 11) agrees with the idea when he observes that "subsistence economy helps to foster a sense of brotherhood among the members of a lineage group, for all know that the available food will be shared by the group." Thus, readers learn to work hard in order to earn a decent living that is also full of respect. Chakaipa also teaches this aspect through Munhamo whose hard work is rewarded by Ndyire's senior wife who reveals the secrets of luring her new husband Ndyire to her and, as a result, Munhamo becomes the most loved wife after the first wife's death.

Chakaipa emphasises the need for hard work among the Shona by portraying the negative effects of laziness in *Pfumo Reropa.* Ndyire's younger wives are disliked by their husband because they are sluggish. He does not stay at their homes and he always scolds them. For example, Handidiwe is not self-reliant, she does not own even a hen and is a thief who steals other wives' eggs. This lazy wife cannot compete with the other wives for Ndyire's love. As a result, she resorts to love portions which lead to Ndyire's death. In yet another family, a lazy couple, Murwarazhizha and her husband, Dzinesu, attract poverty and hunger every year. They depend on begging for food. As a result, she lures her husband into looking for "*divisi*" (charms for good harvests). The charm involves human body parts and so the couple plots to kill Munhamo and her children. Unfortunately, Murwarazhizha herself, Handidiwe the poison provider and the witchdoctor are killed by Dzinesu for deceiving him and later kills himself. Chakaipa is teaching his readership that hard work is the way to prosper. Laziness is a societal vice that may attract unfortunate situations.

Laziness as a vice is despised not only in Shona novels but in literature from other African societies too. This implies that Zimbabwean literature falls within the body of African fiction. In the Nigerian novel, *Things Fall Apart,* Unoka, Okonkwo's father, is very lazy. Achebe presents the effects of his laziness, and this includes borrowing without returning, hunger in his family and no respect by the people. With this evidence, laziness becomes one of the most despised ills not only among the Shona people but among African societies as it can also generate vices such as disrespect, gossip, jealousy, witchcraft, theft, hatred and murder which destabilise society. Thus, readers are taught that as members of the Shona society they should do all they can in the different spheres of life so that they contribute to the universal harmony (Gelfand, 1992).

Teamwork is also encouraged in the selected texts. Through the proverb *Kuturika denga remba kubatirana* [to put a roof onto the walls of a hut needs joining hands], the Shona people appreciated the need for teamwork in a common effort. Among the Shona, *unhu* is "based strongly on the collective" (Munyaka and Motlhabi, 2009: 70). The social interconnectedness expected is demonstrated in the selected novels. The Nhindiri family, in *Pfumo Reropa,* is used to teach on the benefits of collaborative work while the humiliation of Eric, in Mungoshi's *Kunyarara Hakusi Kutaura?* teaches the negative effects of individualism. Chakaipa further reinforces the need for cooperation through the use of the proverb *chara chimwe hachitswanyi inda* [one thumb does not kill a louse] describing VaMunhamo's need for a second hand in the fields in order to produce sufficient food for her new husband's three wives. As was noted by Gelfand (1992), the group concept is also displayed by the norm of eating from common plates at the *dare* (men's meeting place)*,* in *Pfumo Reropa.* Boys eat in a separate group and share a common plate while married men share food brought by their wives. Sharing food in these groups instils the spirit of teamwork among the Shona.

Determination, as an important economic virtue among the Shona, is depicted by Chakaipa through Tanganeropa who makes difficult decisions so as to accomplish his goals. Regardless of the challenges he faces along the way, he succeeds. Due to his self-determination, Tanganeropa excels in everything he does, including fighting against

both people and dangerous animals, retaining their stolen chieftainship and becoming the only man to successfully bring the spear rod; *rwiriko* from the Chomudzimu or Chendamba anthill which is very thick and thorny. The writer describes:

> *Chakakonzera kuti mwana uyu azive kana kuti ave nyanzvi mutunhu tuzhinji, kushinga. Akanga asingadi kurega chinhu kutosvikira achigona kana kuti achikunda. Aiti akatadza chinhu kunyangwe zvaakanga ari chikomana chidikidiki, aichema nepamusana peshungu (p.25)*

> [What made this child knowledgeable or to be an expert in many things is bravery. He wouldn't want to surrender until he was able to do things or conquer. He used to cry because of passion if he failed to do something since his boyhood]

This implies that determination coupled with practice, leads to development. Through perseverance, one gets to learn new things.

Pfumo Reropa teaches persistence, a crucial value of *unhu.* Apart from practical skills, Tanganeropa also gets knowledge and wisdom from Haripotse because of his persistence during training in the forests. This explains why the Shona say: *Hapana munwe unoiswa mukanwa ukabuda usina mate* [no finger put into the mouth will come out without saliva]. The proverb praises courage and perseverance in difficult work. Through persistence, Tanganeropa gains economic values such as trustworthiness, self-sufficiency, generosity/kind heartedness, hospitality and sharing. In his teaching vaHaripotse says:

> *Unofanira kuva munhu anovimbika, munhu asingabi, munhu anoda hama dzake, munhu anogarisana zvakanaka navatorwa. Mutorwa anonzi gara tidye haanzi afe. Ukaita zvandataura, zita rako rinokura kwazvo (p.67).*

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[You should be somebody who is trustworthy, someone who does not steal, who loves his relatives, and someone who stays peacefully with his neighbours. A stranger should be given food not wishing him death. If you practice what I have told you, your name will become very famous]

Haripotse tells Tanganeropa that he should be trustworthy, should not steal, and should love his neighbours and foreigners. Tanganeropa is promised that these virtues would mould him into a great person in life. He exercises them and becomes a famous king in his land. The author implies that persistence has benefits and for one to be recognised among the Shona, one should also possess those economic values.

In the *unhu* context, individuals are expected to make positive contributions in society. When one makes achievements in life, one will be expected to bring benefits to one's society. However, in *Kunyarara Hakusi Kutaura?,* Eric brings shame to his society. As an England post-graduate, many expected him to make a meaningful contribution to the Zimbabwean society on his return especially in the business sector but, instead, he is involved in a love wrangle and is arrested. Through this incident, Mungoshi teaches the Shona to be responsible members who can make a meaningful contribution to society. In other words, he is educating the Shona that any form of development is only acknowledged when it helps the society.

Participation in societal development is one important economic value of *unhu.* The Shona people understood that when a society is economically stable, it is also peaceful. Munyaka and Motlhabi (2009: 73) say,

carrying out duties that contribute to the well being of others transforms and confers on an individual the full status of being a human ... ubuntu is a call to participation. It demands service to humanity in a practical way.

