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The Nation Thing? 'Enjoyment and Well-being' in the Production of Cultural Spaces in Zimbabwean Literature

By

Edwin Mhandu

A thesis submitted in fulfilment of the requirements for the degree of

Doctor of Philosophy in English Studies

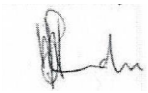
University of the Witwatersrand

Johannesburg

Supervisor: Professor Robert Muponde

Declaration

I, the undersigned, hereby declare that the material presented for this degree is my own original work. I have duly acknowledged where I have quoted or paraphrased statements, sentences and ideas from any published or unpublished work which is not mine.

Signed:  Date: 28 February 2018

Dedication

I dedicate this work to my wife Moline (*Wakandinakira uye ndokuda! Wakakosha*) and children: Harmony Tinotenda, Edwin Mutungamiri and Edwina Ndanatsa; my parents, T. G. Mhandu (*Nzou!)* and the now deceased M. N. Mhandu; my in-laws, J. Muparuri and F. Muparuri.

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Abstract

My thesis develops a frame of understanding of the aesthetic, cultural well-being and enjoyment spaces in Zimbabwean literature through a close reading of selected texts (both fiction and autobiographical narratives). I argue that Zimbabwean literature demonstrates the expanse of 'enjoyment' beyond the material. Findings from my analysis establish the position that people create and flourish in enjoyable identity conferring spaces of their own choice, and generate an intercultural mosaic in the process. Unlike the standard criticism of Zimbabwean literature which focuses on wars, trauma, memory, interminable gender struggles, binaries of the city and country, dispossessions and repossessions, the "Zimbabwean crisis" and the diaspora, I explore enjoyment and well-being. I establish that the intercultural nature of "enjoyment and well-being" spaces designates a fractured cosmopolitanism in which classificatory variables like gender, race and ethnicity are problematised. I interrogate enjoyment and well-being that is predicated on the pain and suffering of a scripted and choked "Other", whichever name that individual may be called: stranger, alien, refugee, migrant and settler among some "Othering" concepts. The subject that Zimbabwean literature establishes has the capacity to enjoy in multifarious ways that which fosters intersubjectivity. People from diverse backgrounds, sexes, and ethnicities find joy, happiness and pleasure in various spaces of interaction or "contact zones" which are identity conferring.

The research foregrounds cultural sites in four parts: the land, the body, city spaces and diaspora spaces. Part one considers land as the locus of analysis in the explication of Zimbabwean subjectivities, since land is often deployed as the "discursive threshold" after the Post-2000 land invasions/reforms. I establish the paucity and inadequacy of a conceptualisation of land that derives identities from binaries that designate the Self and Other. I proceed to explore rhythms and textures in nature to demonstrate the richness and inter-subjectivity in the way land, animals, the cosmos and human life are intertwined.

Part two demonstrates that the individual body is at the centre of generating its own data and negotiating meanings as physical sensations are expanded to inter-human sensation, contrary to the nation-state's concept of fashioning subjects.

Part three considers city spaces as rendering the atmosphere and environment for subject enjoyment, well-being and authenticity. Beyond and above the sites that are bound by territorial borders, I argue that Zimbabwean subjects enjoy transcendental and diaspora spaces.

Part four explores transcendental spaces of enjoyment and well-being at the level of both the individual human mind and nation-spaces. The rise of cellphones, the Ipad, computers and the semiotics of the big and small screens introduce a mind that is able to transcend the exigencies of place through memorialisation, imagi(ni)ng, pictures, ritual and religion. Texts explored in part four demonstrate that people are able to negotiate spaces and places through remediation and travel, both physically and metaphorically, thus breaching the territorial borders of the nation-state.

The study suggests the creation and sustenance of climates for various orders of joy, enjoyment and pleasure by nation-states which should desist from dictating the way people enjoy for them to maintain legitimacy. The research underscores the importance of enjoyment and well-being in the configuration of nation-spaces at any given time. This research foregrounds an African response to the global scholarship on the constitution of nation-spaces through the tropes of enjoyment and well-being.

Keywords: Zimbabwe, enjoyment, well-being, cultural spaces, nation-state, happiness, subject, *eudemonism*, *eirenéism*, transcendental.

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Chapter One: Introduction

Aim of the Study

The study critically analyses the representation of "enjoyment and well-being" in the production of cultural spaces in Zimbabwean literature. I advance the argument that outside the often-restrictive cultural space and the totalizing discourses of nation and nationalism, Zimbabwean literature reveals that at a liminal level, the society has been developing new ways of communicating human flourishing and well-being. In the process, Zimbabwean literature has created cultural spaces of "enjoyment" which are not mediated, monitored or regulated by the nation-state. Accordingly, the research traces narrative interstices in Zimbabwean literature and argues that "enjoyment" and human flourishing cannot be limited to the material only. Žižek (1989; 1991; 1993; 1999), Salecl (1994) and Mishra (2007) believe that material well-being can be equated to enjoyment. Žižek (1999: 276) argues that "in socioeconomic terms, one is tempted to claim that Capital[1] itself is the Real of our age [and that it is] the substance of enjoyment, the real kernel around which [the] signifying interplay is structured" (Žižek 1989: 78).

For Žižek, Capital forms the be-all and end-all of enjoyment. He posits that it is the Real that "is only conceivable only in so far as [its] circular movement is already symbolised/historicised, inscribed, caught in a symbolic web [the space of ideology]". Capital exists in a nation through the "sublime object of ideology" which takes "the empty place of a Thing" (Ibid.: 150) – the Thing being the Real (capital/enjoyment). Žižek transposes the argument to the constitution of nations and how their political spaces are consistently "threatened by the onslaught of globalisation" as "the post-nation-state logic of Capital remains the Real which lurks in the background" (Žižek

[1]Žižek (1999: 276) explains: "When Marx describes the mad self-enhancing circulation of Capital, whose solipstic path of self-fecundation reaches its apogee in today's meta-reflexive speculations on futures, it is too simplistic to claim that the spectre of this self-engendering monster which pursues its path regardless of any human or environmental concern is ideological abstraction, and one should never forget that behind this abstraction there are real people and natural objects on whose productive capabilities and resources Capital's circulation is based, and on which it feeds like a gigantic parasite". My understanding of Žižek's standpoint is that he is arguing for material determinism as typified in Real capital – meaning money and land.

1999: 222). In addition, Salecl (1994: 6) notes that ideology masks the real kernel of enjoyment which is the material. Mishra (2007: 15) equates enjoyment to the property of a specific community which is often fantasised as being threatened or stolen. Mishra draws from Žižek to emphasize the corporeal definitions of the nation-states so that the nation is envisaged as real and exceeds mere structures of feeling (2007: 14-15). However, I argue that there is a need to trace the expanse of enjoyment and enjoyment spaces, enjoyment's diversity and its lack thereof. If nation is constituted by "the non-discursive kernel of enjoyment" (Žižek 1993: 201), by which is meant the real substantive objects of endearment, then even as there is a pretence to regulate territorial borders by nation-states, nations still remain unbound as people recede into various spaces to reclaim or create their "enjoyment and well-being".

Through a critical evaluation of certain experiences in literary texts written by black and white Zimbabweans, I explore aesthetic and cultural well-being and how these become a measure of the subjects' authenticity. I emphasize that the notions of enjoyment, well-being and good life are central to the production of cultural spaces. This ought not be confined to state sanctioned rituals, symbols, myths and functions, nor to how capitalism operates within a nation-state as suggested by Žižek (1991, 1993). I build on a causal theory of enjoyment as propounded by Davis (1982) and the theory of joy and well-being as affirmed by Veenhoven (2003), Haybron (2008), Scott (2008) and Raibley (2012). I claim that Zimbabwean literature demonstrates that Zimbabweans, both black and white, enjoy various cultural sites that are not necessarily mediated by the nation-state's autochthonous claim to cultural proprietorship. I argue further that enjoyment itself is a guarantee for authenticity as demonstrated in Zimbabwean literature, and need not be primarily construed in antagonistic terms such as the Self and Other. I demonstrate that Zimbabwean literature in English exhibits subjectivities imbued with agency. Subjects constantly position themselves strategically, in such a way that they create cultural sites through lived experience of enjoyment.

