Depiction of women in Shona set books at Ordinary Level in Zimbabwe

By

CHAPUREMIMA MUTSA ANCECALIA (B1438358)

Being a project submitted to Bindura University of Science Education

in partial fulfilment for the requirements for the Post Graduate

Diploma in Education

JUNE 2015
BINDURA UNIVERSITY OF SCIENCE EDUCATION

RELEASE FORM

Name of author: Chapuredima Mutsa Ancecalia

Title of project: Depiction of women in Shona novels at Ordinary Level in Zimbabwe

Programme for which project was submitted: Post Graduate Diploma in Education

Year granted : 2015

Permission is hereby granted to Bindura University of Science Education Library to produce single copies of this project and lend or sell for private scholarly or scientific research purposes only. The author does not reserve other publication rights and the project nor make extensive extracts from it be printed nor otherwise be produced without the author’s permission.

Signed: ……………………………………………………………………………………..

Permanent address: 6312 Westlea Harare

Date : ……………………………………………………………………………………..
APPROVAL FORM

The undersigned certify that they have read and recommended to Bindura University of Science Education the acceptance of a research project entitled: “Depiction of women in Shona set books at Ordinary Level”, submitted by Chapuredima Mutsa Ancecalia (B1438358) in partial fulfilment of the requirements for the Postgraduate Diploma in Education.

Supervisor: Matswetu V. Signature

Internal Marker

External Marker

Date
DECLARATION

I Chapuredima Mutsa A., declare that this project is my original work that has not been submitted to this or any other university in support of any application for a post graduate diploma, degree or any other qualification.

Student signature……………………………………………………Date……………………

Witness Lecturer……………………………………………Date……………………

June 2015
DEDICATION

To my son Mufaro, mother and siblings for all the moral and spiritual support.
ABSTRACT

The study was an analysis of how women are depicted in Shona novels at Ordinary Level. The qualitative research method was employed and the research design used was content analysis. The data was collected using the GENIA Toolkit 13 which guided the analysis and content categories. The study revealed that generally women are negatively depicted in Shona novels, creating a culture that discriminates against women, this further fuelling patriarchy. The study also showed that changes occurred; women are now autonomous and in charge of their lives. The research recommends the use of balanced teaching materials which treat women and men as equals. There is also need to sensitise teachers on techniques of handling the negative depictions so as to avoid further gender bias and stereotypes. This can be done by purposively selecting novels with balanced depictions of females and males and on the job training trainings to sensitise teachers of the appropriate teaching methodologies. If such recommendations are put to use, this may lead to equal gender relations among learners in the school.
ACKNOWLEDGEMENTS

The success of this study has been truly complemented by the efforts of my supervisor Ms. Matswetu who has contributed her time, skills and expertise to take it from an idea to a full research report. I greatly appreciate her unconditional support to the success of this study. To my beloved one Masimba Gware thank you for the ideas, suggestions, moral, financial and technical support. Lastly and above all, to God be the Glory for all the guidance.
CONTENTS PAGE

Cover page i
Release form ii
Approval form iii
Declaration iv
Dedication v
Abstract vi
Acknowledgements vii
Contents page viii
List of Tables xii
List of Figures xiii
List of Pictures xiv
List of Appendix xv

Chapter 1

1.0 Introduction 1
1.1 Background to the study 1
1.2 Statement of the problem 1
1.3 Assumptions 2
1.4 Significance of the study 2
1.5 Research objectives 3
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.6</td>
<td>Research questions</td>
<td>4</td>
</tr>
<tr>
<td>1.7</td>
<td>Theoretical grounding</td>
<td>4</td>
</tr>
<tr>
<td>1.8</td>
<td>Limitations</td>
<td>5</td>
</tr>
<tr>
<td>1.9</td>
<td>Delimitations of the study</td>
<td>5</td>
</tr>
<tr>
<td>1.10</td>
<td>Definition of terms</td>
<td>6</td>
</tr>
<tr>
<td>1.11</td>
<td>Summary</td>
<td>6</td>
</tr>
</tbody>
</table>

Chapter 2 Review of related literature

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.0</td>
<td>Introduction</td>
<td>7</td>
</tr>
<tr>
<td>2.1</td>
<td>Women as helpers harnessed by men</td>
<td>7</td>
</tr>
<tr>
<td>2.2</td>
<td>Women as sex objects</td>
<td>7</td>
</tr>
<tr>
<td>2.3</td>
<td>Women as dependent on men</td>
<td>8</td>
</tr>
<tr>
<td>2.4</td>
<td>Women as property of men</td>
<td>8</td>
</tr>
<tr>
<td>2.5</td>
<td>Women as unfaithful and prostitutes</td>
<td>9</td>
</tr>
<tr>
<td>2.6</td>
<td>Women as failures on sisterhood</td>
<td>9</td>
</tr>
<tr>
<td>2.7</td>
<td>Domesticity of women</td>
<td>10</td>
</tr>
<tr>
<td>2.8</td>
<td>Women as care givers</td>
<td>11</td>
</tr>
<tr>
<td>2.9</td>
<td>Women as the weaker sex</td>
<td>12</td>
</tr>
<tr>
<td>2.10</td>
<td>Women as evil doers</td>
<td>12</td>
</tr>
<tr>
<td>2.11</td>
<td>Women as gullible and lovers of wealth</td>
<td>13</td>
</tr>
<tr>
<td>2.12</td>
<td>Women as inferior to men</td>
<td>13</td>
</tr>
<tr>
<td>2.13</td>
<td>Women as victims</td>
<td>14</td>
</tr>
</tbody>
</table>
Chapter 3 Research Methodology

3.0 Introduction 16

3.1 Qualitative research method 16

3.1.1 Advantages of qualitative research 16

3.1.2 Disadvantages of qualitative research 17

3.2 Research design 17

3.3 Data collection instrument 18

3.4 Population, sample and sampling technique 18

3.4.1 Population 18

3.4.2 Sample and sampling technique 19

3.5 Data collection instrument and procedure 20

3.6 Data presentation and analysis procedures 20

3.7 Summary 21

Chapter 4 Data presentation, analysis and discussion

4.0 Introduction 22

4.1 Synopsis 22

4.2 Frequency of appearance of male and female characters 23

4.3 Nature and appearance of female and male characters 27

4.3.1 Employment 27
## List of Tables

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.2a</td>
<td>Male and female characters mentioned in <em>Makunun’unu Maodzamwoyo</em></td>
</tr>
<tr>
<td>4.2b</td>
<td>Male and female characters mentioned in <em>Ndiko Kusasana?</em></td>
</tr>
<tr>
<td>4.2c</td>
<td>Unnamed male and female characters mentioned in <em>Makunun’unu Maodzamwoyo</em></td>
</tr>
<tr>
<td>4.2d</td>
<td>Unnamed male and female characters mentioned in <em>Ndiko Kusasana?</em></td>
</tr>
</tbody>
</table>
### List of figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.2a</td>
<td>Frequency in mentioning of male and female characters in each chapter of <em>Makunun'unu Maodzamwoyo</em></td>
<td>25</td>
</tr>
<tr>
<td>4.2b</td>
<td>Frequency in mentioning of male and female characters in each chapter of <em>Ndiko Kusasana</em></td>
<td>26</td>
</tr>
</tbody>
</table>
List of Pictures

<table>
<thead>
<tr>
<th>Picture</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.5a</td>
<td>Cover illustration on <em>Mukunun'unu Moodzamwoyo</em></td>
</tr>
<tr>
<td>4.5b</td>
<td>Cover illustration of <em>Ndiko Kusasana?</em></td>
</tr>
</tbody>
</table>
List of Appendices

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Gender in Education Network in Asia-Pacific (GENIA) Toolkit Tool 13:</td>
<td></td>
</tr>
<tr>
<td>Analysing the Gender-Responsiveness of Teaching/Learning Materials</td>
<td>51</td>
</tr>
</tbody>
</table>
CHAPTER 1

1.0 Introduction

The study was an analysis of how women are depicted in Shona literature texts studied at Ordinary Level. In this chapter focus is on the background of the study, statement of the problem, assumptions, significance of the study, research objectives, limitations, delimitations, and definition of terms.

1.1 Background to the Study

The research analysed how women are depicted in Shona literature texts and the chosen texts were studied closely to bring out how women are depicted. Generally, women are negatively depicted in set texts that were selected to be studied by those intending to sit for public examinations. Gaidzanwa (1985) commented that the works of English department form the main body of Shona and Ndebele literature in that they are not heavily moralistic, condemning and retributive of female behaviour that deviates from the norm. Zimbabwean novelists and critics have done tremendous works in depicting female characters in their literary productions. Zimbabwe is largely a patrilineal society, but of late there has been an outcry from females for a change and emancipation of women. It is all this that appealed to the researcher to analyse how women are depicted. The researcher focused on two set texts currently being studied at Ordinary Level titled *Makunun’unu Maodzamwoyo* by Charles Mungoshi and *Ndiko Kusasana?* by Oliver P. Nyika. The researcher focused on actions, language, pictures and roles of characters among other aspects to clearly bring out how women are depicted.

1.2 Statement of the Problem

The researcher has identified that the majority of literature texts negatively depict women as explained by Gaidzanwa (1985), so this perspective provoked the researcher to bring out how women are depicted in Shona literature texts. The researcher wanted to understand how the authors of the novels depicted the women. Hence, the researcher wanted to find out the how women are depicted in Shona literature texts. The negative depiction of women in novels is not tolerable as it continues to reinforce what society has already exposed the young generation to; men are superior to women a sex that is perceived to be dangerous, evil and inferior. This may
cause further disharmony in society and may expose women to further abuse by the male counterparts which is not good. Such a continual negative depiction of women may also have a notable negative bearing on male learners on how they perceive women, leading to maintenance of patriarchy in future generations. Thus the researcher found it necessary to carry out this study so that; a different positive approach is taken through the education system which provides gender-neutral knowledge.

1.3 Assumptions

- Women are negatively depicted in Shona texts.
- Men are positively depicted in Shona novels.
- The depiction of women in Shona novels is an exaggeration.

1.4 Significance of the Study

Women are negatively depicted in society and this is also reflected in literature through novels. The researcher carried out this study to make a critical analysis of the depiction of women in Shona novels which are currently being studied at Ordinary Level as a component of Shona Paper 2, Section B.