This means that *unhu* expects individuals to carry out duties that enable them to participate in different societal activities for the good of society. Failure to do so would

mean lack of *unhu.* The young were therefore encouraged to be helpful and charitable to the community through the saying *Chirumbwana chitumiki* [a young boy is easy to send]. Chakaipa's *Pfumo Reropa* and Mungoshi's *Kunyarara Hakusi Kutaura?* highlight activities which include working in the fields, rearing of domestic animals, trade, hunting, carving*,* building, iron and gold smelting as participation in societal economic growth. Such activities were meant to provide for families and the society at large. The portrayal of such productive activities in novels can lead learners to full participation in economic activities that can develop their families and the society at large; an element which the Western education has failed to perpetuate. All Shona learners are expected to know and participate in these duties for economic development*.*

5.4.3.2 *Unhu* and material wealth

Unhu discourages love for wealth more than people and relations. This is because the Shona people value humanity more than material possessions. This is portrayed by Mungoshi who, in *Kunyarara Hakusi Kutaura?* condemns citizens who attach more value to material things than relationships. When Eric returns from England, he does not have time with his family members but simply distributes the parcels he has brought them and leaves for Paul's home. Mazarura is touched by his younger brother's actions and tells his mother that their relationship with Eric can never be replaced by the clothes. Upon realising that her child is lost, VaNhanga prays to the ancestors such that they can help restore *unhu* in her son, Eric. Mungoshi is also against the idea that Eric prefers to stay at Paul's home because there are better living conditions than at his blood brother, Mazarura's place. He is reminding Shona learners that people should be valued more than possessions and relatives, whether rich or poor, should be loved.

5.4.3.3 *Unhu* and community sharing

The notion of *unhu* cherishes community sharing. This is supported by Nussbaum (2003: 2) who says, "ubuntu acknowledges among other things that my wealth is your wealth". Munyaka and Motlhabi (2009: 73) concur saying that in the *unhu* worldview,

people are expected to share the resources with which they are blessed. Furthermore, because such actions contribute positively to those in need, they maintain and preserve community cohesion.

This means that Africans share material possessions especially with members in need so that societal solidarity is maintained and safe guarded. Male Teacher B agreed to this saying:

> Sharing is one important economic value that our students need to be taught through these novels. It is a quality that values human life instead of personal wealth as we see today. People have become individualistic to an extent of throwing away food while others are dying of hunger.

In *Pfumo Reropa,* the Nhindiris are praised for sharing with the community while Ndyire is ridiculed for greed. Sharing is also demonstrated by Mazarura in *Kunyarara Hakusi Kutaura?,* who parts with his monies sending Eric and Paul to school. Martha also acknowledges that she has shouldered the burden of educating her younger sisters. This indicates the Shona people's belief that wealth should be shared with others. Meanness is therefore, undesirable as it hinders development. Sharon, in the same novel, criticises Paul for meanness. Despite the fact that Paul owns prosperous businesses he is not willing to share with his financially crippled brother, Mazarura, who raised him up to university level. Doreen, in *Ndafa Here?,* understands the value of sharing. She shares the little that she gets with her sister- in- law, Betty. From these novels, students can learn to share with others. By despising individual accumulation of wealth, the authors are teaching the readers that wealth should be communalised.

5.4.4 *Unhu* and traditional political life

Unhu was central in African traditional politics. The Shona had a political life that was part and parcel of the African political worldview. The society was characterised by a political structure and day to day living was sanctioned by agreed laws. A king was expected to rule under the guidance of the values of *unhu*. Every leader strived to

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adhere to the societal expectations in governance for societal peace and harmony. Shona governance therefore, was expected to meet the agreed standards. This section, therefore, examines the portrayal of the Shona political life in *Pfumo Reropa, Kunyarara Hakusi Kutaura?* and *Ndafa Here?* in a bid to assess the extent to which novels can be used to promote *unhu* among Shona learners.

5.4.4.1 *Unhu* politics and governance in traditional Shona society

The traditional Shona society believed that *ushe vanhu* [chieftainship is made/ comes from people]. Ushe *ukokwa kuna vamwe* [chieftainship is by invitation (from the people)]. These two proverbs imply that African kings were installed by people and their strength and influence depended on the number of followers. Any king who would land the post through hook and crook would not last. Chakaipa negatively depicts traditional governance in his novel *Pfumo Reropa*. In the novel, when Ndyire dies, his younger brother is ordained as the new chief but people; both relatives and foreigners are not happy as they feel that his uncle should inherit the position as an elder. The new king is killed by the disgruntled subjects. The negative portrayal is commented by Male teacher C who says:

> In this case Chakaipa's image of kings' installation does not tally with the *unhu* standards. As I understand it, people were supposed to choose and install a king basing on the traditional agreement that kingship was expected to rotate among the members of the 'chosen' lineage in case of death.

The above comment shows that the *unhu* constitution clearly stipulated how the process was to be done and therefore, Chakaipa fails to present real traditional kingship. According to Mawere and Mayekiso (2014: 114), "to be king is to accede to that position because of the consent of the people and to remain so for as long as the people have not withdrawn their consent". An African king was supposed to get to the post through people so as to get support. Chakaipa's presentation therefore has a potential of distorting the African history and culture. In this regard, Chakaipa's novel compromises the Afrocentric role of the novel; to properly present, promote and preserve the

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traditional values for young readers to learn. However, Female teacher A felt that although the artist's presentation of the installation of traditional kings was outside the *unhu* politics, teachers would still use the episode to teach learners the expected *unhu* standards, viz consensus, respect for the law and landing into power through merit.

Peace is one tenet of *unhu* in politics which was cherished among the Shona. Peace was attained through justice therefore; violence was despised for peace to prevail. Chakaipa, in *Pfumo Reropa* presents Ndyire a king who stands for everything that the Shona condemn in leadership. He is not a typical Shona chief in the pre-colonial times as he uses violence and unruly conduct to oppress subjects and this disrupts communal unity. He kills the Nhindiri family on false allegations so that he takes Munhamo to be his wife. This disturbs communal unity as masses are disgruntled. Here the author creates a chief out of his own imagination so as to present the pre-colonial Shona past as barbaric in order to impress the white man. However, through Haripotse's voice Chakaipa fairly presents African procedures at the court. The author despises Ndyire's lack of justice and use of excessive force in governance. Haripotse says:

> *Gororo kana kuti mbavha inofanira kuti igadzwe dare kuti munhu wose azvionere. Kunyangwe munhu ari muranda haafaniri kutongerwa mhosva asipo (p.15).*

> [A robber or a thief should be brought before the courts so everyone sees for himself. Even if a person is a slave, he should never be judged while absent].

