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(Mugugu 1968), Kutonhodzwa KwaChauruka (Chiguvare 1968), Pfuma Ndeyamaoko

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(Gutsa 1980), Gehena Harina Moto and Tambaoga Mwana'ngu (Kuimba 1965 and 1968), Musango Mune Nyama (Hamutyinei 1989) as well as Rakava Buno Risifemberi (Matsikiti 1995). The study reflected on what is written in these novels in an effort to find out whether what is contained in them corresponds to what is recorded in ...

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SHONA

Muenzaniso unowanikwa mubhuku rinonzi Kutonhodzwa kwaChauruka. (kana paine vachiri kutondera nyaya iyi ngava tibatsirewo nekuwedzerera dzinde iri). Hwanga (medicines used for evil purposes) mishonga inoshandiswa nenzira yakaipa inokuvadza vamwe. Mhandu (hostile person, enemy, person of a disordered mind) zvichireva muvengi kana mudzivisi; Tsika. Kusatenda huroyi; Muroyi royerera kuri kuti ...

Muroyi - Wikipedia

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The scope of this book is Ndebele and Shona literature, with emphasis on post-independence publications. African literature in English has received more critical attention than literature in indigenous languages. The former has occupied centre stage as representing national literature, while modern literature in indigenous languages= occupies the intermediate lower stratum that is accorded to national languages in the colonial and post= independence eras. The objective of the study is to combine some of the different genres of literature in indigenous languages in an attempt to understand them on the basis of their common history and culture. While colonialism has promoted and interpreted differences among Zimbabwean ethnic communities as evidence of polarisation, the authors here view African language literatures as parts of one great whole.

A magical coming-of-age tale in rural Zimbabwe Ah, you've arrived. Sit down, please, and make yourself comfortable. There may not be much dinner tonight – Father is still out of work; Mother can't do anything with those stunted maize plants in the stony ground – but at least you are here, in Gushure Village, home to unsurpassed raconteurs and the Guramatunhu family, who know that telling stories staves off hunger. Surprise awaits at every turn: thoughts and conversations bloom into poems, political speeches and songs. You will find instructions for cooking a hare, for how to defend yourself when a dead snake is your enemy's chosen weapon, how to speak in war tongues, how to compose a fist and aim it at a tree trunk, how to eliminate animal terrorism in a time of rabies, how to rehearse the

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body-viewing of a good-looking corpse, how to rock under flying okapis with The Double Shuffle, and how to practise your lovemaking technique on a woman drawn in the sand. At a time when cooked ants constitute a feast, the future nevertheless holds abundant prospects for the boy who devours words. But there is an unexpected fork in the road for this book louse, and plenty of wondrous twists and shocking turns. Hilarious, poetic and poignant, Robert Muponde's vibrant coming-of-age story of Ronald Guramatunhu brings to life rural Zimbabwe from the Second Chimurenga to independence. There are malevolent mermaids, eccentric shamans, outrageous relatives, fearsome teachers, and men who transform into hippos in a tale that captures all the magic of childhood.

The latest Zimbolicious offering, *Zimbolicious Anthology: An Anthology of Zimbabwean Literature and Arts, Vol 4*, has nonfiction, poetry, an interview, fiction and incisive visual art. Works were received from regular contributors and relatively new artists. The poets with their collective audacious eye keenly observe society and reveal the pimples, warts and all that is afflicting the society; talk about the dying, already dead and decaying Zimbabwean currency or nonexistent currency, the emancipation of women, the grinding poverty and the political challenges Zimbabwe faces. Others deal with spirituality and religion, love, growing up without a father figure. Nonfiction work leaves one under a barrage of questions: What it means to be a Zimbabwean, the defining and dissecting of Zimbabwe's literature, writing, self-publishing are put under serious scrutiny. Some

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delicious slices of the scenic Zimbabwean landscape are featured and a continuation in investigating what home is in a selection of visual art pieces. The fiction is speculative, bittersweet and stays on your mind like a memory of that long, long forgotten summer of love as each fictionist deal with issues related to relationships, love, the lack of, the impermanence of which is an ever recurring leitmotiv in these works, thus therefore, this *Zimboricious* is a must read, robust, incisive collection of Zimbabwean Literature and the arts.

"This collection brings together essays on the role that radio played in political resistance against oppressive regimes during the period of the armed struggle in the region"--

This book of reminiscences charts the life of a young man Kamturugudu (short Kamtu), growing up in an African township during the Rhodesian era. It chronicles a journey that spans his formative years from primary school through to his secondary school years. It gives some insight into the Rhodesian primary and secondary school education systems then, and the challenges faced by the youngster as he tried to make sense of a school disciplinary system that often bordered on physical abuse. The chronicles of Kamtus childhood adventures and conflicts make one wonder how he came through it all without any emotional scars. In his early teens, bemused by the contradiction between ancestral worship and Christianity, he asks poignant questions regarding the oxymoron that was the

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coexistence of the two beliefs within his family, and as a result, conflict with his mother, siblings, and cousins was an inevitable eventuality. A brief escape to the shores of England provided a temporary reprieve from the stress and anxiety triggered by his appointment to the role of a spirit medium, but on his return to Zimbabwe, the traditional cloth which had been assigned to him as the emblem of his supposedly elevated status was awaiting him. In his quest for answers and a means of escape, he stumbles into a tent church meeting and witnesses a logic-defying event that changes his life forever . . .

Shona literature now comprises 85% of literature published for schools in Zimbabwe, an indication of its significance for the understanding of the philosophical and historical base of (the understanding of) a language, people and nation. Chiwome's book argues that the productivity of Shona fiction is inseparable from the dialects of history; first colonialism, then development, and exposes colonialist notions about Shona cultural values and the implications for reading and writing the literature. He analyses Shona writers' predilections for certain genres of fiction asking why colonialism did not produce historical/committed literature, and why moralistic and fantastical modes prevail. In the latter part of the book, he adopts Manichean and Fanonian psychoanalytic approaches to African fictional characters suffering inferiority and collective paranoia, and discusses how this

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relates to the aesthetic qualities of the literatures of decolonisation.

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