The study debunks a narrow conceptualisation of identity that is privileged by the Zimbabwean nation-state's patriotic historiography. It is that which seeks to manufacture or fashion a puritanical, autochthonous Zimbabwean subject with a primordial foundation constantly under threat from enemies, real or imaginary. The Zimbabwean nation-state's conceptualisation of

subject tallies with Žižek's (1993). Both lead to an essentialist identity in which the subject is constantly fantasizing on lost enjoyment and is fixated on someone stealing or threatening his/her enjoyment (Žižek 1993). I start by demonstrating how the Cartesian subject as espoused by Žižek (1993) operates when analysed in relation to characters portrayed in selected texts in Zimbabwean literature. I then depart from Žižek (1993) and embrace Stuart Hall's (2000) proposition for a strategic and positional identity, an identity that is consistently in the process of making, aligning and re-aligning the self within prevalent discourses.

The sites explored in this thesis are not exhaustive. I begin by focusing on land as the pivot of the nation-state's patriotic discourse. Then I move on to eco-spaces, women's writing and representations of the body, the city and then diasporic writing. I do this to demonstrate the various configurations of cultural sites that do not fall within the frame of Žižek's structured enjoyment space. In refusing to be identified with the autochthony discourses of patriotic history[2], characters in the selected texts create separate enjoyment spaces which I construe as cultural sites. Some of the cultural sites display a semblance of ambiguity prevailing between global culture and ultra-nationalism. In addition, I select cultural sites as pillars to demonstrate the ways in which enjoyment is experienced by Zimbabweans in conformity with and as a challenge to the various inclusions and exclusions by the nation-state.

My study therefore seeks to:

- Argue that land as a site of belonging in the nation space, and as measure of authenticity of a sovereign subject as claimed by the elite of the Zimbabwean nation-state, is problematic. Instead, it needs to be construed as a site for multiple modes of enjoyment creating multiple cultural spaces.
- Claim that "good sex" and hair stylisation as prerogatives in female subjectivities are essential to the inscription of the individual body in the nation space. "Good sex" and "hair

[2] Ranger (2005: 217-243) defines Zimbabwe's patriotic history as a complex phenomenon that divides people between revolutionaries and sell-outs. The thrust is on the narration of liberation struggles (*Zvimurenga)*. It celebrates peasants and reveals townspeople as "people-without-totems" and sell-outs. It takes as its arch-enemy Rhodes, the British, foreigners and the urban electorate in Zimbabwe; in short, it is the ZANU PF's version of history.

stylisation" create spaces of enjoyment separate from the gendered parochial and patriarchal nationalistic discourse of the nation-state.

- Underscore that the city as represented in Zimbabwean literature is a cultural space where people "enjoy" andcreate modes of enjoyment and joy in conformity, as well as in oppositional ways, to the idealized autochthonous cultural space of enjoyment often sanctioned by the nation-state.
- Contend that texts written outside Zimbabwe by Zimbabweans in the diaspora demonstrate the production of transcendental spaces that are not fettered or confined by the nation-state's territorial borders. Rather, they display the production and shaping of memberships in 'enjoyment spaces' in host countries.

In its totality, therefore, this thesis claims that the ubiquity of cultural sites in Zimbabwean literature that embody ecological cultural spaces, the body spaces, the city, land and the transcendental spaces, offers multiplicities of experiences of enjoyment and well-being that differ from and at times defy the nation-state regulated enjoyment sites championed by the ZANU PF-led government. The case of Zimbabwean literature demonstrates that the spillage of enjoyment into the public domain does not necessarily lead to terrorism and fundamentalism as Žižek (1993; 2003; 2006; 2008)[3] would have readers believe. Rather, it leads to a celebration of the expanse of options available, thus ensuring both aesthetic and cultural well-being. I therefore read the diversity of cultural spaces as forms of interculturalism instead of multiculturalism (Watson 2000), and fractured cosmopolitanism rather than cosmopolitanism (Appiah 1998). Even as enjoyment spaces carry local configurations, I argue, they also have a global reach. The globalism engendered by various spaces of enjoyment carries local mutations and particularisms which create balance in the form of interculturalism and diversity.

Rationale

My study refutes the narrowing down of nation-spaces to the effects of global capitalism through the material as suggested by Žižek (1989; 1991; 1993; 1994). Žižek (1993) draws his examples from Eastern European nations to dispute Benedict Anderson's (1991) notion of nation as imagined community drawn together through print media. He insists that nations are fixated on the "substance" or the non-discursive "real" which then becomes the "nation Thing" to be enjoyed

[3] I deal with the weaknesses of Slavoj Žižek's theories in the theory section.

(Žižek 1991; 1993). Where the production of space is historical and contextual as suggested by Lefebvre (1991), the research draws from Zimbabwean literature to argue that "cultural spaces are outcomes of processes with many aspects and many contributing currents, signifying and non-signifying" (ibid.: 110). I propose that enjoyment and well-being are critical in the productive process.

Furthermore, I define enjoyment/joy as a crucial emotion in that it imbues subjects with agency and a predilection to be transformative in their environments. It incorporates happiness, pleasure, satisfaction, fun, humour, laughter and tears of joy that come from fulfilment. My understanding of enjoyment/joy does not preclude pain and suffering. It is cognisant of the fact that in the consummation of happiness and pleasure, and in experiencing the intensity of enjoyment/joy, pain at times becomes part of enjoyment/joy. For example, in Yvonne Vera's *Butterfly Burning* (1998), Phephelaphi's self-immolation is a rejection of her present stasis and an affirmation of joy in rejecting entrapment in her female body. In this research, I centralise the concept of agency in Zimbabwean subjectivities. In the fashion of Njabulo Ndebele's (1991) "rediscovery of the ordinary", especially regarding "how the ordinary would emerge from the entire experience feeling triumphant" (51), I demonstrate how ordinary Zimbabweans as represented in literature embrace their capacity to act and create "tradition and custom to manage their day to day family problems" (ibid.: 51). Even when confronted with adversity, I predicate that representations of Zimbabwean subjectivities exude their penchant to act, as they exert themselves in endeavours that are equally transformative. Thus, I explore sites that range between eco-spaces, gendered sites, the city, land and transcendental spaces to exemplify modes through which Zimbabwean subjectivities defy odds and reclaim their agency against the autochthony discourse of patriotic history by the nation-state.

The philosophical underpinning that necessitates this study derives from a perceptive and pragmatic reading of selected literary texts that have been produced in Zimbabwe. In this case, I am guided by Lefebvre's (1991: 17) conceptualisation of the production of spaces. He notes:

> …if indeed spatial codes have existed, each characterized by a particular spatial/social practice, and these codifications have been produced along with the

> space corresponding to them, then the job of theory is to elucidate their rise, their role, and their demise.

I am particularly interested in the character of the spatial codes in their being part of "practical relationships, as part of the interaction of 'subjects' and their space and surroundings" (Lefebvre 1991: 18). However, I differ from Lefebvre in instances where he seems stuck in the Marxist discourse of "exchange value" and the "commodity world" without necessarily problematizing the two. Instead, Lefebvre maintains that "the commodity world … now governs space as a whole, which thus attains the autonomous (or seemingly autonomous) reality of things, of money" (Lefebvre 1991: 337). Rather than seeing money as the fetish of being the be-all and end all, I propose a frame where money is only one object in an environment where value is open to contestation. I draw from Bakhtin's (1992) observations that words as well as ideas are dialogic. As writers and critics create ideas and representations, which Bakthin (1992: 291) calls conceptual horizons, various social languages interact with one another and ideas are communicated in a networked chain. In focusing on enjoyment and well-being, I am spurred by observations by Žižek (1993) and the sequel to those observations by Scott (2008) who builds upon a genealogy of thinkers who have closely examined enjoyment/pleasure and joy. Through close critical reading, I have come to agree with Scott (2008: xv) who says, "All order is informed by pleasure (joy/enjoyment) and historically different orders of knowledge therefore also imply different orders of pleasure, enjoyment or joy", and that "pleasure silently shapes and configures the order of things" (ibid.).