The research can be useful to teachers of ChiShona who may be staff developed on how to deliver lessons on literature enabling them to be selective of words and illustrations to use. Once the teachers are equipped with such knowledge they may in turn help learners on interpreting the message of novelists in ways that will help them appreciate literature and be able to identify why it is not tolerable to badly depict women; so that the learners as future fathers and mothers see the need of harmonised families where gender equality is evident. It is the teacher’s role to demystify the way male learners’ view women through the way literature lessons are delivered, by avoiding further reinforcement of such negative depictions. Such an impartation of knowledge from teachers may help both male and female learners develop a positive attitude towards each individual regardless of their sex.

Gwarinda (2001) highlighted that the school is an agent of change and one reason why, after Zimbabwe’s independence, education was expanded on a massive scale was that it was expected to lead to positive social change. The learners are part of the society members, so after being
imparted with knowledge from the teachers they may thrive to bring change in the way they live in their homes, view each other and create a society which is gender sensitive with the aim of eliminating patriarchy which is in the minds of Zimbabweans mainly due to their socialisation which views men as first class citizens and women as second class citizens. This study may therefore benefit the local community and country as a whole because change in one community can transcend to other communities all in the hope of thwarting patriarchy.

The researcher also observed that the research might also act as an eye opener to Ministry of Primary and Secondary Education and the Zimbabwe School Examinations Council (ZIMSEC) as the stakeholders in curriculum planning, especially the panel responsible for the selection of novels to be studied and examined as set books at Ordinary Level if they incorporate some of the recommendations of this research. There is need for these stakeholders to be well informed of repercussions of the current education curriculum so as to be able to evaluate where a redress is needed and implement change as it is necessary. Hence this document is such an informative tool to them and all this benefits the learner who is at the heart of education.

In the event that the research has been published it may also be an informative tool to the novelists themselves. The novelists will be informed on what issues to write and how to put across such issues or messages that are of a sensitive nature so as to discourage women oppression because they are equal to men. This research may help novelists see the need to write gender balanced novels.

Lastly, the research would also be quite useful to the researcher. As an educator, teaching is a research process hence through the study one will be horning his skills of research. Furthermore, the findings and recommendations will equip the researcher with pedagogical methods to use in literature lessons so as to ensure the lessons are lively and of interest to all learners and do not reinforce patriarchy.
1.5 Research Objectives

The study seeks to achieve the following objectives,

- To analyse how women are depicted in Shona literature texts.
- To analyse how men are depicted in Shona literature texts
- To identify the culture perpetuated by such depiction of men and women.
- To suggest recommendations to improve in the teaching /learning materials to make them more gender responsive.

1.6 Research Questions

- How are women depicted in Shona novels?
- How are men depicted in Shona novels?
- What culture is perpetuated by such depiction of men and women?
- What recommendations can be suggested to improve the teaching/learning materials to make them more gender responsive?

1.7 Theoretical Grounding

There are many theories that could help explain human beings and their character and disposition and human society. So irrespective of age, race, sex theory enables perfect understanding and full appreciation of the subject matter being discussed, hence the development of so many theories like the functionalist theory, the structuralist theory, feminist or womanist theory among others. The feminist theoretical framework has been adopted for this study, Bryson (1992) posits that feminist theory is not one but many theories or perspectives or attempts to describe women’s oppression to explain its causes and its consequences and to prescribe strategies for women’s liberation.

Adeyemi and Ajibade (2009) highlighted that there is no place in the world where women do not face challenges from men in either in their families, society, workplaces and education institutions. Women are facing challenges that men are not facing in the society. Some of these challenges include polygamy, rape, remarrying the widow, women trafficking, and ingratitude to
women. In some societies women are not allowed to cook for their families during menstruation, a God created period.

Adeyemi and Ajibade (2009) stated that feminism strives on fighting for women’s rights against all kinds of oppression. Bryson (1992) highlighted that feminism have four basic principles which are: working to increase equality, expanding human choice, to eliminate gender stratification and ending sexual violence and promoting sexual freedom. Hence the feminist theory was found to be more appropriate in this research analysis so as to highlight the oppression of women as brought out in the novels and the possible ways of effecting change through the school system as an agent of socialisation and change so as to bring about change in the way women are perceived and treated.

1.8 Limitations
Time factor was a prohibitive factor as the research ran simultaneously with other demanding tasks, for instance, the accomplishment of Applied Education practice which called for the researcher's undivided attention. To overcome the time factor problem the researcher sampled and analysed two novels out of the five that make up the Literature component of Shona Paper 2 as Zimbabwe School Examinations Council.

1.9 Delimitations of the study
The Literature component has four novels and poetry anthology, two novels are categorised as The Old World Novels and two novels categorised as The New World Novels and all these have issues on how women are depicted. The research narrowed its focus on just two novels categorised as The New World Novels because of the short time frame since the research was carried out from 15 January to 15 June 2015. The two novels were selected out of convenience as the researcher is currently teaching Ordinary Level and is well acquainted with them.
1.10 Definition of terms

- Giddens and Sutton (2012) define gender as social and constructed differences between women’s and men’s roles and responsibilities, which are learned, vary from one culture to the other and change over time.
- Gender equality is the equal valuing by society of the similarities and the differences of men and women, and the roles they play in their home, community and their society.
- Gender responsiveness is taking action to correct gender bias so as to ensure gender equity and equality.
- Barrow (1982) defines gender bias as when people in society make assumptions about behaviours, abilities or preferences based upon gender.
- Gender stereotypes refer to attitudes and beliefs about the characteristics associated with, and the activities appropriate to men or women in a given community.
- Feminism is a theory and social movement that focuses on women’s rights and seeks to redress inequality (Bryson, 1992)

1.11 Summary

The first chapter addressed a number of issues like background of the study as to how women are depicted in Shona literature. The statement of the problem is the negative depiction women in literature texts and assumptions have been made that there is an over exaggeration of women’s behaviour. The study will arouse a lot of interest in, teachers who in turn will impart the knowledge to learners, the society at large because the school is an agent of change, the novelists, Ministry of Primary and Secondary Education and Zimbabwe School Examination Council as the country’s examining board. The research objectives and questions have been clearly laid out and feminism is the grounding theory. The next chapter is on literature review which is what other scholars have said concerning the subject that was studied.
CHAPTER 2: REVIEW OF RELATED LITERATURE

2.0 Introduction

The previous chapter was an introductory chapter where issues that are going to be discussed in the research were mapped out, such issues as the objectives of the study and justification among others. This chapter focused on review of related literature which is what other scholars have said concerning the study under research helping aspiring researchers with knowledge of what has been done and said by predecessors. In this chapter the researcher focused on what others scholars have explained concerning the negative depiction of women in arts. Different views from other scholars are critically analysed to identify gaps. Focus is going to be on what other scholars have said about the depiction of men and women in the arts like song, film, dance and literature.

2.1 Women as helpers harnessed by men

Women are portrayed as helpers of men. According to Pearson and Pope (1976), patriarchal society views women essentially as supporting characters in the drama of life, men change the world and women help them. The scholars further elaborated the role of women in literature as that of caged birds that flap their wings and, if one flaps them too long and hard against the steel bars, they break their wings; few women characters are given the courage to resist these limits of the cage or limits of their confined area within the cage. Pearson and Pope (1976) concluded that women in literature are kept innocent, ignorant and protected from all that may spoil the purity of what the world (male dominated) wants a woman to be and anything the woman does is said to invade the males’ sacred territory hence men harness women.

2.2 Women as sex objects

Makina (2013) said women are depicted as sex objects who should be attractive to their husbands to ensure happiness because failure to do so will surely result in the husband leaving for another woman. This is so evident in some Shona songs like Rudo Moto by Marshall Munhumunwwe. Makina (2013) said the singer is affirming a patriarchal system where the man is the centre of attention and his needs are catered for and a blind eye is given to woman’s needs.
The implication from the song is that if a marriage breaks down, it is the woman’s fault because she did not do enough to keep the husband interested in her; an intact marriage is the responsibility of the wife. According to Sobonde (1959), women are viewed as good and as well as bad. Sobonde (1959) rightly observed that women are the salt of Earth, but are also capable of doing bad things.

2.3 Women as dependent on men

Kolawale (1997) stated that women are seldom presented as whole beings; there is always a void in their lives that needs to be filled by men. Mcdowell and Pringle (1992) highlighted that in Zimbabwean culture women are constantly defined in relation to men as dependant and subordinate to them as well. Women are expected to be obedient to their husbands at all costs and, if a woman resisted her husband’s authority, she committed a serious cultural offence and the husband can punish her with a beating. Makamadze and Sibanda (2008) expressed that wife battering was the traditional way of dealing with a misbehaving wife, therefore domestic violence has been worsened by cultural beliefs and practices in Zimbabwe. A study conducted by Watt and Zimmerman (2002) estimated that 33% of women in Zimbabwe have experienced domestic violence. Zimbabwe has the Domestic Violence Act (DVA) that was put in operation in 1997. The DVA defines domestic violence as “any unlawful act, omission or behaviour which results in death or the direct infliction of physical, sexual or mental injury to the complainant by a respondent” (Domestic Violence Act 2006, p.3). Makahamadze et.al (2012) stated that in spite of this men still remain the main perpetrators of domestic violence against women and participants were not encouraged to report that they have been beaten by their husbands, whilst other considered wife battering as love. It is therefore quite evident that women are depicted as abuse victims who should not report. The Shona culture is patriarchal, males are socialised to see themselves as superior, breadwinners whereas females are taught to be obedient and submissive housewives.
2.4 Women as property of men

Women are also portrayed as property for the males, owned by husbands, fathers and male relatives. Beach (1980) and Mackenzie (1975) noted that although women were the producers of agriculture products, they had no control over the produce. One major reason is the payment of bride price which transferred rights of a woman’s labour and reproductive capacity from her own family to that of her husband. Uwakweh (1995) described daughters (girls in a family) as a source of investment and less human to boys (sons in a family). It was hoped that they would marry and bring a good bride price into the family. Makahamadze and Sibanda (2008) observed that the payment of bride price (roora) could be another factor exposing Zimbabwean women to abuse. Roora is payment made by the husband to the wife’s family and it includes cattle and money making women property purchased by men hence depicted as servants of men who should endure abuse from their husbands.