Here the author makes it clear that the *unhu* value of justice must always prevail in the Shona courts as injustice might disturb communal peace and harmony. Mangena and Chitando (2011: 83) observe that "at the level of politics, *hunhu* or *ubuntu* opposes moral transgressions such as a culture of violence and/or political intolerance that disrupt communal unity". When there is justice, there is peace and harmony. Peace and harmony create an atmosphere for unity, respect, supportiveness, team work, and communal development. Whenever leaders undermine those *unhu* values, their

followers find nothing to learn from them leading to moral decay in society. Thus, through this novel, Shona learners can be taught to uphold morality in different positions. Shona learners studying such novels can also learn to live in peace with members of the society.

According to Makaudze (1998: 49), peace and harmony among African communities can also be established and maintained through violence which may take the form of wars. Tanganeropa employs this strategy to displace Ndyire who violates the important *unhu* philosophy; "live-and let-live" in which human beings and their lives are held sacred and all must be done to preserve life regardless of whose life" (Nussbaum, 2003:19). Ndyire disturbs societal peace by killing his subordinates willy-nilly and this leads to a war led by Tanganeropa. Like Tanganeropa, Okonkwo, in *Things Fall Apart,* is a wrestler who makes his people proud by defeating Amalinze (the Cat) and is also a warrior who fights the whites and resists Christianity with the aim to restore the Igbo culture in his village. Hence, the works teach the learners who study them that violence that brings peace to the society is tolerated among African societies.

Unhu philosophy celebrates democracy while discouraging dictatorship among the Shona. In *Pfumo Reropa,* Chakaipa presents democratic values which include unity of purpose, peace, dialogue, and love and respect for subjects through Tanganeropa's ruling. As a result, he becomes famous. Because Tanganeropa is democratic, not greedy and cruel like his predecessor Ndyire, he is respected and trusted by his subjects. Tanganeropa distributes to his servants the wives of the deceased whilst he remains with two. When he is old he hands over power to his half-brother, Rwiriko, who has the energy to rule. Tanganeropa teaches his men to fight and his army becomes the strongest which wins all battles. Tanganeropa's *unhu* characteristics are confirmed by Rukuni's (2007: 28) observation that:

> The political culture was a highly democratic approach to governance, which included dialogue processes, consultation and rotational leadership. The most important quality of any leader in this culture was their capacity to love their

people and to then introduce processes and procedures that finally were aimed at uniting people.

When a leader upholds *unhu*, his subjects do the same and feel comfortable to be identified with him/her. This is the democracy that characterised the Shona societies which the writers want to impart to the readers. Leaders of tomorrow are being taught to love and respect their people, give citizens freedom and hand over power when they are old.

Although Chakaipa's above portrayal shows that dictatorship was not accepted among African societies, he contradicts himself with his statement which portrays traditional chiefs as dictators who governed their people according to their own will. This is heavily criticised as it does not represent *unhu* values. Critics such as Chiwome (1984: 66) quote where Chakaipa in Pfumo Reropa says:

> *Munyika muno makanga mune madzishe akasiyana. Mambo oga oga aitonga namatongero ake aimufadza. Hapana aimuti nhai iwe waita sei kana kuti nhai iwe haugoni kutonga (p: 1)*

> [Many types of chiefs existed in this country. Each chief ruled in a manner that pleased him. They were not accountable to anyone for their rule].

In the statement, Chakaipa presents Shona chiefs as leaders who ruled according to their will, a European view that sought to distort the African history. In actual fact, Africans governed according to the will of the people. His presentation compromises his quality as an African teacher of culture since Afrocentricity advocates for an author who properly narrates the African history and experiences. In the context of *unhu,*

> A leader should be selfless and consult widely and listen to his subjects. He/she does not adopt a lifestyle that is different from his subjects and lives among his subjects and shares what he/she owns. A leader who has *ubuntu* does not lead

but allows the people to lead themselves and cannot impose his/her will on the people, which is incompatible with *ubuntu* (Ndhlovu, 2007: 10)

Chakaipa has been criticised for such a negative presentation of the Shona political sphere. Teachers believed that if this part of the novel is not sensitively handled, it can mislead students who study the literature. Readers may be made to believe that Shona governance was dictatorial and learners may end up respecting and later reproducing bad governance practices while despising the African past before the coming of the white man.

Masinire, Mudzanire and Mapetere (2013) also attack the novel for misrepresenting chieftainship. The critics note that Chakaipa portrays the installation of the chiefs as chaotic and always resulting in violence and destruction of human life. Thus, they conclude that:

> The novel though written in Shona, with Shona settings and for the Shona audience does not conform to the cherished values of the audience and has no potential to transmit positive beliefs and the corpus of the Shona people to the younger generations (p. 82)

However, some teachers were positive on how the negative portrayal of kings in *Pfumo Reropa* can be used to impart *unhu* politics in pupils. Male Teacher A said:

> When using Chakaipa's *Pfumo Reropa* in teaching kingship structures, we should be critical and use the examples of bad governance to teach the expected politics.

The teacher was aware that the aspect is negatively portrayed but was encouraging other Shona teachers to draw positive lessons from the bad examples. On this aspect, Chakaipa seems to be influenced by the colonial context in which he is writing where the African history and knowledge have been completely eroded, scandalised and

barbarised. He therefore, distorts the African life through his fiction in favour of the foreign culture, a practice that will be detrimental to future generations. However, like how Chiwome (1984) feels, teachers believed that the novel can be useful in teaching the cherished Shona politics as it likens the traditional chiefs to the neo-colonial politicians who exploit their own people. If correctly linked to today's rule, which, like Ndyire's, is abusive, it can be very effective in teaching good governance to Shona learners. Shona learners as future leaders can learn to uphold the traditional way of governing that respects humanity.