In this study, the selection of theorists is necessitated by the fact that Žižek's (1993; 1999; 2003; 2006; 2008) theorisation is important but inadequate. Žižek posits binary positions of Self and Other (who steals enjoyment; who wants to steal enjoyment; and who threatens enjoyment). As exhibited through selected works, enjoyment takes various forms and one can flourish in its presence as subject "where there is no other" (Scott 2008), that is, a subject who does not think of an enemy hovering somewhere. In addition, enjoyment is not a permanent feature of desire where it is always felt in the negative, as Žižek (1993) argues. Rather, the fulfilment of desire can lead to both occurrent enjoyment and dispositional enjoyment (Davis, 1982). The study contributes to scholarship in three ways: it upholds global scholarship in the areas of the composition of nation

and nation-spaces; it attests to the possibility of a novel understanding of the Zimbabwean text; and it suggests multiple forms in which enjoyment can be experienced in forging cultural spaces.

Current scholarship on Zimbabwean literature which focuses on the creation of cultural spaces has approached the subject in multiple ways. Muponde and Taruvinga (2002) highlight the various configurations of freedom and space in Yvonne Vera's writings that "defy the nationalistic, patriarchal master narrative of heroic acts" (xi). Muponde and Primorac (2005) argue that Zimbabwe's cultural spaces constitute what can be rightly named "versions of Zimbabwe", that is, the various modes of belonging that characterise Zimbabwean subjects. Dan Wylie (2005), for example, highlights the power of the environment in the creation of cultural spaces which people enjoy, and which are not reflective of the binaries between black and white as defined by the ZANU PF's "patriotic history"[4]. He observes that two poets from different ethnic groups, Musaemura Zimunya and Noel Bretell, are united by "nature's language" as they write poetry on almost similar features of the eastern highlands in Zimbabwe. There is still a need for critical interventions in the exploration of the diversity of cultural spaces beyond land and ecology that are being forged and lived through enjoyment. A substantive body of critical material is required in Zimbabwean literature to explore "social actions of subjects both individual and collective" (Lefebvre 1991: 33) through a focus on various 'images and symbolic representations". Thus, symbolic representations of subjects negotiating varied spaces in cities, in the diaspora, on land and elsewhere abound in Zimbabwean literature, yet this has not been the case with the critical material.

Previous works that explored the production of cultural space in Zimbabwe tended to use a brand of nationalism that promotes autochthony and homologous identities. The teleology of Zimbabwean cultural space has been characterized by various inclusions and exclusions[5] in

[4] Terence Ranger (2005: 232) argues that patriotic history is a brand of history that "is so focused on Rhodes and the British and the first Chimurenga of 1896". It creates a chasm between white and black Zimbabweans.

[5] The binaries between coloniser and colonised are complicated. John and Jean Comaroff (1997: 24) argue that: "Despite [the binaries'] existence as powerful discursive tropes, and their strategic deployment in the politics of decolonization, neither *'the* colonizer' nor *'the* colonized' represented an undifferentiated sociological or political reality, save in exceptional circumstances […] Both the categories and the contrast were repeatedly ruptured and compromised, their boundaries blurred and their content re-invented".

militarized patriarchal discourses characterized by *Zvimurenga* (liberation struggles). This was done indiscriminately without taking into cognizance the fact that Zimbabwe as a nation has no primordial foundation (Ndlovu-Gatsheni 2010). Moreover, the Zimbabwean government has been at the forefront of fashioning subjects with grand narratives of "land" as the definitive and distinguishing mark of black Zimbabwean identity. The move led to land invasions and massive violence, pillage and loss of lives and livelihoods for many people.[6] In the literary domain, there has been a trajectory where notions of belonging and also the degree of belongingnessrelate to three essentialist categories: people categorized as *zvidzazvepo* (the indigene), as *matevera njanji* (aliens: however the word literally translates to rail tracker, used disparagingly to refer to people of Malawian origin) and as *vapambevhu* (white settlers). Kahari (1981), Zimunya (1982) and Zhuwarara (2001) demonstrate the tendency of patriotic history to group people in binary camps – cultural nationalists and sell-outs. The "*Non-Believer*" (Nyamfukudza 1980), the indifferent and the lukewarm are branded sceptics, alienated, acculturated, suffering from "spiritual malaise" (Zhuwarara 2001: 59) and therefore desirous of redemption through immersion in the national cause.

The starting point for my research is a focus on a whole narrative framework forged in the liberation struggle that had certain identity markers of a "son of the soil". Kadhani and Zimunya's (1981) poetry anthology consists of sections which are meant to explain the Zimbabwean story from a "nationalist" viewpoint which starts with "Heritage", followed by the "Colonial scourge", "The Blackman's burden", "Chains Shackles and Gaols", the "Storm" of the liberation struggle, "Tribute" to the gallant sons and daughters and finally the section, "And the people celebrate" in 1980. Thus, in this teleological narrative, 1980 was but a touchstone in a long narrative that has been unfolding even from before the coming of white settlers in Zimbabwe. As a prelude, the editors of the anthology define Zimbabwean "real poetry" through a poem of the same title that documents the travails and tribulations of the freedom fighters. In "Real Poetry", Carlos Chombo intimates as follows: "It was written in red streams…/ its beat was the bones in Bissau/Its metaphors massacres in Mozambique/Its alliterations agony in Angola/ Its form and

[6] Kaarsholm (2005: 5-23) argues that the history of colonial and post-colonial Zimbabwe is characterised by violence: the violence of the liberation struggles, the violence of post-war Matabeleland, the violence of land invasions and the everyday violence which the government deploys to quell democratic opposition to its rule.

zenith/fighting in Zimbabwe" (Kadhani and Zimunya 1981: 1). Nationalism and nation are already inextricably linked to the liberation struggle. The linear explanation also includes the departed "heroes": "From the great Mutapa to heroic Chitepo", "Mapondera", "Takawira", "Nehanda", "Kagubi" (Kadhani and Zimunya 1981: 141). The persona in "Who are we, Heroes Day, 1980" asks, "Who am I, What am I…to sing and to dance… and be free in Zimbabwe?" (Kadhani and Zimunya 1981: 141). Thus, where "enjoyment" is concerned, the patriotic poetry instils a feeling of guilt in the readers who did not actively participate in the liberation war but who nonetheless enjoy the fruits of the departed people's sacrifices. Therefore, what is being suggested or enforced is the need to remember the narrative and the production of freedom and culture in set ways.

Kahari (1980) argues that the black Zimbabwean identity is anchored in land, and that the idea of land is an overriding motif in nationalistic texts by black Zimbabweans. He states, "Political freedom and independence are synonymous with the idea of repossessing land and giving it back to its rightful owners…the sons of the soil (1980: 73). In a doctoral thesis, Graham (2006: v) concentrates on the "relationship between representations of the 'land' and the articulation of nationhood and nationalism in selected novels" in Zimbabwean and South African literature. As part of his findings, he argues that apart from being "a material possession and as an imagined space of belonging", it "inevitably becomes a synecdoche for the nation, the Land" (ibid.: 19). In this thesis, I argue that although what Graham (2006) argues is pertinent, his position does not adequately explain the nation(s) captured in Zimbabwean literature which he ironically uses as a case study. However, he tries to be inclusive by offering the view that "certain structures of feeling rival official nationalistic discourses in varied and subversive ways" (2006: v). I argue that the concept of "enjoyment" is central to the "nation Thing", and in Zimbabwean literature, land is but one aspect that contributes to that enjoyment.