2.5 Women as unfaithful and prostitutes

Women are also portrayed as whores and prostitutes. Gaidzanwa (1985) also observed that in Zimbabwe Literature (English, Ndebele and Shona) women are depicted as mothers, wives, divorcers, widows, single, jilted, prostitutes. Some of the women operate bars or shebeens, some are unfaithful as wives. Those that are ambitious and young have their future cut short by pregnancy and/or marriages which do not last, offered as wives to appease the wronged spirit. So basically women/girls are viewed as feeling less or less humane or as mere sex objects for men. Horn and Pringle (1984) stated that women are perceived as prostitutes and male writers focus on the psychology of the individual prostitute rather than on the holistic view of the sociology of prostitution that embraces the consumer as well as the doer. Mangena (2013) said that women are depicted as destroyer of life (prostitutes, killers and witches) and when they do such actions should not be justified. This is depicted in John Chibadura's song Mukadzi wamakandororera (The woman you married for me). The woman was good but was divorced after being caught with another man; the singer feels it is better to marry a witch than an adulteress. The author of the song even blames his mother, another woman for having chosen a wife who turned out to be unfaithful.
2.6 Women as failures on sisterhood

Hudson-Weems (2007) acknowledged that women are depicted as beings that are not capable of maintaining genuine sisterhood amongst themselves, not only in the Zimbabwean context but the world over. Hudson-Weems (2007) further acknowledges the animosity that normally exists among women; enmity has always existed among women. The “Small House” issue has wrecked so many marriages in Zimbabwe meaning that it is woman against woman bringing suffering upon each other. In some instances when female relatives are informed of a mishap like rape, the rape survivor is told to be silent or it will ruin her life as if she is to blame for calling it upon herself. Bad responses are given by other women, especially in the daughter-in-law mother-in-law, friend to friend, wife-mistress, mother-daughter, and aunt-niece relations. Hence women are not only depicted as victims but they are also victimisers. Generally, women are each other’s enemy in polygamous marriage set ups. In polygamous households wives are always on each other’s back, for example, using medicine, involving spiritual power to gain control and eliminate other wives and physically fighting each other. Adeyemi and Ajibade (2009) commented that the same is portrayed in Igba Oro, whereby in subordination of the first wife’s demands Aborode became polygamous and when he complied, his three wives eventually turned his home into a battle field, with peace and tranquillity evading their home. The women started fighting one another turning the home into a war zone. Women therefore are portrayed as capable of hurting, making life hell for other women.

2.7 Domesticity of women

The portrayal of women in literature is that of builders and keepers of home. Women have been confined into domestic roles. Labode (1986) highlighted that the canonisation of motherhood and wifehood pervades literature, the arts, social policy and practice and creates many problems for African women. He further stated that Chinua Achebe, Wole Soyinka, Nugget Watching, Chenjerai Hove and Charles Mungoshi bring out such a depiction of women in their literature works. A mother is expected to be resourceful and provide for her family. Moss (2002) indicates that for African women the word mother is synonymous with the mother who provides, responsible for the children’s care, providing food, clothing and shelter. The mother is known as mother who provides and not to depend or look up on the children’s father for these necessities. Labode (1986) stated that a real life situation that supports women as domesticity beings is the
domestic curriculum for girls at Bloemfontein Training School, an Anglican institution before 1877. The curriculum stressed housewifery, sewing, religious education with a bit of reading, writing and arithmetic thrown in. Labode (1986) further stated that, the main stream Catholic, Anglican and Methodist conceptions of Christian women were those of women who were content to take a back seat to their husbands, to keep homes for them and bear their children. The articulated educational needs of African girls and women were not prioritised. Yet the Christian curriculum for African men offered social work and the armed forces translating that the males then became lay preachers, worked as orderlies under the western nurses and doctors, acted as interpreters in the courts and became the direct assistants of the colonial civil servants whilst women/ girls were domesticated. Today’s curriculum is still a replica of that of colonial times because Fashion and Fabrics and Food and Nutrition are more inclined to the girls; Metal Work and Building are more inclined to the boys.

2.8 Women as care givers

Studies have shown that women tend to put the needs of their husbands, children and in-laws before their own. De Marco and Board (2002), said this can be attributed to culture which demands that they put other people’s needs before their own. De Marco and Board (2002) further stated that women’s basic moral orientation is caring for others, “taking care” of others in a personal way, not just being concerned with humanity, in general and attending to their needs. This is true when we look at what women do when taking care of their ailing husbands, even when they (the women) are infected in the era of HIV pandemic which is wiping out males leaving behind women, children and the elderly. When the woman herself later gets ill she is sent to her relatives for home based care, no one from her husband’s family is willing to take care of her. Chitando (1998) says that in most cases infected wives have taken care of their husbands up to the point of death, only for there to be no one to take care of them when they fall ill themselves. He further states that masculinities define male illness as far more important since the man is projected as the breadwinner, despite the fact that many women earn as or in some cases more than their husbands. Women also sacrifice their lives for the sake of children, choosing to continue with marriage irrespective of all the abuse they suffer from the husbands.

Kolawale (1997) similarly observed that women are always saddled with the task of raising and upbringing children, care givers and submissive to husbands. No woman for example can stop
her husband from marrying another wife, otherwise such a wife would be sent out. In the Zimbabwean culture, male promiscuity is considered to be a mark of manhood. Women are expected to fulfil the roles of dutiful and dedicated wife with the husband being the head and crown of the family. Mans’ unfaithfulness though causing pains and agony in the hearts of women is no passport for less dedication and dutifulness of women. Unfaithfulness of the husband, did not warranty misbehaviour from the wife, she remained the dedicated dutiful wife. Chitando (1998) makes the important point that, the notion of a man as a sexual predator has had disastrous consequences due to multiple sexual partners. The men engage in risky behaviours and this has exacerbated the HIV and AIDS prevalent rate reducing women to health care givers as they provide home based care for their husbands when they fall ill. The degree of submissiveness even goes as far as not being allowed to demand protection during sexual intercourse endangering them.

2.9 Women as the weaker sex

Writers suggest that women subordination to men is natural as they are considered the weaker sex. Dangarembga (1987) depicts a similar condition of nervousness in women like Tambudzai's mother who advises Tambudzai to get married and not to question inequalities within the marriage institution. In this novel the reader is left with the impression that the author agrees with the notion that a woman is complete when she is married to some man, no matter how bad the situations in the marriage are. Wagner (1999) observed that all African women married or unmarried were perpetual minors, always under the guardianship of their father, husband or some male relative. Hence women are portrayed in arts as weak and dependable on males. Women cannot even defend themselves and are unstable in the absence of males. Elmman (1968) highlighted that women are portrayed as, weak and soft minded, passive, dependable, unable to move to action in direct opposition to man’s activity or aggression. Most books in literature bring out perseverance, achievement, adventurousness, curiosity, heroism, imagination and mobility as boy characteristics. The few characteristics allotted to girls are the confining ones passivity, incompetence, fearfulness, docility and dependence.
2.10 Women as evil doers

Adeyemi and Ajibade (2009) highlighted that women are portrayed in their various works in bad light because of the numerous atrocities that they commit, which could be on other women or on male characters or even in real life situations. Gaidzanwa (1985) further stated that women are portrayed as devilish or evil doers, for when angry they are capable of doing dangerous actions. Vambe (2013) highlighted that there are murderous women portrayed in novels, there is a war between mother-in-law (VaMakandionei) and daughter-in-law (Machiveyi) which leads to disaster. VaMakandionei thinks of a murderous plot, sets Machiveyi's hut on fire while she (Machiveyi) and children are asleep. VaMakandionei plays innocence only to later poison her son Svinurai who dies. Here women are portrayed as naturally destructive, dangerous, violent and deceitful hence constantly needing monitoring and guidance of men. Horn and Pringle (1984) said that women are dangerous and that is why man both feared and wished to control them, they are perceived as dangerous in that they might influence other women to their lifestyles.

2.11 Women as gullible and lovers of wealth

In some instances women are portrayed as gullible, lovers of money and material wealth and dangerous. Gaidzanwa (1985) highlighted that women are easily tricked or deceived by men because of their lust for material wealth and in the end they get hurt. Makina (2013) said this is evident in Paul Matavire's song Rudo in which women are complaining that the persona is stingy perceiving them as ‘gold-diggers’ and man are portrayed as wealthy. Being materialistic in women is associated with prostitution because a good woman would not openly exhibit a love for material things to men. According to Ogunsina (1992) women’s lust for money and material wealth is the highest in rank when it comes to causes of women weaknesses.

2.12 Women as inferior to men

Uwakweh (1995) notes that educational preference was given to the sons in the family as in Joys of Motherhood, in this novel Mnu Ego and her husband Naife gave up all they had to educate their eldest son and left over money kept to educate the second son. No one ever thought to educate their daughters, daughters would be paid bride price for which would be channelled
towards their brothers’ education. Dangarembga (1987) highlighted that all a girl needed is being able to cook, clean and grow vegetables because books cannot be cooked and fed to the husband. Tambudzai was told this by her mother whilst her brother Nhamo received an education, only when he dies does the family eventually decide that it would be acceptable for the eldest daughter to receive an education. Ferguson (1973) concurred to this saying, masculinity is against women education, no need to educate the female child, male is the norm, and humanity is viewed as masculine.

2.13 Women as victims

Makina (2013) said women are depicted as victims as portrayed by Leonard Dembo’s song Chitekete. The persona sounds as if he is very much in love with this woman who preoccupies his mind day and night yearning to marry her all this yearning is not for an intimate relationship and companionship but for his mother to have a helper. Makina (2013) stated that the persona is reinforcing a disempowering image a daughter-in-law is the workhorse of the homestead, toiling from dawn till late at night and also a good woman is expected to have children. Veit-Wild (1992) highlighted that if infertility occurs the woman is blamed, women are traumatised by in-laws because of infertility in marriage to the extent that they are forced to visit traditional doctors. In some instances they are forced to accept false allegations of having done wrong as they grew up or accept that they are witches hence cannot bear children. Makina (2013) concluded that women are also victims as they are deprived of inheritance and blamed for the deaths of their husbands. Just as in the film Neria, the widow is at battle with the in-laws concerning the abuse of the issue of inheritance customs. The abuse affects both the widow and the children who are materially dispossessed when the husband dies. But it is in this film that the song Neria by Oliver Mutukudzi, a woman is able to show brevity, does not despair and does not need another man to cope. The woman in the song is depicted as someone who is in control of her life because, although she has lost her husband, she will be able to carry on in life.