Among Shona societies, governance focused on the *unhu* values of "collective stewardship (collectivism), freedom of expression, grass roots participation, consultation, discussion and consensus to accommodate minority needs and views (holism)" (Msengana, 2006: 139). These were necessitated by the court system which encouraged participation of people of different status, where subjects aired their views freely, where elders, councillors and traditional healers were consulted and where matters were discussed until consensus was reached. A leader with *unhu* would promote these values by playing a low key role and, listening to all contributions, facilitating the debate and summarise the agreed position (Ndhlovu, 2007). Chakaipa however, demonstrates that Shona courts (*dare*) were not informed by *unhu* through the Ndyire court, which does not safeguard "the rights and opinions of individuals and minorities to enforce group or team solidarity" (Nafunko, 2006: 409). As was highlighted by Female teacher D, Chakaipa's negative portrayal of kingship compromises the quality of Shona novels in as far as the teaching of *unhu* through literature is concerned. Masinire, Mudzanire and Mapetere (2013) also emphasise that Chakaipa's initial depiction of Ndyire's courts, as characterised by abuse of subjects by himself and his aides, is misleading. The author as the custodian of culture should always be careful not to tarnish but to perpetuate a people's beliefs. However, the interviewed teachers agreed that Haripotse's voice of discontentment at the '*dare'* can be used to educate learners that any ruling that does not borrow from the above *unhu* tenets is not acceptable and faces opposition. On such episodes both teachers and learners should

be very critical and come up with *unhu* lessons that can mould acceptable citizens who may become better future leaders.

Rukuni (2007) is of the opinion that if the *dare* approach is properly taught, students can learn that:

> Leaders do not rule. Leaders preside over processes. Leaders uphold integrity of a system. Leaders are there to build trust and ownership in the political processes. They are not there to make a decision or rule over others.

He believes this can bring solutions to political and leadership challenges.

Honesty and sharing of resources are *unhu* values that are crucial in governance. Political leaders who lie and are egoistic are despised and ostracised. Mabasa in *Ndafa Here?* illustrates this using a rural Member of Parliament (MP) who promises to build bridges in his constituency where there are no rivers, and another Chitungwiza Member of Parliament who neglects his constituency. Such leaders face public ridicule. In his examples, the rural MP is questioned by the disgruntled followers and tries to cover up by confusing people. Mangena (2011: 116) therefore, notes that:

> *Ubuntu* does not only create desirable qualities in a leader, it also creates the same qualities in those people who are led, the followers. What this means is that *ubuntu* always remind leaders that they are there to serve the people. This will also make it possible for the followers to reciprocate by giving them (leaders) the respect that they deserve.

The artist portrays lack of *unhu* in government. Instead of serving people as is expected, the leaders are busy lying and looting and as such the followers fail to respect them. Mangena (2011: 117) also observes that in Zimbabwe there are leaders who,

once they are given the mandate to lead, turn their back on those who will have given them that mandate. They begin lining up their pockets by engaging in looting, corruption and nepotism while the majority of the population remains poor.

When leaders lack *unhu* values, their followers become disgruntled, and begin to question their behaviours. The questioning is ideal among the Shona as they have the freedom of speech. Here, Mabasa is reminding the Shona readers that leaders are expected to be honest to the people and deliver their promises. This is an extension of his protest literature such as in *Mapenzi* where he communicates and complains about the rough political, economic and social experiences in Zimbabwe. In his novels, Mabasa sees the lack of *unhu* in the government officials as the source of moral decay among Zimbabweans. As a Shona novelist, he is advocating for political *unhuism* as encompassed in the traditional way of ruling. This is applauded because Afrocentricity expects African modern literature, to be questioning and building the political lives too (Chinweizu et.al, 1980). From such novels, learners as future leaders can draw lessons to guide them in their political careers.

Humility is one crucial *unhu* value expected from a leader. It is expressed through respect for subjects and cultural values. In Shona they say *Ushe uruvirwa* [chieftainship is to be worked for]. This proverb reminds kings of the need to humble themselves so that they may be respected, be great and popular. However, Chakaipa portrays Shona chiefs as disrespectful through chief Ndyire who does not listen to his council elders and abuses his subjects. Ndyire fails to respect individual rights and the elders who

> often play a key role in the kingdom as custodians of the kingdom, advisers of the king, managing conflicts and disputes on behalf of the king in courts, managing the transition from one king to the next, installing and dethroning kings and proposing new laws and changing laws that had become obsolete (Malunga, 2006: 5-6)

In his kingship, Ndyire violates critical cultural values of traditional governance such as peace and prosperity, sharing, unity and group solidarity, honesty, communitarianism and harmonious relations and co-existence. Ndyire's lack of respect for his subjects and cultural values results in disrespect by his followers. The author therefore, is suggesting that moral decay among Shona citizens is a result of the leadership's lack of respect for *unhu.* This teaches Shona learners the importance of respect in leadership.

Patriotism and bravery constitute critical *unhu* qualities expected of a politician. A patriotic cadre is expected to fight fearlessly for their kingdom. In the Shona traditional politics,

> the kingdom came first in all decisions before any personal interest. All the people had an understanding of the need for a common bond of security, they would not allow anything to endanger the security of the clan (Malunga, 2006: 6).

Tanganeropa possesses these qualities which enables him to overthrow Ndyire's son whose rule threatened the security of their kingdom. He is praised through a song for his bravery:

> *Tanganeropa ishumba tonorwa.*
> *Yowerere tonorwa.*

> [Tanganeropa is a lion, we are going to fight]

Tanganeropa's bravery and nationalism is likened to that of a lion, because among the Shona people – the lion represents such values. Tanganeropa and his warriors are inspired by the song to fight and win the battle. Besides the praise for the great fighter, the song also socially bonds them for a collective fight. Thus, basing on Chakaipa's positive portrayal of these Shona virtues through Tanganeropa, the hero, Chiwome (1984) feels that *Pfumo Reropa* can be taken as a celebration of traditional individual bravery and commitment to restore social and political security. These *unhu* values are

required in today's people in order to rebuke and fight both political and social injustices that have characterised not only the Shona land but African societies in general. Patriotism and bravery are, therefore, culturally accepted qualities of restoring order that have proved to be effective since time immemorial.

5.5 The extent to which selected novels portray *unhu* aspects.

Basing on the above evaluations, teachers were convinced that all the novels can be effectively used to impart *unhu* among Shona students. The novels capture the seven Afrocentric characteristics which are pertinent in the restoration of the African dignity namely, "the centrality of the community, respect for tradition, a high level of spirituality and ethical concern, harmony with nature, the sociality of selfhood, veneration of the ancestors and the unity of being" (Mazama, 2003: 9 cited in Gudhlanga, 2016). Male teacher B commented:

> All the novels have proved to have an input into upholding students' *unhu*. Whilst Chakaipa's *Pfumo Reropa* portrays the traditional way of life, Mungoshi's *Kunyarara Hakusi Kutaura?* and Mabasa's *Ndafa Here?* present how the Shona have neglected their traditional *unhu* due to westernisation and suggest on how to restore it.