In an apt synopsis of Zimbabwean history and literature in English, Kaarsholm (2005: 3) notes that the overriding *leit motif* is violence in its various forms: "the violence of the liberation struggle, violence of post-war Matebeleland (the Gukurahundi), the violence of relations at various levels of everyday life, and most recently - the violence of land invasions, the expulsion of white farmers and 'non-national' farm labourers…". In critical material, the Zimbabwean novel has been christened a "place of tears" (Primorac 2006). Alongside the horrid depictions of violence in literature is a parallel depiction of trauma, memory, tears and images of victimhood. In addition,

the essentialist discourse on patriotic history has foreclosed Zimbabwean political culture to a linear teleology of heroism engendered by the liberation struggle(s). Unlike the aforementioned critical works, this study explores subjects situated in a "space in which they recognize or lose themselves, a space which they both enjoy or modify" (Lefebvre 1991: 35).

The criticism of Zimbabwean literature skirts the moments of joy and enjoyment and the attendant cultures where people choose to reclaim their dignity, retain agency and simply create happiness for themselves. However, elsewhere in the black world literature has co-opted new ways of representing enjoyment. For example, in Caribbean literature, Earl Lovelace's *The Dragon Can't Dance* (1979) captures people of Calvary Hill who take enjoyment and joy to levels that override the dominant political sphere to make a dominant culture of carnival, in the process submerging the world of political economy. In the same vein, in *Brother Man* (1974), Roger Mais presents ghetto people in Jamaica who create spaces of enjoyment through smoking marijuana. Blues and jazz music in Harlem as represented in African American literature present forms of enjoyment despite, or because of, slavery and racism. In Africa, Okot p'Bitek's *Song of Lawino and Song of Ocol* (1984) is informed by and created in the process of joy and enjoyment where "daughter of Africa" and "son of Africa" are driven by the imperatives of excelling in the dance arena. Achille Mbembe (2005: 69-91) explores Congolese sounds and dances and notes the aesthetics, decorum and enjoyment embedded therein despite the hardships that people encounter. In contrast, in the criticism of Zimbabwean literature, there is a gap in that the research hardly ever, or never, focuses on various representations of joy and enjoyment. This study sets out to develop a conceptual and theoretical framework to negate what Vambe (2005: 89-100) generally characterised as "the poverty of theory"[7] in Zimbabwean studies.

Theoretical Framework

In this study, my strategy is to use an eclectic approach to the conceptualisation of "enjoyment and well-being" and the production of cultural spaces. The theoretical foundation is informed by Žižek's (1989; 1991; 1993; 1999; 2004) conceptualisation of enjoyment. However, in theorising the cultural spaces, I refer to selected theorists to demonstrate how enjoyment is lived as an

[7] Vambe (2005: 89-100) critiques the sociological theory that has been deployed by Veit Wild (1993) and Chiwome (1996) in the criticism of Zimbabwean literature. The sociological theory is loyal to its middle-class origins where heroes are the Western educated elite (Vambe: 93) and identities are predicated on the binaries of coloniser and colonised.

experience and how, if there is any lack, that lack is perceived. I query the theory of enjoyment which is formulated as the "nation Thing" by Žižek (1991; 1993; 2004). In this endeavour, I employ Davis's (1982) causal theory of enjoyment and Scott's (2008) formulations on joy as "arche-concept" to argue that literary texts by both black and white Zimbabweans produce and give meanings that ought to be construed as cultural sites/spaces but apart from cultural sites mediated by the nation-state that Žižek christens "the Nation-Thing". Along the way, I also resort to theories on happiness and joy by Veenhoven (2003), Haybron (2008) and Raibley (2012) among other theorists. In this way I demonstrate the ubiquity of spaces of enjoyment and well-being that are not tied to the Žižekian (1993) subject which is split between the Self and the Other.

Žižek draws his theoretical grounding of enjoyment as the "nation Thing" from his characterisation of the subject which he borrows from Lacan. He transposes Lacan's concept of jouissance from the body and applies it to nation and cultural spaces. In a psychoanalytic delineation of jouissance, Lacan states:

> What I call jouissance in the sense in which the body experiences itself is always in the nature of tension, in the nature of forcing, of a spending, even of an exploit. Unquestionably there is jouissance at the level at which pain begins to appear, and we know that it is only at this level of pain that a whole dimension of the organism, which would otherwise remain veiled can be experienced (Lacan qtd in Noys 2010: 11).

Referring to the above, Noys (2010) argues that the type of enjoyment can aptly be termed "pleasure in pain" (ibid.: 11). Building from Lacan's ideas, Žižek (1993: 201) argues that enjoyment is an organizing substance that is not within the nation's symbolic frame, yet it is part of it and determines what takes place within. He underscores that the nation's enjoyment comes to the fore through identification of the stranger or the Other, that is, when a nation creates myths and fantasies that highlight enemies who threaten enjoyment, who steal enjoyment or who conspire against the nation's enjoyment (ibid.: 201). In his political theory, Žižek uses enjoyment and jouissance as synonyms, though from a Lacanian definition jouissance foregrounds bodily and sexualized enjoyment. Žižek argues that jouissance/enjoyment, "designates the paradoxical satisfaction procured by a painful encounter with the Thing that perturbs the equilibrium of the pleasure principle" (1993: 280). Thus, even as Žižek applies enjoyment to nation-spaces, he

emphasises the elements of pain. Consequently, Žižek's enjoyment/jouissance troubles the balance of the pleasure principle by subverting it at some point into what would ordinarily be an anti-climax (see Sharpe 2004). The spillage of the nation's enjoyment into the public domain at times tends to take the form of fundamentalism, terrorism, essentialism and so on (1993: 205)[8]. In this study, enjoyment does not derive from bodily pleasure only; there are multifarious ways in which it can be realised.

Drawing from Lacan's "symbolic order",[9] Žižek (1989; 1993; 2006) argues that there is an inconsistency, a distance between the subject's "I" and the inscription "you". The distance between the two signifiers in an individual is structural and therefore makes one to differ first and foremost from oneself. Thus, any identity "necessarily contains a gap or discord within it that prevents it from attaining identity with itself" (Bryant 2008: 7). Therefore, the distance or structural defect is a "constitutive wound" that is, a lack, and subjects tend to fantasise this as a loss by "proposing a cause for the disturbances preventing totality" (Žižek in Bryant 2008: 5). Žižek (1993) argues that the structural gap or discord is also found in communal and national identities. According to Žižek (1993, 2004), for one to get into a subject's symbolic order, something is left out. The left-out thing always returns to haunt the order. Therefore, what is left out of the symbolic order ought to be construed as a constitutive part of the order. He states: "We have to renounce enjoyment to enter into the symbolic order", which order is sustained by fantasies that stage the loss and recovery of that enjoyment (2004: 110). Enjoyment which is "the Real", that is external to the symbolic order, retains a semblance within the Lacanian symbolic order in the form of *abjet* (object) **a**, a void that is filled in by fantasy (Žižek 1993: 36).

[8] I contend that Žižek generalises and I do not agree with his argument. As I am going to show in this study, the spillage of enjoyment into the public domain does not necessarily create terrorism or fundamentalism. In chapter six of this study, I deploy Lewis Court's (2012) observations on *eirenéism* to argue that the spillage of enjoyment into the public domain can lead to justice and compassion.

[9] Lacan defines Symbolic order as the "social world of linguistic communication, intersubjective relations and knowledge of ideological conventions". Here, Žižek (1993: 14) draws from Lacan's conceptualisation of the subject. He argues that "Lacan brings a formula of fantasy ($ ◊ **a**): "I think" only insofar as I is inaccessible to myself qua nominal Thing which thinks. The thing is originarily lost and the fantasy- object (abjet) **a** fills out its void…. The inaccessibility of I to the I of its kernel of being makes it an I". To Lacan, fantasy fills in the *abjet petit* **a**. $ is the constitutively divided subject (Žižek 1993: 30). Austin (2011) argues that Žižek and Badiou are influenced by Lacan in many ways.