2.14 Women in politics

Politically, women are looked down upon as they are depicted as weak and unable take up the role of leadership (presidency) because it is a masculine role. Nyambi (2014) highlighted that after the promotion of Joice Mujuru in 2004 both political and gender discourses in the country
have been largely centred on whether she is qualified to be a national leader and successor to Mugabe. There is a lot of scepticism showing that women are considered dull, unqualified and weak to take up the post of presidency which is perceived to be masculine. Nyambi (2014) further elaborated that the picture painted is that the basic political fundamentals that politics is masculine and not a children’s game women can play, but a true game of men, not just ordinary men but men who are larger than life. Mangena (2013) also concurred by saying in Zimbabwe women, demographically out-number men but there are very few of them in positions of political and economic influence since very few of them have ministerial posts in government. It is therefore important to note that in Zimbabwe political representation is largely masculine; women are found at the periphery.

Other researchers have just brought out the negative portrayal of women but have not gone further to discuss how this has impacted on learners as products of the education system which this study has done. Other scholars too have not made any recommendations of what is to be done so that patriarchy is reinforced through novels as these are used as teaching/learning materials. Education seeks to produce a product that suits in society and work places, but of the orientation these school graduates get perpetuates abuse which learners are bound to copy. Hence there is need for a change in the type of literature studied at O’ Level and come up with that which is balanced and encourages harmonious living.

2.15 Summary

This chapter discussed existing literature that was interconnected to the current study. The researcher used available literature following a realisation that no study operates on its own. Women are depicted as sex objects, dependent on men, unfaithful and prostitutes, gullible and greedy, family providers and care givers among many other things. The next chapter is on research methodology.
CHAPTER 3: RESEARCH METHODOLOGY

3.0 Introduction

The previous chapter focused on what other scholars have explained concerning the negative depiction of women in arts. The focus of this chapter is on the identification of research design which is to guide the researcher in the process of collecting, analysing and interpreting data and the instrument to be used. The chapter also describes the population under study, the sample and sampling techniques used in the manner the data was processed to reveal distinct patterns that enabled interpretation to be made and conclusion to be drawn.

3.1 Qualitative research method

The researcher adopted the qualitative research methodology. The approach is practical, interpretive and grounded in the lived experiences of people. Denzim (2002) observed that qualitative research is of specific relevance to study of social relations. Since this research is on the depiction of women in the novels Makunun’unu Maodzamwoyo and Ndiko Kusasana?, the qualitative methodology was appropriate because it makes it possible for the researcher to make an in-depth analysis of how society views women as reflected in the novels, enabling the researcher to provide data using own words. According to Cresswell (1994), qualitative research method is a descriptive research tradition for things that cannot be instrumentally measured such as behaviour, feelings, speech, thoughts and culture. Hence it was employed in this study since an analysis is being done on how women and men behave, the thoughts of society and novelists on such depictions. Qualitative research method allowed the researcher to interpret the meaning of the data collected and presented in terms of use of words and not quantity as it seeks to interpret social phenomena. In this instance, qualitative research method was most appropriate in the analysis of Makunun’unu Maodzamwoyo and Ndiko Kusasana? because no instrument can measure how women and men are depicted.

3.1.1 Advantages of qualitative research

The qualitative research method enabled the researcher to look at content and social meaning and how it affects individuals who are learners; their views and thoughts as there might be a probability of negatively viewing women as well. This then enabled the researcher to gain more
detailed and rich data in the form of comprehensive written descriptions and also some picture illustrations attached in to shown how both women and men are depicted in the two novels

3.1.2 Disadvantages of qualitative research

Qualitative research method is encompassing hence the researcher was heavily involved in the whole process analysing the two novels so as to bring out the portrayal of both women and men by the novelists. But the researcher adapted the Gender in Education Network in Asia-Pacific (GENIA) Tool 13 which acted as guideline as it has questions that bring out the issues on gender responsiveness of teaching and learning materials. The method is time-consuming but the researcher found a way round by selecting just two novels for the analysis and not analyse all the five novels in the Literature section.

3.2 Research design

Cohen and Manion (1994) view a research design as a way the researcher obtains information in an attempt to answer research questions. Cresswell (1994) stated that a research design is meant to present a detailed and accurate picture of the nature of what is being researched on, In this case the researcher chose to use content analysis as the design as it helps present a detailed and accurate picture of how women are depicted in the two novels. According to Stempel (1981), content analysis is the casual observation of the content of a programme and drawing certain ideas that are brought out. Content analysis was used by the researcher because the study needed much of the researcher’s effort to analyse the two novels and come up with credible results of the analysis. This analysis was carried out on two novels which were written by two different novelists; Charles Mungoshi and Oliver P. Nyika. In this case, the researcher took a closer analysis on actions, language used, pictures and roles of characters among other aspects to clearly bring out how women are depicted.

It is worth noting, however, that content analysis can also be looking at attitudes, values, and behaviours, roles of people and norms of a given group of people since novels may depict the culture of a particular society. Just as in the novels Makunun’unu Maodzamwoyo and Ndiro Kusasana? where values, attitudes, beliefs and behaviours are analysed to clearly layout how women are depicted. Content analysis is analysis of a text in whatever medium that helps to assess that text.
3.3 Data collection instrument

Rakotsoane and Rakotsoane (2007) defined data collection instruments as tools of collecting information and data needed to find solutions the problem under investigation. The data collection tool chosen and adapted for this research is UNESCO (2009) Tool 13 of the Gender in Education Network in Asia-Pacific (GENIA) Toolkit (See appendix 1). Tool 13 is called Analysing the Gender-Responsiveness of Teaching/Learning Materials and adapted from Obura. This was designed for project/programme officers, material developers, teachers and school heads to analyse the gender-responsiveness of teaching/learning materials. Hence since this study is educational, the researcher found it very useful and applicable for purposes of the study which is on gender-responsiveness of the two novels being used as set books for Ordinary Level in Shona Literature.

The GENIA Toolkit 13 also guided the researcher in data presentation for analysis as it afforded the researcher the opportunity to focus on the relevant issues such as frequency of appearance for characters, mentioning and non-mentioning of names of characters, making a comparison between the male and female characters. The nature and appearance of characters, productive, reproductive and personality characteristics of male and female characters are also categories on the toolkit. The toolkit also has a section on illustrations or pictures and how these are used to portray in terms of size and character of both male and female characters. These are not all but just a summary of the categories of the GENIA Toolkit 13.

The discussion in chapter 4 was largely informed by the categories of results and others within the GENIA Toolkit 13. These categories included the domain places shown on pictures, gender equality, bias, stereotypes, women as autonomous individuals, initiative of women to control their lives and possible changes that could occur as a result of the content of the teaching/learning materials analysed among other aspects laid down.

3.4 Population, Sample and Sampling Technique

3.4.1 Population

According to Morse and Field (1996), population refers to all possible participants from which the study is being undertaken and, for purposes of this research, the population are all the five
books studied at as literature which is the second section of Shona Paper 2, Syllabus 3159/2; November 2014 to June 2016 for Zimbabwe School Examinations Council (ZIMSEC). The first category in literature section is Poetry and the anthology being studied is called *Shoko Harivhikwi*; compiled by Mushumbi (2013). This anthology has poems of different genre from nine different poets. The second category is of Old World novels; *Tambaoga Mwanangu* by Giles Kuimba (1968), and *Ndinofa Ndaedza* by Honzeri (1991). The two old world novels are centred on kingship, murder and revenge. The remaining two novels are categorised as New World novels, *Makunun'unu Maodzamwoyo* by Mungoshi (1970) and *Ndiko Kusasana* by Nyika (1983). These two address plenty of issues which pertain to how women are viewed in the society as this also to a larger extend are a mirror of how society views them.

### 3.4.2 Sample and sampling technique

A population sample is a representation of the population that will be involved in the research. Morse and Field (1996) defined a sample as the units or elements that will be examined and are selected from the defined population or it is obtained by selecting a setting. Curtis et al (2000) say that samples in qualitative research have some features in common being that samples are often small although that is not a fixed rule, with cases being studied intensively and each case typically generates a large amount of information. For purposes of this research, two novels were selected as a sample out of the five novels making up the defined population. The researcher referred to Mungoshi's *Makunun'unu Maodzamwoyo* and Nyika's *Ndiko Kusasana* since both deal with gender issues which are relevant to the focus of this study. These two novels are set in the contemporary society and the learners can closely identify with their own experiences whereas the old world novels are rather archaic to learners of this generation. All the five novels have women and deal with women issues depicting them in several ways but a sample of just two novels was used; *Makunun'unu Maodzamwoyo* and *Ndiko Kusasana*? The other issue was of time constraints in the period which the research was to be carried out hence the researcher chose to analyse just two out of the five novels.

Rakotsoane and Rakotsoane (2007) refer to sampling as the act, process, or technique of selecting a suitable sample (a finite part of a statistical population whose properties are studied to know about the whole or a representative part of a population for the purpose of determining parameters or characteristics of the whole population). The sampling technique used for purposes
of this study is purposive sampling meaning that the sample was intentionally selected according to the needs of the study, to bring out how women are depicted in the novels. Chiromo (2009) defined purposive sampling as that which involves handpicking the cases on the basis of the researcher’s decision of their typicality. The novels hence were selected on the basis of the researcher’s judgement of them bringing out a lot on male and female relationships in the society. Purposive sampling enabled the researcher to purposively select novels which show the depiction of women pre and post-independence. It was against this understanding that the researcher used purposive sampling so as to enable a detailed.

3.5 Data collection instruments and procedure

The selection of the two novels entitled *Makunun’unu Maodzamwoyo* and *Ndiko Kusasana?* was followed by a thorough reading; closely looking at aspects that deal with how women are depicted. The Gender in Education Network in Asia-Pacific (GENIA) Tool 13 developed by UNESCO (Appendice 1) was directed the researcher on what to focus and develop content categories. The GENIA tool 13 covers issues of gender equality, gender inequality, roles and responsibilities, frequency of appearance of female and male characters, nature of appearance of male and female characters, illustrations, places and results.

3.6 Data presentation and analysis procedures

Data presentation and analysis were informed by the categories identified in GENIA Tool 13 which was adapted by the researcher. The GENIA Tool 13 is quite comprehensive since it covers a number of issues which, when used, made it possible for so many views to come out on how women are depicted in the two novels. The GENIA tool 13 covers issues of gender equality, gender inequality, roles and responsibilities, illustrations and pictures which are portrayed in the two novels that were analysed. Hence the researcher found it relevant for purposes of the research and decided to adapt it. Several methods of data presentation were used by the researcher. Gender ratio tables were used to show the frequency of appearance of male and female characters. Column graphs were used to show the frequency in the mentioning of male and female characters in each chapter. The depiction of men and women was done through the use of picture illustrations. Lastly, thorough descriptions were also used to present the data of the research.
3.7 Summary

The chapter has discussed the methodology which the researcher adopted in this study. The researcher acknowledged that qualitative research method was important and relevant to be used in the study as it possesses several advantages important for data gathering and analysis procedures. The research employed content analysis as it allowed a lot of information to be gathered bringing out messages of the texts. A sample of two novels selected by purposive sampling novels was used in the analysis from a population of five novels. It was these data gathering instruments and procedures that made data available for presentation and analysis in the next chapter.
Chapter 4: DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.0 Introduction

Having successfully utilised the methodology mentioned in the previous chapter, this chapter focused on presentation, analysis and interpretation of the findings which the researcher obtained through the analysis of the two novels. The presentation, analysis and interpretation of data are mainly qualitative in nature. The objectives of the research were achieved and the following results obtained.