Female teacher C commented:

> Each of the novels has different issues on *unhu*... *Pfumo Reropa* is rich in portraying the Shona cultural values. Chakaipa writes about all *unhu* aspects. *Kunyarara Hakusi Kutaura?* promotes *unhu* in all aspects. The author advocates the need to return to our Shona values and he gives the dangers of neglecting Shona culture such as family disintegration. Ndafa Here? treats the burning issues of the day and the dangers of some on the cultural system.

Generally, teachers found the selected Shona novels to be very useful in teaching issues to do with the Shona culture. Both utterances reveal that Chakaipa's *Pfumo*

Reropa as an old world novel, concentrates on the portrayal of different *unhu* aspects that can be learnt by students. The author seeks to restore the people's history by plunging into the historical depths of Shona life that go beyond the colonial era. This view was also put forward by Kahari (1990: 76) who views *Pfumo Reropa* as "a source of 'literary histories' and 'pleasurable fantasies' to be consigned to literary museums as 'cultural artefact'" and a novel that popularises different cultural values and vices. Chiwome (1984) also appreciates that the Shona culture portrayed in *Pfumo Reropa* can be taken as a celebration of traditional individual bravery and commitment to social and political justice through Tanganeropa.

On the other hand, the two new world novels, *Kunyarara Hakusi Kutaura?* and *Ndafa Here?*, expose *unhu* erosion among the Shona due to foreign forces of industrialisation, Christianity and urbanisation and suggest solutions to the challenge. Thus, they help to relocate Shona people from "the margins of European experiences to the centrality of their own" (Hudson-Weems, 2004: 15). This suggests that the two categories of written narratives play a complementary role in promoting *unhu*. While those set in the pre-colonial Shona society intend to portray the Shona world view to readers, the modern ones educate the readers on the loss of *unhu* and the way forward. No wonder why both types of fiction are compulsory in the school curriculum.

This research has proven that through the teaching of Shona novels, youngsters can be reoriented and retain the Shona identity.

Mungoshi makes use of symbolism in the concluding chapter to demonstrate ideoological and cultural confusion among the Shona. The symbolism is as follows:

> *Shizha ranga richidonha kubva mumuti womukotopeya ... shizha iri radonha kubva kumanhengenya chaiko kwemuti, ndokudzika richiita sebofu murima, apa rarovera pabazi , apa rarovera pane rimwe shizha, apa rombobatwa nakamhandi ketupazi tudikidiki, rombotora chinguva riripo, rozofuridzwazve ... dakara rabuda muumhiyepiye hwamapazi urwu, ndokumbozeyeswa riri mumhepo risati rawira*

pasi: pamwe richimboita serinokwidzwa mudenga iwe-e, rodzikiswazve pamwe rombopeperetswa mabvazuva, rodzoswazve madokera (p.136).

[A leaf was falling from an avocado tree ... this leaf fell from the upper branch of the tree. Like a blind person in the dark, it bounces against branches and other leaves and takes time to get its way, then it is blown by the wind but takes time before it lands down. At times it is blown into the sky, and then down, at times it is blown eastwards then westwards again.]

The falling of the leaf symbolises an individual who dislocates himself from the community and then perishes into oblivion, just like the leaf which falls from the tree. People watch in dismay as one distances oneself from one's culture leading towards self-destruction. Hence, Mungoshi's novel can teach morality among Shona learners by exposing the negativities of cultural alienation.

Even in his English novels which have been studied in Zimbabwean secondary schools, colleges and universities, Mungoshi deals with ideological and cultural conflict. He exposes how the Shona past is gradually being outlived using the clash between the Shona way of life and the adopted Western ways. For example, in *Waiting for the Rain* (1975)*,* Mungoshi presents spiritual bankruptcy which continues in *Kunyarara Hakusi Kutaura?* where a young man attains education oversees but becomes rootless and alienated to an extent that he feels socially and economically superior to everyone in the family and community (Jenjekwa, 2013). Lucifer in *Waiting for the Rain* exposes the degree of his cultural alienation when he declares:

I am Lucifer Mandengu. I was born here against my will. I should have been born elsewhere-of some parents. I have never liked it here, and I never shall and if ever I leave this place, I am not going to come back (Mungoshi, 1975: 162).

This shows that Mungoshi's novels; both Shona and English, have cultural lessons for the young generation thus, cementing Kahari's (1990:166) argument that:

Shona authors, whether they write in the vernacular or in the medium of English, always lay strong emphasis on the relationship between their works and history, a relationship which is reciprocal and mutual.

His works in the two languages carry the history of the Shona people. Hence, through the novel *Kunyarara Hakusi Kutaura?* the author shows his commitment to teach and preserve the Shona *unhu.*

Mabasa in Ndafa Here? under the title *Gwara,* meaning the way to go, suggests that the promotion of *unhu* is the main function of his writings. His work can be used to reposition Africans who have been alienated from their culture by Europeans. This is captured in the words:

Ini handipo kukuudzai kuti ivai vanhu vakaita sei, kana kuti ndide kuzvitsvagira zita rekunzi nyanzvi yezvetsika nemagagriro iye yamunoti culture pachiRungu, kwete, ... ini handidi zvokuti tiswere tichiitisana nharo nekuti chinonzi tsika nemagariro hakuna ... magariro evanhu anoshanduka nekufamba kwenguva, zvokuti hakuna vanhu venguva dzakasiyana vangatarisirwe kuita zvakafanana. ... Asika, nyangwe tikasiyana nguva dzatinorarama, panofanirwa kuvepo chinhu chinotisunganidza kuti tikwanise kunge tichinzi vanhu tese.Tingasiyane maitiro atinoita zvinhu nemaonero atinoita hupenyu, asi pane zvinhu zvinofanirwa kutibatanidza zvakaita sehunhu nekuti ndihwo hunoita kuti munhu ave munhu muvanhu vane hunhu". (p.152)

[I am not there to tell you what kind of people you ought to be or to seek a name as an expert on traditional issues, what you call culture in English, no .... I don't want us to waste time arguing that there is nothing like culture. The way people live changes with time, such that there are no people from different generations who can be expected to behave the same. But, even if we belong to different generations, there should be one quality that ties us together for us to be called a people. We may vary the way we do things and the way we view life but there

are certain things that should bind us together like *hunhu/unhu* that makes one a human being among humans who have *hunhu/unhu*].