Addressing the notion of the nation Thing, Žižek (1993: 201) argues that in national identities the Thing (the Real, the non-discursive kernel or substance) is retained through fantasies often presented in "the elusive entity called 'our way of life'" [and] this is the way in which the nation "organizes its enjoyment". The connection between fantasy and enjoyment as the Real in Žižek's works is described succinctly by Noys (2010: 3): "Following Lacan's argument that we can only touch on the Real with the support of fantasy, '(t)he real supports the phantasy, the phantasy protects the real' [..] Žižek traced our ideological symptoms (sinthomes) as coded forms of enjoyment (jouissance)". From the aforementioned, therefore, ideology can be read as "a certain signifier in a network" that is filled in or penetrated by enjoyment (ibid.: 3). Thus, within the symbolic order, Lacan's *objet petit* **a** is the void filled in by fantasy, which is where there is a field of discursive practices in which the left-out repressed unconscious is conceived as the "discourse of the Other" (Žižek 1989b: 23). Žižek (1989b; 1993; 2004) underscores that the void in a subject's symbolic order is filled in by fantasy, desire and ideologies that tend to posit the "Other" as stealing, threatening or keen on stealing enjoyment.

Thus, where loss of enjoyment is fantasized in the symbolic order, "the Real" or "the Thing" that brings enjoyment is outside that order. Žižek uses such a formulation to point to material and environmental determinism. He falls within the Marxist/structuralist school of thought, and argues that, "in the contemporary era it is capital itself that establishes the essential backdrop to reality and which, therefore, may be regarded as the symbolic real of our times" (Žižek and Daly 2004: 9).

From the foregoing, Žižek claims that real capital is that with which a nation's citizenship's imagination comes to identify. Capital accordingly becomes the thing often referred to as "our Thing", "something accessible only to us, something 'they', the others, cannot grasp; nonetheless something menaced by them" (1993: 201). It is from such a position that Žižek refutes Benedict Anderson's (1991) conceptualisation of nation as "an imagined political community" brought together through print media. Anderson argues that the interaction of print capitalism, art and human linguistic diversity was an unconscious process that set the stage for the modern nation (1991: 40-43). Anderson's position therefore is that nations are cultural artefacts of a particular kind. In rebuttal, Žižek writes:

> To emphasise on the 'deconstructionist' mode that nation is not biological or transhistorical fact but contingent discursive construction, an overdetermined result of textual practices, is thus misleading: such an emphasis overlooks the remainder of some real, non-discursive kernel of enjoyment which must be present for the Nation qua discursive entity effect to achieve its ontological consistency (Žižek 1993: 202).

The fantasy of people threatening a nation's enjoyment fills the structural void (gap) in the nation's symbolic order by providing the logic of theft of enjoyment leading to over-identification, fundamentalism, terrorism and essentialism (ibid.: 205).

The type of enjoyment enunciated by Žižek (1993) has certain strengths in a study of this nature. This is evident especially when it comes to explicating the portrayal of the intransigence of the ZANU PF-led government in fostering various inclusions and exclusions from its autochthonous and parochial cultural space. Land plays a crucial role in the making of Zimbabwean cultural spaces of belonging and enjoyment. In Part One of the research, I argue that there are different contestations over meanings of land by various subjectivities in Zimbabwe. I stress the notion that the nation-state's interpretation of land is characterized by the Žižekian (1993) subject formulation as demonstrated in Nyaradzo Mtizira's *The Chimurenga Protocol* (2008). For the nation-state, the criterion for ownership of land and belonging is sustained through myths based on spirituality and adherence to the linear narration of patriotic history that centres on black authenticity to mask Shona[10] ethnocentrism. However, after the land invasions[11], some texts written by white Zimbabweans also demonstrate the Žižekian (1993) conceptualisation of enjoyment. I claim that Catherine Buckle's *African Tears: The Zimbabwe Land Invasions* (2001) casts the war veteran[12] as the Other who craves to steal or who steals enjoyment, and in this regard, enjoyment is land[13].

[10] The Shona people are the largest ethnic group in Zimbabwe.
[11] Pilossof (2012) discusses the land invasions and the plight of white farmers.
[12] These are veterans of the Zimbabwean liberation struggle fought in the 1970s.
[13] This, however, is not to say that land is not important. Beyond the centrality of land, in this thesis I contend that Zimbabweans enjoy various nation-spaces and even enjoy the land in ways that do not cast people as indigenes and aliens/ strangers/ foreigners.

Thus, self-identification rests on how "other" people conduct themselves. Žižek (1993: 203) argues:

> We always impute to the "other" an excessive enjoyment: he wants to steal our enjoyment (by running our way of life) and/or he has access to some secret, perverse enjoyment…what really bothers us about the "other" is the peculiar way he organizes his enjoyment.

From the foregoing, fantasies of potential threats and inherent antagonism influence behaviour. In its use by the nation-state in Zimbabwe, the discourse casts sections of black Zimbabwean ethnic groups as insiders, and other black and white Zimbabwean groups as outsiders bent on "stealing enjoyment". I therefore refer to Appiah (1992) and Ndlovu-Gatsheni's (2009; 2010; 2011) critique of nativism to highlight the limitations inherent in "enjoyment" and predicated on reflecting on the world from a premise of negativity. Thus, after 1980, at the behest of such discourse by the nation-state and where certain people were branded enemies of the state, there were massacres of the Ndebele people in an operation code-named *Gukurahundi*[14] (First Rains of the Season). White people were excluded from national politics and from participation in public functions (Hughes 2010). Having been internally diasporised, that is, within the territorial borders of the nation-state, white Zimbabweans refused to succumb to the exclusion by seeking modes of belonging. Whereas the Žižekian model can explain the essentialist elements that culminated in the *Gukurahundi* and the *Jambanja* (land invasion), it falls short when studying some subjectivities in Zimbabwean literature. I argue that the model does not fully illuminate enjoyment in cultural and nation-spaces where there is no other or where subjectivities do not necessarily antagonize one another.

I observe that some Zimbabwean writers enjoy ecology and the ecosystem. Therefore, they write texts in which characters marvel at nature and its beauty. Unlike Hughes (2010) who argues that this was a form of "Other disregarding", I claim that Graeme Craig in *The Rhino* (1989) and Emily Dibb in *Ivory, Apes and Peacocks* (1981) are drawn to the mastery of nature and some have an

[14] Kaarsholm (2005: 4) defines *Gukurahundi* as "the small pocking rains". In Zimbabwe, the *Gukurahundi* was an operation which took place between 1982 and 1987. In the operation, people of the Ndebele ethnic group were killed by the ZANU PF-led government allegedly for fomenting banditry.

endearing love of the flora and fauna for the sake of enjoyment[15]. I make a claim to the effect that in David Lemon's *Rhino,* Graeme Craig has a fixation with the flora and fauna as a way of restoring an identity that is constantly assailed by the parochial and exclusionary discourse of the black-led nation-state. Lemon highlights that Craig "felt a sense of almost proprietary pleasure: this beautiful place was his world" (Lemon 1989: 43) and he felt he really ought to protect the animal world. The Žižekian model applies partially as in Craig's mind-set; the other is the poacher who is after the Rhino, and the incompetent bureaucrat who does not value his job of securing wildlife. In *Ivory, Apes and Peacocks* (1981) Emily Dibb also enjoys the ecosystem, landforms and the animal world as a way of reclaiming her Zimbabwean identity, which is constantly denied by the postcolonial state where white Zimbabweans are still referred to as settlers.

In this study, I complicate the Žižekian conceptualisation of "enjoyment" by bringing in Wayne Davis's (1982) causal "theory on enjoyment" and Scott's theory of joy (2008) among other theorists' conceptualisations of joy in order to argue that different forms of "enjoyment" do not necessarily clash with each other. Rather, tolerance of cultural spaces of enjoyment creates more inclusivity and diversity among people within a nation's cultural spaces. Borrowing from Deleuze and Guattari's idea of singularity of the subject's positive affirmation, Scott (2008) formulates a theory on "joyful immanence" and "anorganic joy" where there is no other[16]. He argues that, at this point, "joy forms subjectivity at the very point where it swells and overflows [at] the moment of imaginary fullness that seems to confirm it; joy tears open subjective forms into non-subjective space traversed by the play of forces" (Scott 2008: xiv). I understand this to mean that when a subject enjoys himself/ herself in a particular cultural space up to the level of consummation, he/she exudes certain characteristics. The enjoyment of eco-spaces by white Zimbabweans produces distinct markers of their Zimbabweanness. I support my argument with Clayton and

[15] I am aware that during the colonial era, some white people used to admire and enjoy the ecosystem in ways that erased the African subject from the same spaces. However, in a postcolonial state under study, people enjoy nature in ways that do not necessarily script or frame other races or ethnic groups as intrusive or problematic.