4.1 Synopsis

*Makunu’unu Maodzamwoyo*

Mungoshi’s *Makunu’unu Maodzamwoyo* is a gripping story of a beautiful girl who falls in love with a young man Timoti, but her evil-minded domineering mother, VaChingweru is determined to see her married to Mujubheki, a rich man twice Monika's age. There are clashes between mother and daughter which even lead to so many saddening events like the rape of Monika, death of Timoti and VaMushayazano's injury. The author reveals some of the problems facing the modern African girl whose parents still have the age-old belief of pledging their children.

The novel is easy to read and understand, the main setting is rural (Maronda Mashanu) and some urban setting (Chivhumudhara and Harare).

*Ndiko Kusasana?*

Nyika's *Ndiko Kusasana?* is about Mugadzi and Sekai's marriage which collapses when Mugadzi tries to force Sekai to go and stay with his old half-blinded mother in the communal lands of Gokwe whilst running a grocery shop. Sekai, on the other hand, thinks Mugadzi wants to get rid of her so that he can enjoy himself with the nice-time girls of Harare. Sekai then decides to have things her own way by having affairs with young men in Harare. Their marriage collapses, and Sekai takes to prostitution as Mugadzi marries Lily.

The novel is easy to read and has an urban setting which includes places like Harare, Chitungwiza and Marondera.
4.2 Frequency of Appearance of Male and Female Characters

Table 4.2a Male and female characters mentioned in *Makunun'unu Maodzamwoyo*

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>6</td>
</tr>
<tr>
<td>Female</td>
<td>9</td>
</tr>
</tbody>
</table>

Table 4.2a shows that there are six male characters and nine female characters mentioned in the novel. The six male characters mentioned in the novel are VaMushayazano, Murombo, Timoti, Naison, Mujubheki and Zvikasapera. On the other hand, there are nine female characters in the novel whose names are VaChingweru, Monika, Tendai, Rusi, Tambudzayi, VaMandisembura, VaChingweru's mother, Monika’s friend and VaRabhisoni's wife. This means more female characters than male characters are in the novel.

Table 4.2b Male and female characters mentioned in *Ndiko Kusasana?*

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>9</td>
</tr>
<tr>
<td>Female</td>
<td>9</td>
</tr>
</tbody>
</table>

Table 4.2b shows an equal presentation of male and female characters in the novel. The nine male characters mentioned in the novel are Mugadzi, Robby, Roddy, Chipunza, Masimba, Muchawa, butcher boy, Charles, and Lily’s father. The nine female characters are Sekai, Mai Gatsi, Mai Chipunza, Lydia, Irene, Sarudzai, Lily, Mugadzi’s mother, Lily’s mother. Giddens and Sutton (2012) highlighted that liberal feminism proposes fundamental equality between women and men, so the novelist is portraying the need for gender parity.
Table 4.2c Unnamed male and female characters in *Makunun’unu Maodzamwoyo*

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 4.2c shows that all male characters are named but three female characters are not named. The novel has three unnamed female characters, these women are just referred to as VaChingweru's mother, VaRabhisoni's wife and a nurse who was Monika’s friend, and they are not referred to by their names. Timoti's aunt is actually called by her husband’s name, with no mention of her own name, VaRabhisoni’s wife. Elmman (1968) stated that none mention of female character’s names shows that women are of less importance than their male counterparts in society. A woman being called by her husband’s first name also shows that traditionally women are men’s property since bride price has been paid, a woman losses her identity and assumes that of the husband. Makahamadze and Sibanda (2008) alluded to this when they said women are treated as property purchased by men through payment of *roora*.

Table 4.2d Unnamed male and female characters in *Ndiko Kusasana?*

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 4.2d shows that there are two male and two female characters who are not named; a clear indication that both males and females are equal and should be treated the same by the novelist which is being advocated for by feminism. Giddens and Sutton (2012) highlighted that liberal feminism proposes fundamental equality between women and men, so the novelist is portraying the need for gender equality.
Fig 4.2a Frequency in mentioning of male and female names in each chapter

Fig 4.2a shows that out of the twenty chapters; seventeen chapters mention more names of women characters; leaving just three chapters mentioning more names male of characters than women characters. Names of female characters are mentioned five hundred and ten times against two hundred and sixty-three times names of male characters are mentioned. This means that female characters are the ones that are most appearing as they frequently appear in chapters since they are the centre of action. Female characters are dominating in appearance in most chapters as there can be two female characters versus one male character in a chapter. The first named male and female characters appear in the first chapter which is a conversation between VaChingweru and Monika, with mother praising her hardworking daughter. Names of female characters are mentioned first in fifteen chapters out of the twenty chapters of the book, meaning to say only five chapters give first mention to the male characters’ names. In most of the instances, this appearance is when there is conflict either between the women the women themselves or with male characters. Some of the instances are when VaChingweru wanted to look for a husband for Monika and slapped by Tendai; whereas male character’s appearance is in relation to what the female characters are doing. Male characters appear in relation to women, for example, VaMushayazano was hurt by VaChingweru and Timoti is poisoned by VaChingweru.
Fig 4.2b Frequency in mentioning of male and female names in each chapter

Fig 4.2b shows that out of the eleven chapters, ten have more mention of names of female characters leaving just one chapter with more mention of names of male characters. Women characters are therefore appearing more frequently than the male characters; names of female characters are mentioned six hundred and three times yet names of male characters are mentioned three hundred and twenty-seven times. All chapters in this novel are mainly on conversations between women or explanation on what the women were up to. The main sections in which female characters appear are those of discussions between Sekai and Mai Chipunza, Sekai and Lily and Sekai and Ldyia. Named male and female characters both appear in the first chapter of the novel.

Conclusively, the two line graphs show that there is more mention of names female characters by both novelists. The implication could be that despite the numbers women cannot amount to anything recognisable in society and could be a way of elaborating the wickedness of women. The novelists might have mentioned women characters more frequently so as to portray many forms of wickedness women are capable of committing.
4.3 Nature and appearance of female and male characters

4.3.1 Employment

4.3.1.1 Women as nurturers and care-givers

Women are portrayed as nurturers and care-givers to ensure that life for other human beings is comfortable. VaChingweru took it upon herself that Monika gets a meaningful life through education at a well to do school. This she did by raising her and sourcing for the boarding fees money from Mujubahkei who would be refunded once Monika got a nursing job as per the initial agreement. Sekai, Mrs Gatsi, Mrs Chipunza and Lily portrayed as nurturers as they were not employed hence were housewives who stayed at home cleaning, washing and cooking. In *Makunun’unu Madzamwoyo* Tendai takes care of her mentally ill mother making all efforts she was safely bound in the house and dressed since there were times when she would take off her clothes. Sekai in *Ndiko Kusasana* was expected to go and take care of Mugadzi's old half-blind mother in the communal lands. Gillian (1982) asserts that women’s basic orientation is caring for others for, the husbands, children and in-laws. Gaidzanwa (1985) alluded to this by saying women had to learn how to wash, cook and clean hence these formed the main stream Catholic, Anglican and Methodist curriculum for girls. Shona culture too expects the same for women who are at the service of taking care of both the husband and children’s needs.

4.3.1.2 Women employment in traditionally feminine roles

The type of employment women are found in is that of traditional employment as housemaids or care givers. Tendai worked in Chivhumudhara as a housemaid and Monika worked in Harare at a play centre taking care of young children. Tendai even left work to look after her mentally ill mother fulfilling the expectations of society. It is also stated that Monika was to be a tailor once she got married to Mujubahkei who had already made provision of a sewing room and bought the sewing machine, this a typical of patriarchal society where women are expected to be working in the home since it is considered to be the best place for women. Her mother too initially wanted her to become a nurse, a job regarded as feminine in society before she changed her mind and wanted her to marry Mujubahkei. Nursing is still an extension of traditionally feminine roles just as teaching. Gaidzanwa (1985) stated that some of the women one find in novels operated shebeens as their source of income. Lydia was a shebeen queen in Chitungwiza which was a
quite lucrative business. This was alluded to by one scholar who said, “women were emotional, nurturing and passive, therefore most suited to look after the family in domestic setting” Hannam (2007, p.24). The women in the novels too are confined to the home, as this fulfils societal expectations that the right place for women is the home showing what Adeyemi and Ajibade (2009) explained that women around the world face the same challenges from men. Mujubheki in *Makunun’unu Maodzamwoyo* made preparations for his wife-to-be, Monika and ensured that she has a sewing room and this, according to Gaidzanwa (1985), is taking women as domesticity beings just as the curriculum before independence stressed on housewifery, sewing, religious education and a bit of reading. Even today’s curriculum is like that, where in a Form 3 class Fashion and Fabrics and Metal work are offered as practical subjects, it is expected that Fashion and Fabrics is for girls and Metalwork is for boys. The trend therefore has not changed from between colonial times and now. In *Ndiko Kusasana?* the majority of women are depicted as housewives and are allotted domestic duties taking them away from being economic producers, a depiction attributed just to males like Mugadzi, Chipunza and Masimba who were gainfully employed. This is asserted by Mangena (2013) who says women have been primarily treated as subordinate to men, are simply oppressed as objects that only have worth fulfilling roles of child bearing and homemaking. So the girl spends time being taught how to cook, clean and sew so that when she gets married she will be able to look after the husband and children but such lessons are not extended to the boys who are seen as the future fathers (*vanababa vamangwana*).