Mabasa is implying that he is not dictating the way his readership should behave. He acknowledges that as a writer, he presents traditional issues which might be viewed differently by different generations. However, he intends to make it clear that *hunhu/unhu* should bind the old and the young generations. Mabasa is encouraging his readership to go back to their traditional roots, where *hunhu/unhu* is valued so that the society remains united. In other words, the author is reminding the Shona that it is only if they behave the Shona way among their people that they can be called *vanhu*. Therefore, Mabasa is one of the post-independence writers, whose zeal is to uphold the traditional way of doing things. His novel captures the contemporary society in which the learners live and he highlights pertinent issues that affect these youngsters. This was also highlighted by Male Teacher A who said:

> Mabasa as a post-independence writer is being modernistic and treats the aspect of *unhu* so friendly, so openly without beating about the bushes. He is being realistic portraying life as it is and giving characters representing real human characters in real life situations.

For that reason, his narrative becomes critical in the teaching of *unhu* among Shona students in Zimbabwean secondary schools.

The above discussion therefore, shows that the teaching of *unhu* through novels can help the Shona "people, businesses and societies re-learn how to live together with respect, compassion and dignity and justice and to re-organise resources accordingly" (Nussbaum, 2003: 3).

5.6   Parting shot

Teachers felt that Shona literature as a subject meaningfully contributes towards the promotion of *unhu* among learners through the teaching of novels. Generally, Shona

novels conform to the Afrocentric thought that fiction should recognise, present, promote and preserve African values. The promotion of *unhu* through the teaching of Shona novels becomes a step towards the implementation of the Nziramasanga Commission's (1999) recommendation that *unhu* education should be integrated into the school curriculum. Through the teaching of Shona novels, secondary schools can nurture learners into becoming mature and responsible human beings who would embrace the ethics, norms and ideology of *unhu* (Dolamo, 2013).

5.7 Conclusion

This chapter presented, analysed and discussed data gathered in this study on the promotion of *unhu* in Zimbabwean secondary schools through the teaching of Shona novels. Teachers' and learners' understanding of *unhu,* as a concept, was sought and it can be concluded that most participants identified *unhu* as the social aspects of the Shona culture leaving out most of the economic, political and religious aspects. As such, it was concluded that the economic, political and religious spheres of culture did not receive enough attention before the study. It was established that Shona novels were used to impart *unhu* in some schools but with limited effect.

However, most teachers and learners realised and applauded the teaching of *unhu* through Shona novels. Only a few expressed concern over the teaching of *unhu* through Shona literature as they felt that there were quite a number of challenges that needed to be addressed for the teaching of literature to effectively impart *unhu.* Although there were mixed feelings over the effectiveness of some traditional aspects in Chakaipa's *Pfumo Reropa* in promoting unhu among Shona students, it was established that the selected authors' novels do promote *unhu.*

Through cross reference with Shona novels by different authors who have and have not appeared in the syllabus, it was proved that Shona novels are rich in Shona culture. This research revealed that the Curriculum planners have a very large pool of works from which to draw in order to include in the Shona syllabus that could help curb the problem of cultural loss. The research established that the Shona novel just like other literatures in Africa continues to play the role set out in oral literature of teaching *unhu.*

Unhu/culture has proved to be a very wide concept that cannot be covered by a single novel but what is of importance is that the works complement each other. This may be the reason why they are prescribed in the syllabus in numbers. It is therefore, up to the teachers to be purposeful on selection so that their learners are not found wanting on any aspect of the concept.

CHAPTER 6

CONCLUSION

6.0 Introduction

The previous chapter has analysed and discussed data gathered in this study. This chapter concludes the study by summarising the major findings of this research which focused on the extent to which the teaching of Shona literature, the novel in particular can be used to promote *unhu* in Zimbabwean secondary schools. Three novels, namely, *Pfumo Reropa*, *Kunyarara Hakusi Kutaura?* and *Ndafa Here?* were used to ascertain the role of the novel in imparting *unhu.* This study dealt with the extent to which schools appreciate the teaching of *unhu*, the portrayal of *unhu* values in novels and strategies that may be employed to enhance the teaching of *unhu* through novels. After presenting the summary, the chapter further presents recommendations for future studies that may arise in the area of promoting *unhu* through Shona literature.

6.1 Summary

The study established that most teachers and learners saw the teaching of *unhu* as one solution to indiscipline in schools but had very limited knowledge on the *unhu* concept. Both parties considered *unhu* to be distinguished attributes of which most of the mentioned characteristics fell under the social category. Only three teachers demonstrated an understanding of *unhu* as a broad concept which covers all Shona cultural attributes expected from individuals. The findings therefore revealed inattentiveness by most teachers to the economic, religious and political ideals of the Shona society that may arise from the novels taught in class. This may result in half-backed products as the *unhu* values cannot be taught independently. The findings therefore suggested that although there is urgent need for *unhu* education in Zimbabwean secondary schools, teachers are not fully aware of the content to be taught.

The research findings portrayed that most secondary school Shona teachers appreciated the novel as a tool that can be used to impart morals not *unhu* in its broad sense. In addition, although some teachers recognised that Shona novels are rich in *unhu* aspects, they did not consider using them for imparting *unhu* as they concentrated much on examinable aspects of the novel. Thus, the study revealed that although the novel can be effective in cultivating societal values, the negative attitude, combined with unawareness of the concept among key implementers can hamper the promotion of *unhu* through the teaching of novels.

The study revealed that some teachers unconsciously used fictional works to impart *unhu* values in learners while others never taught cultural values during literature lessons despite the fact that the promotion of *unhu* is one of the syllabus aims. Teachers taught *unhu* by encouraging good behaviours and discouraging bad behaviour displayed by characters in novels when teaching moral lessons (*zvidzidzo*) from literature books. As such, learners learnt good morals without knowing that it was part of *unhu.* Key challenges in using the novel to impart *unhu* were therefore highlighted. These included lack of detail on the *unhu* concept in the syllabus, discomfort among most teachers in teaching *unhu* and portrayal of limited *unhu* attributes in set books. The study concluded that these challenges can compromise the full potential in literature of imparting *unhu* in the classroom if not attended to.

Research findings highlighted that teachers were confident that, given the necessary training they were capable of using Shona novels to promote *unhu* in learners. Furthermore, the study revealed that teachers had the basic skills of analysing Shona novels which they could apply in using the novel to promote *unhu*. However, male teachers' capability was questioned by learners due to their ill conduct. It was therefore, noted that for the teaching of *unhu* to be effective among learners, Shona teachers should be models in character building. Thus, cultured teachers with good teaching skills coupled with the richness of Shona novels in cultural values may lead to meaningful impartation of *unhu* in secondary school Shona learners.