[16] Scott (2008) borrows from Deleuze and Guattari who re-interprets Lacan's *objet petit* **a** as the site where there is an exhaustion of the real through joy. That is where anorganic life is established through a plane of intensity that dismantles the organism to give the formula **a**-life. Deleuze uses rhizomatic to demonstrate the fluidity of subjectivity where there is consummation and there is an absolute Outside. Scott (2008) gives the example of the internet where there is cyber joy which gives unlimited information and instant access, there is no other, and in this network, there are infinite endless substitutes and no signifier who claims proprietary rights of the net.

Oppotow's (2003) theories on environmental enjoyment and identity, and I stress that white Zimbabweans as represented in David Lemon's *Rhino* and Emily Dibb's *Ivory, Apes and Peacocks* produce a cultural space of enjoyment that does not sustain itself through "tarrying with the negative" (Žižek 1993) or through grappling with the images of the "Other".

Theorising on environmental identity, Clayton (2003: 46) argues that, as a form of belonging, it "can be similar to another collective identity (such as a national or ethnic identity) in providing us with a sense of connection, of being part of a larger whole". In this frame, Clayton (2003: 45) argues that "…there are many people whom an important aspect of their identity lies in ties to the natural world: connections to specific natural objects such as pets, trees, mountain formations, or particular geographical locations". The environmental features become central to "the ways in which people form their self-concept" (ibid.). I emphasize that in Zimbabwe, white people as demonstrated in selected texts refer to the environment as a way of denying the isolation that is constantly engendered by the nation-state.

The Žižekian (1993) conceptualisation of subjectivities and nations that achieves ontological consistence through "tarrying with the negative" or through identifying a different "Other", does not fully explicate the subjectivities we see in Hoba's *The Trek and Other Stories*. The land as terrain of contestation does not always appear as a site where the Self and Others are in constant conflict. I identify Mikhail Bakhtin's[17] formulations on the carnivalesque and the ludic, as modified by Stallybrass and White (2000), to argue that subjects strategically position themselves to create enjoyment and the lack thereof outside the discourse of binaries of nativity/alien and settler/comrade as often championed by the Zimbabwean nation-state.

Drawing on Bakhtin's concept of the carnivalesque and the ludic, Stallybrass and White (2007) argue that the carnival displaces and even inverts normal social hierarchies. Subjects create "enjoyment" in ways that subvert, mock and create fun out of the discourse of the Third *Chimurenga* which the ZANU PF government deploys to define who is a patriotic subject and who

[17] In *Rabelais and his World*, Bakhtin argues that in medieval Europe, carnival was characterised by "ritual spectacles", "comical verbal compositions" and "various genres of billingsgate; curses, oaths, popular blazons" (1984: 5). According to Bakhtin, carnival had something to do with enjoyment or the expression of joy in ways that were perceived as vulgar by the world of officialdom. Of significance to this thesis is the subversion of the world of officialdom and its protocols through songs, dances and plays by ordinary people.

is not. The enjoyment is often constituted in open carnivals, feasting, gaming, spectacle, and competition. The pleasurable experiences and moments of joy become ways of challenging the prescribed spaces of enjoyment in officialdom. Thus, for the nation-state, "the neighbourhoods represent a perennial source of entropy and spillage" (Appadurai 1995: 189). This is evident in Lawrence Hoba's *The Trek and Other Stories*, where "newly resettled farmers", or "land invaders" on former white-owned farms are busy selling equipment that they found on farms, dancing *kongonya*[18] (a sexually provocative dance), and drinking beer as enjoyment. In "Maria's independence" (Hoba 2010), the new dispensation accords Maria a chance to constantly change environments. Now she can "enjoy" different spaces, dabbling between the city and the new farms, and possibly awaiting the "government input" schemes which will make her male "customers" in the "resettlement" area financially stable from selling those inputs. Thus, apart from subverting official patriotic and parochial discourse on land through the carnivalesque, it is worth noting that Zimbabwean women are routinely left out of the discourses of "father of the nation", "soul of the nation" and "son of the soil" (Muchemwa and Muponde 2007) that are used to refer chiefly and exclusively to male "heroes" in ZANU PF and President Mugabe's parlance.

Outside the cultural space of enjoyment mediated by the nation-state which Žižek (1993) calls the "nation Thing", I argue that women writing in Zimbabwe exhibit cultural spaces where subjects demonstrate the "flexible", "strategic" and "positional" identities that "expand the set boundaries". This contrasts with the structures of enjoyment formulated by Zimbabwean patriotic history and its aesthetics of land. In the process, they create their own enjoyment spaces. I demonstrate that in *Without a Name*, the craving for, and the enjoyment, or lack thereof of "good sex", as conceptualized by Beattie et al. (2001), need to be construed in the light of a quest to find and produce meaning(s) on a practice that has often been restricted to the private sphere in Zimbabwean nationalist cultural politics. The patriotic and parochial history used by the ZANU PF-led government to narrate the Zimbabwean nation is often couched in violent terminology that was forged as a response to colonial Rhodesia during the liberation struggle. The language uses and abuses a make-believe autochthonous culture that is misogynistic and patriarchal. Thus, heterosexual sexual encounters are also packaged in militaristic and patriarchal terms where the

[18] Gonye (2013: 64) argues that "Kongonya is a dance born in Zimbabwe's liberation struggle of the 1970s against the white Rhodesian regime". It was grown and nurtured by guerrillas and peasants and used to be enjoyed during all night vigils (Pungwes).

man must pounce on the woman as prey, to ravage, conquer and instil discipline (Muponde 2011a: 81-106). Zimbabwean literature evinces instances where sex is used as an act of conquest of women by men.

In Dambudzo Marechera's *The House of Hunger* (1978), sex between husband and wife is used for public humiliation where it would end with the husband, "actually fucking-raping his wife right there in the thick of the excited crowd [...] cursing all women to hell as he did so" (1993: 50). In setting the ground for the unnamed narrator's rite of passage into patriarchal adulthood, the mother frowns over spoilt sheets in preference to the young man "jerking" into some "bitch" (Ibid.: 78). Though referring to a different context, Susan Brownmiller cited in McLaughlin et. al. (2003: 213) argues that rape in sex is "part of a conscious and collective trans historical and transculturally political strategy" used by men to ensure women's subjection through a persistent state of fear. My understanding of this in regard to the Zimbabwean case is that heterosexual encounters are modelled along sexist and patriarchal lines and abusive language. Women who opt to move from one abusive relationship to another are referred to as prostitutes and this is evident in "Nightshift", the title story of Musaemura Zimunya's (1983) anthology. Shimmer Chinodya gives a graphic exposé of the type of thinking that characterizes the male mind-set in *Farai's Girls* (1984). The protagonist, Farai, tells us about the various girls he sexually exploits as part of his male adventure. Through a focus on heterosexual encounters from women's perspectives as represented in literature authored by women, this study demonstrates the challenge enjoyment poses to patriarchal discourses which have become synonymous with the way the Zimbabwean nation-state is imagined.