**4.3.1.3 Male employment in the public sector**

Hannam (2007) highlighted that men were seen as rational, aggressive and competitive, hence were suitable for work in the public sphere. Men are employed in the public sector earning surplus which they use as bread winners to take care of wives and children. Mujubheki and Murombo are portrayed as being productive as they both worked in mines. Mujubheki, at some point, worked in South Africa and Murombo worked at Mashava Mine. Mujubheki is depicted as hardworking and smart as he worked in South Africa where he made savings and now as the bread winner, was using the money comfortable life. He built a twelve roomed house, bought clothes for Monika and planned a wedding, all the money needed was available. Timoti and Naison were also productive since the two worked in Harare. VaMushayazano was the only male who was unemployed and, because men are expected to be bread winners, VaMushayazano lost
respect from his wife whom he could no longer control and in the end the old man just watched
and said nothing. Mugadzi was productive because he was into buying and selling of
refreshments like drinks and snacks which he sold in stadiums and industrial areas. Mugadzi's
business was so flourishing that he even employed Masimba who was also hardworking.
Mugadzi and Masimba are smart, hardworking entrepreneurs who looked for strategic places to
sell their wares and their business was quite lucrative since they expanded to Gokwe. The
majority of males are all portrayed as bread winners, Mugadzi, Lily’s father and Chipunza. It is
socialisation that so conditioned people’s minds that men are the ones that should fend for their
families. Colonisation also had some influence on this because during colonial days, men worked
in towns and were free to be employed yet wives stayed in the communal areas farming and
looking after the elderly and children.

4.3.2 Women as victims

Women are portrayed as victims in the two novels, a trait attributed to women by most novelists.
Monika was a victim of rape by Mujubheki who raped her at knife point and she conceived and
somehow her mother had an influence to the incident since she used to frequently send Monika
to a widower’s house. According to the feminists, an end to sexual violence is necessary to
emancipate women. Tendai too suffered misfortunes because of what her mother did,
VaChingweru refused to appease her mother’s angry spirit (kutanda botso). This angry spirit
then caused Tendai to have a mental illness resultin in her divorce and could not stay with her
young children since her former husband saw her as unfit, and this caused her so much pain. Lily
was a victim of lies of men with specific reference to Mugadzi who duped her into believing that
he was a single parent after having divorced his wife. This was a lie as Mugadzi even tricked
Sekai to go to Kwekwe so that she was not at home when Lily came. Lily only got to know she
had been duped when she became a pregnant second wife and did not pursue her career
ambitions. Sekai too became a victim as she was beaten and left for the dead by Robby (her
young boyfriend) and Roddy after they had stolen Mugadzi’s.
4.3.3 Women as perpetrators of violence

On the other hand, women are also portrayed as perpetrators of violence who hurt and cause pain on other human beings, both on males and other females and this portrays them to evil-doers. Adeyemi and Ajibade (2009) highlighted that women victimise men through their horrendous actions. Timoti fell a victim to VaChingweru’s plan and died as a result of being poisoned by VaChingweru who put corrosive acid in sweet beer which she gave him to drink after a home visit as Monika’s suitor. VaChingweru did not approve Timoti as Monika’s suitor because she wanted her to marry Mujubheki the rich man in their community but Monika refused. According to VaChigweru, the only way to ensure that Monika marries Mujubheki was to permanently take away Timoti from the picture, she then cunningly allowed Timoti to make the traditional visit as an aspiring husband and poisoned him. VaChingweru was portrayed as an emotional wife, when VaMushayazano slapped her she poured boiling porridge and sustained serious burns which led him to be hospitalised. Mujubheki too was duped by VaChingweru into believing that Monika had agreed to marry him, he then spent lots of money building a twelve roomed house, buying clothes and shoes in preparation for a comfortable life for his wife-to-be. Mujubheki got disappointed when events did not happen as expected and, out of anger, drove his lorry and died in an accident. Mugadzi was a victim of Sekai and Lydia’s scheme and he lost all his hard earned cash when Robby and Roddy stole money from his home. Lily too fell victim of Sekai’s anger and jealous, as she received a thorough beating which lead to her hospitalisation and miscarriage. Sekai’s two children Tambudzai and Charles also suffered when their parents divorced since they cried as they wanted to go with their mother.

Such devilish actions and experiences can be attributed to a number of reasons. One’s life experiences can contribute to one being inconsiderate, VaChingweru was not happy in her marriage because her husband was poor and for this reason did not want her daughter to marry a poor man instead she wanted Monika to be married by a rich man. It did not matter to VaChingweru that Monika was not happy and did not accept the plan, all she wanted was see her daughter married to a rich man. In other words, it could have been compensatory behaviour that blinded her so much that she did not bother to consider Monika’s feelings. It could also be one’s upbringing, for example that one grew up in a family where family members were harsh and cruel to one another, resulting in one being affected psychologically and became abusive too.
4.3.4 Women as sex objects

In the two novels, women have been depicted as sex objects who are available for the satisfaction of men. This can be elaborated by the rape of Monika by Mujubheki who once described Monika as beautiful, this pictures that women are there to serve the needs and wants of men no matter how selfish their intentions are. This can be further seen by the way Lily’s beauty is explained, she was astoundingly beautiful that Mugadzi was left salivating and lead him to be always thinking of bedding Lily each time they were in privacy, but this was against Lily’s wish, all this will be creating a sexual picture. Lydia’s attire has a sexual connotation as she always wore tight clothes that revealed every curve of her body and this made her the centre of attraction as she walked into the hotel. The same attire always succeeded in luring men who were far younger than her. This has been observed by Makina (1999) who says that women are sex objects available to meet men’s sexual needs and satisfaction and should at all times ensure that they are attractive to men because failure to do so would make the men desert them.

4.3.5 Women as property of men

Women are depicted as property owned by men who can control and make decisions for them which should be accepted without any argument. Hannam (2007) also concurred by the discussion on the Napoleonic Code which gave a husband full legal powers over his wife. Just as seen in Mugadzi's plan that Sekai should go and stay in the communal lands with his old half-blind mother and was not expected to argue about it. Sekai, as a married woman whose parents received bride price, was expected to just act per her husband’s instruction without any questioning. This is alluded to by Beach (1980) who stated that the reason for men to be above and in charge of women is the payment of bride price which has seen so many women being abused and submissive. The moment Sekai refused to go to the rural areas, Mugadzi and Mai Gatsi began to hate her, leading to Mugadzi marrying Lily as a way of showing that men are always comfortable around women they can manipulate.
4.4 Personality characteristics

Males and females are attributed different personality characteristics. Men are awarded a genuine loving character as Naison managed to accompany his friend Timoti to Monika’s homestead and also helps him as he could during the time he was hospitalised.

Women as the weaker sex

Women are depicted as the weaker sex, gentle and fearful. In Makunun’unu Maodzamwoyo, Monika failed to fight Mujubheki who raped her as she felt could not wrestle him and was afraid since he threatened her with a knife. This concurs with Elmman (1968) who observed that there are a few qualities allotted to female characters which are confined ones, passivity, incompetence and fearfulness. Women are also depicted as the weaker sex who is unable to resist men’s actions or intentions. Lily was lured by Mugadzi’s riches, she ignored the risks of dating married man and this lead to her becoming a second wife.

Women as unfaithful and prostitutes

The women in the novels are depicted with an inclination to moral decay, unfaithfulness and prostitution. In Makunun’unu Maodzamwoyo, VaChingweru, a mature woman by age, goes behind her husband’s back seeing and entering into agreements with Mujubheki. At times the two would accompany each other as Mujubheki went back to his home. This VaChingweru did with full knowledge that it displeased her husband but was not bothered to change and be morally upright as expected. A married woman in the Shona culture is not expected to secretly converse with other men without approval from the husband but VaMushayazano had since lost his position as bread winner and this led to loss of respect too from his wife. In Ndiko Kusasana?, Sekai, a married woman, is unfaithful because she has an affair with Robby whom she saw each time she visited Lydia. Lydia was a shebeen queen whose shebeen offered a package of services inclusive of beer, music, women, and booking rooms for those men and women who wanted time for privacy. Lydia, though a single mother, had many boyfriends and divorced her husband after having been caught red-handed with a boyfriend. Gaidzanwa (1985) observed that in Zimbabwe Literature (English, Ndebele, Shona) women are depicted as being not heavily moralistic, prostitutes with some found operating shebeens and some as unfaithful wives. Even the young girls are entrapped into such situations with the example of Lily who
earned herself the title of prostitute after having snatched Sekai's husband and failed to pursue her career when she fell pregnant, married Mugadzi and settled for being a housewife. Gaidzanwa (1985) alluded to this by saying those women that are ambitious, young and brilliant as school girls have their academics, careers and future prospects cut short by pregnancy and/or marriages that do not last. A lot of concern is raised by the author concerning Sekai's unfaithfulness but Mugadzi gets away with his unfaithfulness which even resulted in him marrying a second wife without even consulting Sekai, his first wife. It is said that women should just accept men’s unfaithfulness since polygamy is just the order of the day and not questionable, men and women are socialised so.

**Women as failures on sisterhood**

Just as postulated by Hudson-Weems (2007), there is some degree of animosity that normally exists among women as they fail to maintain genuine sisterhood among themselves, women in the two novels do likewise. VaChingweru, with all knowledge of the consequences of marrying a man out of desperation and not on the basis of true love, goes on to force her daughter Monika to marry Mujubheki, a man twice her age. VaChingweru is so determined to see her marry Mujubheki that she makes it a point Monika does not marry any other person and kills Timoti. Having known the agony of a loveless marriage she still enforces showing lack of genuine sisterhood. Sekai failed to observe sisterhood and thoroughly beats Lily on the face and in the stomach with full knowledge that Lily was heavily pregnant. Lily faints but Tendai does not even bother to seek medical help for Lily but instead starts cooking as if all was well. This is also alluded to by another scholar who said, “some women were difficult to work with others as disagreements were frequent and could undermine personal friendships while class, religion… could cut across and conflict with a sense of common sisterhood” Hannam (2007, p.35).

**Women as lovers of wealth and gullible**

According to Makina (2013), women in arts are generally depicted as gluttons since they have so much love for money which at times leads to being deceived by males. VaChingweru in *Makunun’unu Maodzamwoyo* seemed to be not satisfied with her financial status in her marriage hence so much wanted her daughter to marry a rich man. In *Ndiko Kusasana?*, Sekai loved money so much that she did not foresee that Robby and Roddy had no genuine intentions when
they agreed to steal Mugadzi’s money. Lily too failed to pursue her career after being waylaid by Mugadzi’s persuasiveness and wealth.