Furthermore, it was observed that although learners pointed out that they were noticing character changes after literature lessons, some had negative attitudes towards the teaching of *unhu* through the novel. Learners indicated that they needed to be well-informed first especially on the benefits of learning *unhu* which was not examinable so that they could meaningfully contribute during the teaching-learning process. Moreover, a bias towards new world novels over old world ones among learners was revealed. Most of them preferred new world narratives claiming that their language and settings are more comprehensible than those of the old world novels since they depict realities that are applicable to their lives. The findings therefore suggested that the teaching of *unhu* through novels may not be effective if one type of narrative is used as the different categories are meant to complement each other. In fact, the old world novels may be richer in cultural values than new world ones. Thus, the study concluded that there is need for teachers to be creative in teaching *unhu* through old world novels so that learners can benefit from morals and values instilled by different types of texts. Cultural values should be evaluated in relation to today's life situations and cultural changes should be debated on.

It was established through *Pfumo Reropa*, *Kunyarara Hakusi Kutaura?* and *Ndafa Here?* that Shona novels do fulfil their Afrocentric role of preserving and passing on the Shona culture to younger generations. Considering the dilution of the Shona culture by Western values, especially among the young generation, the study concluded that the teaching of Shona novels could be a valuable avenue to help re-position the learners in their societal expectations. Shona novels were found to portray social, religious, economic and political values crucial in promoting *unhu* among school learners. While some teachers felt that aspects of chieftainship, traditional healing and polygamy were negatively portrayed in *Pfumo Reropa*, others believed that the negative side could be used to teach the expected behaviour in learners.

On social values of *unhu*, textual analysis demonstrated that it is African to unconditionally recognise, honour, appreciate and respect humanity. The novels portray the values of respect, compassion, sympathy, kindness, care, hospitality and above all

practical service for the disadvantaged and vulnerable groups such as orphans, the old, poor, disabled, young and strangers. The study also established that as captured in Shona proverbs, the *unhu* worldview does not expect the disadvantaged and vulnerable people to solely depend on societal members but to fend for themselves too. *Unhu* values that bind Shona families together were established and these include love, care, respect, communication, faithfulness, supportiveness and compliance in paying lobola in marriages and families to maintain good relationships among spouses, in-laws, parents and children. The novels also demonstrated that *unhu* cherishes respect for both male and female members of society for their different roles and positions in society. This positive portrayal of *unhu* expectation on gender mainly in *Ndafa Here?* dismisses myths that describe African women as oppressed by men. It has been noticed that Shona novels can be used to teach collectivism in families and communities

Furthermore, the study also revealed that community ethics that are crucial in the learners' day to day living can be promoted mainly through evaluation of different characters' contribution to moral issues. From the selected novels, students can learn modes of greeting, thanksgiving, truth telling versus lying, discipline/decency/self-control versus looseness, compassion versus cruelty, trustworthiness versus dishonesty, confidentiality versus revealing secrets, humility versus pride and honesty versus deceit. Thus, the novels teach *unhu* values that pursue harmony among members of society and despise societal destabilisation. They portray individual behaviour towards community human beings in the community.

Unhu beliefs and practices that define the Shona spirituality were highlighted in all the three selected novels. It was established that *unhu* cherishes respect for the following beliefs: the dead continue to be living among the Shona; the dead have power over the living; the dead's words are final, *ngozi* (avenging spirits) is real and religious morality. The novels also portray respect for totems as forms of identity that unify tribes, the rural home as the centre for spiritual connectedness, the physical environment for reflecting God, traditional doctors as symbols of hope in society and ritual functions as a way of

respecting the ancestors. However, it was revealed that teaching *unhu* religious beliefs and practices to learners from different religious backgrounds may be challenging. The study therefore, suggested that whilst teachers need to acknowledge and accommodate differences in all the religions, focus should be on traditional *unhu.*

It was established that Shona novels also portray *unhu* values in the production and consumption of wealth among African societies. The narratives demonstrate that *unhu* cherishes participation in societal development, communalisation of wealth, determination and persistence, hard work versus laziness, teamwork versus individualism and discourages love for wealth more than people and relations. Teachers indicated that these are necessary in teaching learners universal harmony and community development.

This study also revealed that although Chakaipa's *Pfumo Reropa* has been heavily criticised for negatively portraying Shona traditional kingship, it can be used to teach traditional politics and governance. The text together with a few episodes from *Ndafa Here?* revealed the cherished traditional democracy. Democratic values demonstrated include; dialogue, freedom of expression, collectivism, grassroots participation, consultation, discussion and consensus, justice, love and respect for subjects. They also teach that kingship was bestowed on someone by the people.

Finally, the study concluded that Shona novels can to a larger extent be used to promote *unhu* among Shona learners in secondary schools. Evaluations showed that selected novels capture all the four spheres of the African life (social, religious, economic and political) that are required in the repositioning of the African identity. Chakaipa's *Pfumo Reropa* portrays traditional values in a pre-colonial setting, Mungoshi's *Kunyarara Hakusi Kutaura?* depicts ideological and cultural confusion among the Shona which can be used to reconstruct Shona *unhu* and Mabasa's *Ndafa Here?* aims to reposition the Shona who have lost *unhu.* However, its effectiveness depends on the value stakeholders attach to the teaching of the *unhu* concept.

6.2 Recommendations for future practice

From the key findings and conclusions of this study, the following recommendations were made:

1. The novel can be effective in imparting *unhu* but poor teaching can affect its contribution. Therefore, there is need for a clearly explained *unhu* section in the syllabus, communicated through Shona which should always guide the teachers. Teachers should employ relevant analysis approaches such as Afrocentricity and Africana Womanism and be critical on authors' portrayal of cultural issues as the syllabus recommends. Various techniques such as dramatisation, debates, participation in cultural festivals, research, tours and use of resource persons should be used so that learners get interested in the subject matter. Relevant authorities should therefore make follow-ups to ensure correct implementation.

2. Teachers' awareness of the *unhu* concept is of paramount importance for effective teaching of the values through the novel. Thus, there is need for *unhu* awareness workshops for professionals already in the field and the introduction of the *unhu* subject in teacher training institutions so that teachers can be effective implementers of the subject.

3. Calling for the teaching of *unhu* through literature without examining the concept is not enough to ensure implementation. Teachers and learners tend to concentrate more on examinable content. Therefore, more literature examination items on *unhu* elements should be set so that the teaching and learning of *unhu* through literature can be taken seriously.