Žižek's formulation of the nation-state's guaranteed and sanctioned "non-discursive kernel of enjoyment", or the "nation Thing", is narrow and inadequate in so far as women's quest for the enjoyment of good sex in a nation-state space is concerned. I therefore revert to Maria Pia Lara's (1998) observations and reformulations of theories on feminism, Judith Butler's (1993) conceptualisation of the body and Beattie et al.'s (2001) appraisal of "good sex" and the subsequent feminist overview of "good sex" by Mary Hunt and Beattie Jung (2009) as my discursive approach. I claim that in pursuit of "good sex" and in seeking "enjoyment" of the self, Mazvita in Yvonne Vera's *Without a Name* seeks a new way of self-understanding and self-interpretation which "not only illuminate on the once repressed truths but create possibilities for relationships that were

never envisioned before" (Pia Lara 1998). In focusing on sex in general and "good sex" in particular, Hunt and Beattie Jung argue that the main purpose was "to expand conversations about sex in the bedroom and other private arenas (like the confessional) into more public venues and to demonstrate the connection between power, pleasure and justice" (Hunt and Jung 2009: 156). Of interest is the articulation of sexual pleasure and sexual experiences in "different moral contexts in ways that are female friendly…across a range of traditions" (ibid.: 158). Drawing on case studies from different cultures and religions, Hunt and Beattie Jung argue that "just good sex is sex that is delightful, safe, and responsible and community enhancing" (ibid.: 161). They also point out that "sex is about gender, money, race, nationality, and profession, as well as access and ability…[it] is about power, pleasure and justice" (ibid.: 158). Jantzen (2001: 10) specifies, "good sex [as] fully consensual, […] between individuals who can decide what part of their relationship it shall occupy […] with no goals beyond their choices". Through such formulation, I argue that in as much as sex is about power, nationality, gender, race, profession and access (Hunt and Beattie Jung 2009: 158), the idea of agency and ability to determine one's preferences is critical. The bottomline is that enjoyment of "sexual pleasure is not neutral, nor is it biological or a natural essence. Sexual pleasure, as Foucault has taught us, is, like sex itself, socially and discursively constructed" (Jantzen 2001: 10).

In exploring the utterances of the characters as ways of declaring their "becoming" or their unique identities, I find Maria Pia Lara's (1998: 54) formulation of what constitutes moral texts ideal. Lara (1998) builds her concept of subject by revising Albrecht Wellner's modification of Theodor Adorno's concepts on aesthetics and rationality of a subject. She is interested in "the discursive reason based on its linguistic character" and she argues that this "does not outline the profile of the Other, but rather its own ideal, based on itself" (54). Lara's position on the subject that values authenticity as its own ideal is akin to the subject that Hall (2000) embraces, and that is the type of subject that I use in this research. In querying Žižek's (1989; 1993) conceptualisation of the subject, Judith Butler (1993: 206) notes that in explicating the constitutive antagonism inherent within the subject, the law that sets the "inside" and "outside" is subject to debate. I also employ Judith Butler's (1993) concepts on the "reflexivity" and strategic positioning of bodies in problematising Žižek's formulation of the "real". Butler (1993: 206) foregrounds the performative aspects of the body and dismisses the delimitation of the outside and inside as rethinking of

ideology through "reification" in "a more ancient sense". Through such formulations, I maintain that a profound understanding of what constitutes "good sex" can be derived from what the subject with agency underscores it to be. Whereas the discussion of "good sex" has been restricted to the private sphere, and "sex" or even gender critiques tended to be side-lined in the Zimbabwean patriotic historiography tinctured by some Marxist determinism in the state regulated culture space in the public sphere, in *Without a Name*, Mazvita embraces agency as she recounts her sexual encounters with Nyenyedzi, Joel, and various men in the city. In Tendai Huchu's *Hairdresser of Harare*, women defy the proscribed spaces within the nation-state by seeking to understand their bodies and beauty requirements. They start from the premise that beauty flaws endanger the subject (Anne Tate 2009) and they use hair stylisation as a message for alternative spaces of belonging and degrees of belongingness.

The city is an invaluable cultural site where people create modes of enjoyment and well-being. These modes of enjoyment and well-being are far detached from the state-sanctioned and state-mediated Marxist/ nativist enjoyment of cultural space. I utilize Davis's (1982) causal theory and Scott's (2008) formulations on joy, and I argue that representations of the city in Dambudzo Marechera's *Scrapiron Blues* (1994) and Musaemura Zimunya's *Country Dawns and City Lights* (1985) explore livelihoods that are "uninhibited" in their pursuit of enjoyment and well-being. I augment the position with the "theory of the city", code-named "the practice of everyday life", as formulated by French classical philosopher, Michel de Certeau. Where Žižek (1993: 201) talks of traditions, myths, social activities and rituals emanating as "the spillage of enjoyment" into the public sphere and regulated from the centre, that is, the nation-state, de Certeau (1984) argues that those with power can only use strategies in a bid to control the cultural space of the ordinary people. However, the results of the "strategies" employed by planners and the elite of a nation-state are subverted by the "transversal tactical responses" (de Certeau 1984: 29) of the ordinary people. They are the ones who produce a cultural site quite different from the one envisaged by those in power.

Drawing on theoretical formulations from Kant, Wittgenstein, Bourdieu and Foucault, Michel de Certeau (2007: 158) argues that "the ordinary practitioners of the city live 'down below', below the threshold…they are the walkers…whose bodies follow the thick and thin of urban text" and

the people's movements "compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces". Beyond de Certeau's conceptualisation, I attest that city behaviours that involve laughter, humour and pain are dialectical and dialogical in that they are never really free of the state. Scott (2008: xv) suggests that "pleasure and pain constitute a continuous fluctuating surface that provides the interior and exterior boundary of the subject in its sensitive broaching of the real". It would seem that the use of the words 'interior' and 'exterior' make Scott (2008) an academic protégé of Žižek (1993). Far from it. Scott (2008: xv) is quite cognisant of the fact that between the so-called inside and outside, there are multifarious things: "useful things, nice things, terrifying things, favourite things". In my view, Scott is suggesting that the intermediate spaces are definitive in themselves. The spaces between the inside and the outside ought to be conceptualised on their own. By extension, one can argue that binaries such as inside and outside, 'self' and 'other'. ought to be problematised. It is in this light that Judith Butler (1993) disputes the positioning of the boundary between the inside and outside of a subject's symbolic order. Ordinary people as depicted in the narratives explored in this study allude to libidinal pleasure in structures that at times deny it. This, however, is not to underplay the merit in de Certeau's (2007) formulations on the practice of the everyday.

Through de Certeau's (2007) formulation, I argue that the various personae in *Country Dawns and City Lights* and *Scrapiron Blues* enjoy and create enjoyment spaces in multifaceted ways. Some of them are extremely creative, individualistic, subversive, unpredictable and non-conformist. These ways are the "tactics" through which the ordinary people re-inscribe their subjectivities in society to produce city culture. However, de Certeau's (2007) formulations are not sufficient to explicate the various tactics that ordinary people employ. For the purposes of my thesis, I find his suggestions on "chorus of idle footsteps", "walking rhetoric" and "usage and consumption" invaluable in the creation of "liberated spaces that can be occupied" (de Certeau 2007: 162). Thus, I refer to Eva Ellouz's (2007) theory of intimacy to nurture emotional capitalism as modified by Achille Mbembe (2015) and I foreground the ways through which city spaces are intimately enjoyed. In cities, subjects enjoy common foods tastes, attitudinal tastes and dignity, and embrace agency and intentionality. In fact, the subject of the everyday who experiences what he/she views as authentic happiness is being rethought in terms of costs and benefits to the self. Michael Gardner's (2000) *Critiques of Everyday Life* highlights the intersubjective ways that people pursue

to manage social and cultural materials. Gardner's strength lies in his ability to notice that cognitive and cultural surplus are generated within daily life. What I understand to be Gardner's weaknesses derives from his valorisation of power structures at the expense, at times, of the ordinary. To make up for this shortfall, I employ Sarah Nuttall's (2008: 91-98) formulations in "Stylizing the Self", Simone's (2008: 68-90) "People as Infrastructure" and Livermon's (2008: 271-284) "Sounds of the City", to highlight some of the tactics employed by the city dwellers captured in Musaemura Zimunya's *County Dawns and City Lights* and Dambudzo Marechera's *Scrapiron Blues*. I underscore the cosmopolitan nature of city cultures as lived by urban subjectivities. Where Michel de Certeau (1984: xi) argues that in "making do", ordinary people at times depend upon possibilities offered by circumstances, they employ "transverse" tactics to "manipulate and divert spaces", Simone (2008: 68) views "people as infrastructure" in the city.