**Men as brave and rational**

On the contrary, men are portrayed as brave and smart thinkers. VaMushayazano was portrayed as brave after he managed to confront his domineering wife on issues concerning their children. VaMushayazano was positive minded towards the achievements of his daughters, giving them the freedom to make choices and respecting their happiness. VaMushayazano wanted Monika to make her own choice of a husband and not listen to her mother’s selfish thoughts. VaMushayazano as a father to Tendai also wished for her be together with her husband and children and not divorced. According to Cornillon (1972), the subliminal message is that, men are the real people who are multidimensional and positive. Roddy and Robby too were portrayed as brave and smart thinking as they successfully convinced Lily that they were electricians and gained entry into Mugadzi's bedroom and stole money. Roddy and Robby’s words and terminology were so convincing to Lily who without doubt allowed them entry into the house without checking their credentials and did not suspect anything let alone the need to monitor them.
4.5 Depiction of men and women in pictures

4.5a Cover Illustration of *Makunun’unu Maodzamoyo*

The picture shows two females and one male in a private domain which seems to be a kitchen because in the centre is a pot stand used during cooking and there is a door. This picture depicts the scene when VaChingweru poured boiling porridge over her husband. VaMushayazano sustained serious burns and got hospitalised. Monika is kneeling down with her face covered with both hands. VaMushayazano had slapped his wife after he had learnt about Monika’s rape and abortion which were influenced by his wife who in turn poured boiling porridge over him. It is not culturally appropriate for a woman to beat her husband, let alone burn him with boiling porridge, women are expected at all times to be submissive, in control of their emotions and tolerant to their husbands’ actions no matter what. Gaidzanwa (1985) said that women are portrayed as evil doers when they are angry they become murderous and morally degraded; and this is how VaChingweru was portrayed too. The picture negatively portrays women as murderous and positively portrays men as victims of women’s actions.
4.5b Cover Illustration of Ndiko Kusasana?

Source: Nyika (1983)

The cover picture is of a man and woman in a public domain; the two are dancing and holding bottles and almost all around them seem to be bottles either to mean there is still more to be consumed or has already been consumed. The picture portrays that the novelist views men and men as equals by showing one man and one woman. This picture matches a scene in the novel when Robby and Sekai went to a for a beer party where they consumed lot of alcohol and danced enjoying themselves on cloud nine. Yes traditionally women drink beer but not publicly as the picture suggests, so this leaves so many question marks in minds of they that see it. It is not culturally appropriate for a decent woman to publicly drink beer. Women are expected to be reserved and such as portrayed by the picture could be portrayed as associated with prostitution and loose morals.

4.6 Settings of the novels

The urban places in both novels seem to be of economic importance to the characters. Places like Chivhumudhara and Harare (which is the capital city of the country) are mentioned in the novel. These places are of importance because these are where employment is found, Tendai, Naison,
Monika and Timoti were employed in the two urban areas showing that both males and females are found in these urban places. Urban places like Harare, Chitungwiza, Marondera and Kwekwe are mentioned in the *Ndiko Kusasana?* The novel has an urban setting which is of significance because they enabled productivity to take place as people become more entrepreneurial. Mugadzi and Lydia are both entrepreneurs, Mugadzi selling refreshments in places he considered strategic and Lydia running a shebeen that was lucrative that she managed to pay fees for her daughter at an elite school whose majority population were whites. So urban places are associated with entrepreneurship just like today where large volumes of population are migrating from rural to urban places. The urban places also mark a transition period in the lives of women from colonisation as women could freely live with their spouses and children in towns. Many wives used to stay in the communal lands whilst the husbands worked and stayed in towns. Prew et.al (1993) highlight the same issue that married women who wished to live with their husbands were supposed to have a certificate of recognition of approved wives. Mugadzi and Lydia’s business were both doing well but Mugadzi’s line of business had legitimate but Lydia’s business was illegitimate and not prestigious as she always feared police raids and at times bribed the police so as to evade being arrested.

The positioning of Monika in Harare created an opportunity for employment. Her being in Harare made her available for the job which kept her busy and enabled her to provide for her son Timoti.

The presence of these characters in Harare provided viability in their business since both need a population of many people. Also for Mugadzi, his being in Harare enabled him to work and raise money to expand his business and made him an employer.

4.7 Discussion

The findings have shown that in both novels women characters dominate in appearance over the male characters. The implication could be that, despite the numbers, women cannot amount to anything recognisable in society and could also be ways of showing many forms of wickedness women are capable of committing.

The study generally revealed that what has been observed by other scholars on how women negatively depicted is applicable even to the two Shona novels that currently being studied at
Ordinary Level both in in-text and on cover pictures, whilst men are viewed as the good. Women characters are over loaded with negative depictions as so many words are used to portray them. Cornillon (1972) stated that more mentioning of female characters may mean that even if they are many they still amount to nothing. This creates a culture that discriminates against women making men superior. In other words, such depictions perpetuate patriarchy, continuity in the oppression of women, women subordination yet men do all they want as the superior sex.

**Women as sex objects and prostitutes**

The findings indicate that although women are portrayed as nurturers and care givers, they are still presented as sex objects. There is an over emphasis on female sexuality which is done through the description of their beauty or how they dress with the intention of luring men. Women are shown as sex objects available to provide sexual satisfaction for their male counterparts, meaning that women are taken as less important. Society is also judgemental to women who go against its expectations. But, according to this research, this was a way of advocating change and initiating control of women’s life by refusing to jump high to men’s instructions and refusing to be in a polygamous marriage and confinement to the rural areas. This empowers learners to learn that they have the right and freedom to do what pleases and what is good for them.

**Women as men’s property**

It would appear that women are portrayed as men’s property, property can be furniture purchased and owned. By virtue of having paid bride price, women are owned and controlled by men. Women are therefore expected to be submissive and never argue with their husbands. The researcher has noted that, because bride price has been paid, a wife is expected to take the husband’s instruction because failure to do so would call for a reprimand. But the cry for rights has liberated women who so wish to be free from the grips of patriarchy. The character Monika represents the potential for change in the lives of the girl child whose cry for freedom is being advocated by many organisations like Girl Child Network, Musasa Project and Zimbabwe Republic Police among others.
Exaggeration in the portrayal of women

It is firstly important to state that the virtues of the women in the novels are heavily diluted by wickedness over them so that in the end the bad overrides the good. It has been noted that in some instances both novelists use over exaggerated ways portraying women, to the extent that even the disadvantaged ones are still portrayed as bad. The novelists portray the women as radicals who do not take cognisance of their husband’s presence and this could be because of a number of factors that might have contributed. The novelists might have been affected by colonial education where they were taught to undermine everything a woman does. Sekai unwillingly shares her husband, beats Lily and sleeps in a police cell and gets divorced. All these women are not spared by the novelists showing the effect of colonial education, women are not perfect although they do good at times they are also capable of doing horrendous things. Socialisation could also be another reason, women in Shona society are generally relegated to less important roles and this could have contributed to why such a portrayal by the novelists.

Women as autonomous beings

It was interesting to note that women in this new era no longer depend on husbands and even without the husband’s intervention, life still moves on. This was portrayed by VaChingweru in Makunun’unu Maodzamwoyo and Lydia in Ndiko Kasasana? who did not need to be dependent on men as they can be nurturers, care givers and financial providers. Traditionally, financial providers were only men while women stay at home, but this is now a thing of the past, in colonial Zimbabwe the majority of women stayed in the communal lands whilst men as husbands worked and stayed in towns. But ever since the new era that was a product of Independence in 1980, the wave has changed direction and the women can now make a choice if they so wish to go and stay in the communal areas.

Women initiative to control their own lives

It was of great interest to note that results suggest that women now take the initiative to control their lives. Monika could not bear giving birth and raising a child of a man she never had feelings for. Monika refused to marry Mujubheki and terminated the pregnancy because she just made up a personal decision on what was good for her life, hence she made a choice to do so just like today women are being emancipated through their choices. It was a thing of the past that
women go and stay in rural areas whilst their husbands stayed in town like the author rightfully put it through Sekai’s action. Sekai freed herself from men’s ever controlling and dictatorship nature by divorcing Mugadzi and starting her own life. All this came alongside independence, the novelist of *Ndiko Kusasana* has some influence of this time since it was published in 1983, just after independence. Women too became independent from the hard and fast rule of colonialism and male dictatorship. Sekai even makes mention of the fact that there were now equal rights between men and women. Sekai echoes change of time and the birth of a new era, the era of women emancipation.

**Men and women as industrious bread winners**

The researcher identified that traditionally males are portrayed as industrious and bread winners in some families in *Ndiko Kusasana* and that the best place for women is the home but the message of the novelist here as informed by cash economy is to empower both boys and girls on the need to work hard and contribute towards the family’s pocket. Nowadays, most women are formally employed or are entrepreneurs just as the men and, in some families; the wives are the breadwinners with some women even earning more than their husbands.

**Gender equality**

Concerning the issue of gender equality, findings of the research show that there are several issues in the novels that promote gender equality. Gender equality is promoted when both boys and girls get equal opportunities to get an education. Monika and Timoti were both educated at good schools that are still among the good ones even today. This is evident in today’s life where both boys and girls (males and females) are awarded equal opportunities to attain education at different institutions. What is just needed is determination which will act as the backbone to all endeavours and success is guaranteed. Historically, girls were once disadvantaged for if a family did not have enough money to send all the children to school, the first preference was given to the boys. The Zimbabwean government has even implemented the Affirmative Action to see to it that more women/girls also get chances of attaining degree by reducing the entry cut off points for female students.
The study revealed that girls can do what boys can do since no role is masculine or feminine just as shown by Timoti and Monika in *Makunun’unu Maodzamwoyo* who each took the families’ herd of cattle to the dip tank for routine dipping. Girls can do what boys can do with success since both sexes are equal they have the same ability. In *Ndiko Kusasana* the fact that Mugadzi wanted his daughter to be taught to wash the car also shows gender equality since on most families car washing is the task for boys.

The results also suggest that women are found in urban places again creating gender equality and changing society.

**Gender bias and stereotyping**

The findings of the research show that certain parts of the teaching/learning materials seem to perpetuate gender bias, creating a culture of that discriminates against women, thus making them less human. Rape is an incident that is degrading to women leaving them feeling so dirty and empty and in most instances the woman is blamed. Monika continued to blame herself for sleeping at Mujubheki’s house making it seem as if she called it upon herself. Confining women to traditionally feminine employment like nursing and tailoring perpetuates gender bias as women are looked down upon, as if they are not capable of taking up other forms of employment. This does not apply in today’s life because the sky is the limit for women; there are female doctors, pilots, engineers fields that were once male dominated. Gender bias is further reinforced by the way wives are condemned for infidelity yet husband’s infidelity is condoned. Mangena (2013) concurred that the condoning of husband’s infidelity has led to the sprouting of ‘small houses’ which have destroyed so many marriages in Zimbabwe. Some gender stereotype is also perpetuated by the novelists who portray women as better care givers and home cleaners whilst men are providers of finance. All this shows that women and men are not fully portrayed on an equal footing.