4. The way *unhu* elements are portrayed in novels determines the effectiveness of that piece of work in promoting *unhu*. The Curriculum planners should therefore thoroughly select novels for the *unhu* component of the syllabus. The novels should positively capture the Afrocentric characteristics which are pertinent in teaching the younger generation their identity. There is therefore, need for

consistency in the selection so that Shona literature can meaningfully achieve its mandate of imparting *unhu* year in year out.

5. Due to the call for the teaching of *unhu* through literature, Shona artists should positively present their culture bearing in mind that their works are a key source of *unhu* lessons for youngsters. They should also encompass the whole range of *unhu* values so that future generations can benefit from their narratives.

6. To enhance the quality of secondary school products, learners from different secondary schools should study uniform works to gain uniform *unhu* values. The syllabus should therefore give no room for schools to select from a list. This implies that a manageable number of novels should be prescribed for the syllabus each year.

6.3 Recommendations for future research

1. The study looked at the promotion of *unhu* in secondary schools through written literature and found out that the teaching of novels can be effectively used to promote *unhu* in learners. However, future research can select from Shona drama and poetry taught in schools to assess the extent to which written literature as a whole can be used to promote *unhu* in learners*.*

2. Future research can investigate how orature can also be evaluated to ascertain the role of Shona literature in promoting *unhu.*

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APPENDICES

APPENDIX A: QUESTIONNAIRE FOR SHONA TEACHERS

QUESTIONNAIRE

Please kindly complete this questionnaire designed for an academic research entitled: The promotion of *unhu* in Zimbabwean Secondary Schools through the Teaching of Shona Literature: Masvingo Urban District, A Case Study. Information gathered will be used for academic purposes only and will remain strictly confidential so please do not write your name.

SECTION A

Insert a tick (✓) in the appropriate box and explanations on the spaces provided.

1. Sex

   Male ☐   female ☐

2. Age   25 – 35 ☐   36 - 44 ☐ 45 – 55 ☐   56 – 65 ☐

3. Level of Education

   Certificate/Diploma ☐

   Bachelor's Degree ☐

   Masters Degree ☐

   Doctoral Degree ☐

4. Highest ChiShona qualification

   'O' Level ☐

   'A' Level ☐

   Certificate/ Diploma ☐

   Bachelor's Degree ☐

Masters Degree ☐

Doctoral Degree ☐

5. At what level do you teach Shona? ZJC ☐ 'O' ☐ 'A' ☐

6. At what level do you teach the literature component? ZJC ☐ O' ☐ 'A' ☐

SECTION B

7. Which attributes of *unhu* are you aware of?

....

....

....

8. Which ways are commonly used to teach *unhu* at your school?

State...

....

....

9. To what extent have these ways promoted good behaviour at your school?

Justify..

....

10. Do you think teachers and pupils realise the contribution of Shona literature in

character building? Yes ☐   No ☐

Why?...

....

....

11. To what extent do you use novels to teach *unhu?*

    Explain...

    ....

    ....

12. Do you take time to explain the importance of novels in promoting *unhu* to your pupils during literature lessons? Yes ☐   No ☐

13. From your experience, which category of prescribed novels best promotes *unhu*? Old World novels ☐   New World novels ☐

14. What cultural aspects are commonly incorporated in prescribed Shona novels?

    ....

    ....

    ....

15. How do you teach these *unhu* aspects through novels?

    ....

    ....

    ....

16. Do you think most students learn the virtues of *unhu* you teach through novels?

    Strongly agree ☐ Agree ☐ disagree ☐

    strongly disagree ☐

17. Which of the following novels have you taught before?

    i.   Kunyarara Hakusi Kutaura? ☐

ii. Pfumo Reropa ☐

iii. Ndafa Here? ☐

18. What cultural aspects are found in the following novels?

a. Chakaipa's *Pfumo Reropa;*

....

....

b. Mungoshi's *Kunyarara Hakusi Kutaura?*

....

....

c. Mabasa's *Ndafa Here*?

....

....

Of the three authors, whom do you regard to be the best in promoting *unhu*

through his works?

Justify...

....

19. To what extent has the teaching of Shona novels helped to promote discipline

(unhu) at your school?

Explain...

....

....

21. The teaching of unhu in Zimbabwean secondary schools needs urgent attention. Strongly agree ☐ agree ☐ disagree ☐ strongly disagree

Why?...

....

22. Are you aware of any efforts being made towards the promotion of *unhu* through the teaching of Shona novels? Yes ☐ No ☐

Why?...

....

23. Do you think Zimbabwean secondary school Shona teachers can effectively use Shona novels to promote *unhu*?

No ☐   Yes ☐

Reason(s)...

....

24. In your opinion, do you think the use of Shona novels to promote *unhu* can benefit schools in terms of behaviour change? Yes ☐   No ☐

Specify..

....

25. Suggest the best ways of teaching *unhu* through novels.

....

....

....

APPENDIX B: INTERVIEW GUIDE FOR SHONA TEACHERS

INTERVIEW SCHEDULE FOR TEACHERS

1. What do you understand by the term *unhu*?

2. Does your curriculum (both formal and hidden) entail the teaching of *unhu?*

3. Does the teaching of *unhu* help in improving pupils' discipline?

4. To what extent is the novel relevant in imparting *unhu?*

5. How do you teach the novel to promote *unhu?*

6. What cultural aspects are contained in:

a. Chakaipa's *Pfumo Reropa;*

b. Mungoshi's *Kunyarara Hakusi Kutaura?* and

c. Mabasa's *Ndafa Here*?

7. Of the three authors, whom do you regard as the best in promoting *unhu*?

8. Do you think *unhuism* must be considered as a barometer for choosing novels for study in secondary schools?

9. Suggest the best ways of teaching *unhu* through novels.

APPENDIX C: FOCUS GROUP DISCUSSION GUIDE FOR STUDENTS

<u>FOCUS GROUP INTERVIEWS FOR STUDENTS</u>

1. What cultural aspects do you uphold?

2. Do teachers teach you these cultural traits at your school? How?

3. Do you find learning literature relevant in inculcating *unhu*?

4. What elements of *unhu* are contained in the following novels?

a. Chakaipa's *Pfumo Reropa;*

b. Mungoshi's *Kunyarara Hakusi Kutaura?*

c. Mabasa's *Ndafa Here*?

5. Do you find cultural aspects in these novels relevant in improving your discipline?

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