**Applicability of roles in the teaching/learning material to the local community**

The content of the novels is realistic in the local community in terms of responsibilities and roles. Moss (2002) highlighted that women are expected to be doing all household chores like cleaning, washing, cooking and helping children with homework as these are considered to be feminine, and males on the other hand are expected to be financial providers, repair and build.
There is change in the role where a man was cooking in *Makunun’unu Maodzamwoyo* however such a change may face resistance in the society because of socialisation. Men and women are socialised into traditional gender roles and society may be inclined to say the men who cook were given love potion. The change which is easily accepted is when women take up roles commonly done by men like women becoming bread winners.

Portrayal of certain characters in novels can convey to pupils subtle messages of appropriate feminine and masculine roles. This may result in the maintenance of patriarchy from one generation to the next.

**4.8 Summary**

The chapter focused in presenting findings on how women and men are depicted in the two novels based on their frequency of appearance, nature and appearance, use of pictures and importance of places and a discussion of the findings was presented as well.
CHAPTER 5 SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction
Having successfully utilised the methodology to come up with the findings, presented and discussed the findings of how women are depicted in the two novels, this chapter presented the summary of the research report, the research conclusions drawn from the findings and recommendations suggested.

5.1 Summary
The purpose of the study was to analyse and bring out how women are depicted in Shona novels that are being studied as the literature component as the requirement of Zimbabwe Schools Examinations Council Paper 2; Shona 3159/2 for November 2014 to June 2016. Makunun’unu Maodzamwoyo and Ndiko Kusasana? were sampled for the study from a “population” of five novels. All the five novels have women and issues on women but the researcher made a choice to just study two for purposes of this research due to limited time. The recommendations made would also be taken seriously by the researcher during lesson delivery.

The researcher employed the qualitative research method and content analysis as the research design. The qualitative research method was most appropriate because it allowed the researcher to make an in-depth analysis of the novels since no instruments can measure behaviours, thoughts, culture and feelings. Content analysis also made it possible to analyse the texts bringing out the depiction of women. The researcher adapted and used the Gender in Education Network in Asia-Pacific (GENIA) Toolkit, Tool 13: Analysing the Gender-Responsiveness of Teaching/Learning Materials. This tool was used to come up with data that was later presented, analysed, interpreted and discussed so as to bring out how women and men have been depicted and note if there are any similarities and differences with findings from other scholars. The data has been used to find out if there is a relationship between other researches that have been carried out and the current research findings either in a positive or negative way.
5.2 Conclusions
The findings revealed that the novels as teaching/learning materials do conform to what other scholars have identified that women are depicted in a negative way. In some instances, although the women characters would have been portrayed as virtuous, the same characters are portrayed as wicked too because the virtue the women would have done is heavily diluted by wickedness so that in the end it overrides the virtue.

Women are portrayed as sex objects to serve men. Women are treated as men’s property and this can be attributed to the payment of bride price which seems to have led to so much suffering of women. Women are also portrayed as prostitutes, the weaker sex that cannot fight men nor do what men are capable of doing, suitable for household chores, child bearing and care giving services. Women are also portrayed as gullible, hence do what is morally wrong just to get money and wealth.

It was of great interest to note that the novelists also portray women as autonomous beings and are also taking the initiative to control their own lives. Women are portrayed as entrepreneurs and breadwinners who even seem to provide better than some of the men. Women are also able to make choices of who to marry and the course their lives should take. These women have done well by not accepting male dictatorship and abandoning those practices which oppress women like daughter pledging. However this is not portrayed in acceptable ways.

To a lesser extent, the findings show that quite a number of issues in these teaching/learning materials promote gender equality. Girls and boys are given equal opportunities in education through attending schools of the same level in terms of boarding status and being among the best schools in the country. This is the same today as parents ensure that both girls and boys are educated, securing them bright future. The study also revealed that all roles can be done by anyone, be it a girl or a boy. Girls too can wash cars and take cattle to the dip tank, tasks which were once said to be for boys. Times have changed as shown by the novelists; women who used to generally stay in the communal areas because of some patriarchal and colonial systems can now freely stay in towns and go to the communal areas if they so wish. This is quite important as a way of trying to curb infidelity and the H.I.V and A.I.D.S pandemic.
The findings of the research highlighted that the novels as teaching/learning materials have parts that seem to create gender bias and perpetuate gender stereotype. Such parts are like the rape incident which causes women to be looked down upon in society, making them seem dirty and leads to loss of confidence. The research findings showed that society does not tolerate infidelity by wives since a lot of concern is made by the novelist on such behaviour as infidelity by husbands is condoned. This conforms to the proverb which says; ‘Bhuru rinogona kurwa rinoonekwa nemabasa aro’ meaning to say the virility of a man is seen by its results. But such behaviour goes against the war of fighting the spread of H.I.V Confining women to low paying traditionally feminine employment is a way of perpetuating gender stereotypes as women are employed as nurses and housemaids. In the light of the above conclusions, the following recommendations have been suggested:

5.3 Recommendations

In the light of the above conclusions of this research report, the following recommendations are suggested to help in making the teaching/learning materials more gender responsive.

It is essential for the examining board to revisit and thoroughly examine the content of novels to be studied at Ordinary Level. This is of paramount importance so that the education system, as an agent of socialisation, does not become the perpetrator of gender bias and stereotypes but deliver what is relevant in today’s society so as to produce graduates that fit in a society and not the archaic graduates who are a misfit in the society they live. In these days of gender issues it is necessary to have literature texts that advocate gender equality and not those that negatively depict women or else the battle of gender issues is just a waste of time. Novels that portray gender equality should be selected for ZIMSEC Shona Syllabus 3159/2. It is also necessary for ZIMSEC to select novels that show harmonised families because families are meant to live happily and such families exist. The current two novels being studied at O’ Level just show disharmony as if to say harmonised families do not exist in Zimbabwe. Novels with harmonised families might be emulated by learners who will bring change in their societies. The right passage to convey and bring such is through education as an agent of socialisation and change.
Teacher sensitisation on appropriate pedagogical methods when dealing with novels that negatively depict women is a necessity. Some of these could be enhancing teachers with techniques to address gender stereotypes which are in the teaching/learning materials.

The researcher also recommends that teachers dwell much on the positives; women as breadwinners and the importance of education in their lives just as portrayed by the novelists. This the teachers can do even when using those novels that negatively depict women, the negatives can be used to show how bad it is to negatively depict women so that learners will shun further practising patriarchy which has a negative bearing on women. Timoti, Monika and Lily all received their education and learners can be encouraged to emulate these characters and they too receive their education.

It is necessary for Shona teachers to receive staff development arranged within the ministry of education on how to deliver lessons and be language, gesture sensitive so as to avoid further reinforcements on negative depictions of women and girls. Teachers should not be condemning and judgemental like the novelists, but use the negative depictions on women to sensitise learners on the reasons why they should not view each other with such negativity. By so doing, learners would be encouraged to appreciate one another.

There is need for more awareness campaigns to be carried out by the Ministry of Primary and Secondary Education in collaboration with Zimbabwe Republic Police so as to sensitise learners on the importance of reporting abuses like rape and indecent assaults. This is a way of empowering the learners, for knowledge gained is a powerful weapon that can be useful in life.

In the light of this research, it is recommended that novelists be encouraged to write novels that show harmony, positively depict both males and females and portray males and females as equals. Women have proved that they have the same ability as men; there are female doctors, pilots, mechanics, engineers and male hairdressers and nurses, and there is nothing wrong with all this.
This researcher also recommends that further research be conducted on more recent publications to find out how women are portrayed. This is a critical moment as it coincides with the peak period of recognition of the girl child in Zimbabwe, hence it would be of interest to find out how women/girls are depicted in Shona novels.
References


Appendix 1

Gender in Education Network in Asia-Pacific (GENIA) Toolkit

Tool 13: Analysing the Gender-Responsiveness of Teaching/Learning Materials

Adapted from Obura; Changing Images; Styles Emily; Mirrors and Windows; UNESCO Gender Sensitivity: A training Manual and FAWE, ABC of Gender Analysis, 1997

Target audience: Project/programme officers, material developers, teachers/school heads, teacher trainers

This tool will help you assess the level of gender-responsiveness of the teaching/learning materials you are using have created or need to update. The reflection initiated should open the way to further remedial action, if necessary.

Overall view (Synopsis)

1. Briefly examine the text, pictures or part of the material you wish to analyse. Summarise the content material you are analysing.
2. Is the document easy to read?

Frequency of appearance of female and male characters

3. How many men and women are portrayed or mentioned in the texts?
4. When and how often do female characters appear compared to male characters?
5. When does the first male character appear? When does the first named woman appear? For instance’’ female characters in a text can be referred to without being named whereas male characters are named; this leads to an impression that male characters are given more importance.
6. How often are men and women characters named in the teaching/learning material?

Nature and appearance of Female and Male Characters

7. What kind of activity (productive/reproductive/community) is each person involved in?
8. How are women and men portrayed? Nurturers, Economic producers, Leaders, Victims, Others
9. What psychological traits (resourceful, smart, brave, coward, gentle etc.) are attributed to female and male characters?
10. How are family roles distributed between male and female characters (caring for children, helping children with their homework, playing with children, cleaning the house, cooking, repairing etc?)

Illustrations

11. How are both men and women portrayed in pictures/drawings? How do women appear in comparison with men especially in terms of numbers and action being done?
12. Are the illustrations culturally appropriate and gender responsive?
13. Where is the action taking place in pictures? Is it a public area or in the private domain?

Results

14. Are men and women portrayed on an equal footing?
15. Are female characters presented as autonomous individuals or only shown in relation to males?
16. What issues are prominent? The multiple roles of women/girls Women taking the initiative to control their lives Women questioning their life conditions. Women as equal partners to men/boys Women in traditional employment/girls in traditional roles.
17. Is the content realistic in terms of content of women’s/men’s, girls/boy’s roles and responsibilities in your community?
18. What parts of the teaching/learning materials seem to promote gender equality? Why?
19. What parts of the teaching/learning materials seem to perpetuate gender bias and stereotypes? Why?
20. Can you see any changes in the respective roles in your society based on the learning/teaching materials? What are these changes?
21. Would the changes be possible in your own community? Why or why not?