Inasmuch as cities are often viewed by nation-states as centres where subversive ideas from outside the nation-state's territorial borders become ingrained in people, they are also departure points for people into the diaspora. Thus, I take the diaspora to stand for transcendental spaces of enjoyment. Using texts written by Zimbabweans in the diaspora, I apply theorisations by Robin Evans (1995), Immanuel Kant as elaborated by Tymieniecka (2004) and Kwameh Appiah (1997) to highlight enjoyment/joy spaces that are transcendental to the nation-state's territorial boundaries. The spaces of enjoyment at times articulate and configure quintessential Zimbabwean cultural sites upon which I have elaborated, and these relate to the nation-state's parochial patriotic history through perversion, affirmation or outright challenges. However, the challenges to the hegemonic discourse on national culture by the nation-state at times take on transnational characteristics. Focusing on Brian Chikwava's *Harare North* (2009) and NoViolet Bulawayo's *We Need New Names* (2013), I claim that the texts re-incarnate cultural spaces of enjoyment that are transcendental in and outside Zimbabwe's territorial borders. The texts fall within the framework of extra-territoriality, whether one decides to take the body as structure or the territorial borders of a nation-state. A state, I emphasise, retains characteristics of the nation-state's parochial patriotic cultural norms mostly in the form of perversion and characteristics that at times point to transnational allegiances, yet creates "exclusivist and defensive enclaves" (Hall cited in Kaplan 1996: 159). Thus, the portrayal of characters manifests a form of shaping of memberships in nation-spaces, something akin to Obeng's (2008) eloquently articulated observations on the

African Indians of South India, the Siddies, who have managed to retain African cultural values that they blended with Indian values to create a distinct hybrid culture with characteristics that straddle both continents.

The texts written by both black and white Zimbabweans living outside the nation-state's territorial borders display the shaping of spaces that retain certain characteristics that should be viewed as Zimbabwean particularisms or localisms. In some instances, the texts exhibit transcendental spaces of belonging that are "post-statist" and "post-national social formations", to use Appadurai's (1993: 411-429) terminology. I note that Alexandra Fuller's *Don't Let's Go to the Dogs Tonight* contests the concept of the Good Society that black Zimbabwean writers view as transcendental. She underlines notions of "being" and articulation. I therefore posit Maeve Cooke's (2006) concept of the Good Society and modify it with theories by Friedmann (1979), Heidegger (1972), Scott (2008) and Sarah Nuttall's (2009) conceptualisation of entanglement. However, theories on enjoyment and well-being cannot adequately explicate the notions of travel, dispersion and relocations. For the purposes of this study, I augment my theorisations with Clifford's (1994, 1997) theories on the diaspora, Arjun Appadurai's (1995) conceptualisation of transnational flows of people, goods and services, Benedict Anderson's (1998) "the world-in-motion" and Appiah's (1997) theory on cosmopolitan patriots. I argue that representations in the texts maintain aspects of Zimbabwean identities in post-nationalist identities, even though some characters co-opt characteristics of host nations.

Clifford (1994: 307) argues that "diasporic cultural spaces […] are deployed in transnational networks built upon multiple attachments, and they encode practices of accommodation [and] resistance to host countries and their norms". The displacement and reinvented time/space crossings also partially re-orient the consciousness of the diasporic citizen into the culture of a host society (ibid.). Using Clifford's concepts of diasporic populations as rooted and routed in particular and specific locales often characterized by multiplicity, I contend that the "in-betweenness" of the characters presented in *Harare North* (2009) and *We Need New Names* (2013) is part of the realignment and shaping of identities in both homelands and host countries. I also demonstrate that people within the territorial borders of a nation-state create diasporic cultural spaces where they may be viewed as "frozen" in time and space. Thus Appadurai (1995: 7) argues that "the

transformation of everyday subjectivities" is now part of the cultural dynamic in most countries. He highlights five global cultural flows: ethnoscapes, mediascapes, technoscapes, financescapes and ideoscapes to suggest that transcendental spaces are now part of the dynamics and formulations of identity (Appadurai 1995: 33). In modifying Clifford (1997) and Appadurai's (1995) findings on diasporic identities which threaten the existence of nations in the globalised world of capital flows, I embrace Obeng's (2008) idea of shaping membership of a nation and Anderson's (1998: 117-131) conceptualisation of the "world-in-motion" and "the logic of seriality" to show that enjoyment is key in explicating the existence of nation-spaces.

Anderson (1998) argues that cultural formations of nations are driven by two types of seriality – bound and unbound seriality. Referring to bound seriality, he argues that nations are bound by standardised forms of audit like census and standardised election norms. As for unbound seriality, Anderson singles out the market forces and newspapers as determinants. Thus, according to Anderson, nations transcend territorial borders as people tend to be conjoined around national aspirations through such binding (1998: 129-133). Whereas Anderson explains that national allegiances can hardly be broken by transnational ones, he omits the core, which is enjoyment and joy that make a people keen on retaining or shaping memberships in cultural spaces. In this regard, my study concentrates on the intercultural nature of nation-spaces and I argue that it is premised on enjoyment. During the writing process, I regularly updated my reading of the theorists related to various cultural sites as a response to critical nuances of each literary text and space.

Literature Review

The literature review focuses on what has been done so far on ecology and white writing, gendered writing, the city and diaspora literature from both black and white writers. I argue that there exists a gap in that critics have side-lined "the enjoyment and well-being" that attaches a specific group to a cultural space. Writing on cultural representations, Hall (1998: 2) posits that "culture is concerned with the production and exchange of meanings, the giving and taking of meaning between the members of a society or group". It is the "way of life of a people, community, nation or social group" (ibid.: 2). Hall's remarks have a bearing on Zimbabwean literature. Critics of Zimbabwean literature have noted that after 1980, "the hermeneutic framework for reading Zimbabwean texts changed dramatically, as minor and major histories…swapped places" as the African nationalist discourse took centre stage (Chennells 2005: 136). Kahari's (1980) exploratory

text set out to excavate the "grand narrative of nation" starting with texts written by black Zimbabweans, which Veit Wild (1993) named as the first generation. Kahari (1980) argues that the Zimbabwean nation has always been presented in narrative interstices that demonstrate a clear focus on the intimate connection between the Zimbabwean landscape and spirituality (Samkange 1966; 1975; 1978; Mutswairo 1983; Mungoshi 1975; Katiyo 1976; Sithole 1972). However, he also postulates that the texts bring a concern "to the affront of human dignity that has been one effect of settler presence, and colonial injustice" (1980: 10). Therefore, the texts are said to be in search of a recovery of an identity that "will help in reminding both writers and their readers that they are not misfits in the land of their birth" (ibid.). Unbeknown to Kahari (1980) was the fact that the envisaged nation was already gendered as masculine, militarized and to some extent racialised. Kahari's critical text was part of what Preben Kaarsholm (2013) has called "the past as battlefield" in the appropriation and consolidation of nationalism in Zimbabwe.

Zimunya (1982) avers that literature in Zimbabwe emerged as a crisis literature responding to the exigencies engendered by colonial Rhodesia. He points out that the literature manifested "ennui, despair, effeteness, anarchy, pessimism and decadence" (ibid.: 127) because in colonial Rhodesia, "Nationalism was in the doldrums with all the best leaders incarcerated, while the revolution seemed either hopelessly stalled or parties were rife with internecine struggle and freedom seemed impossible" (ibid.: 127). Zimunya's (1982) interpretation of novels by Mungoshi and Marechera is informed by the type of nationalism that constructed the nation around the grand narrative of heroes of the first and second *Chimurenga* (liberation struggle). He argues:

> …the Black Rhodesian was disinherited and deracinated from the past whose freedom and tradition beckoned ever more vehemently; a past, however, to which he painfully would never belong again. On the other hand, he was living in the twentieth century, an alien concept as a conquered guest and slave to a hostile inhuman civilization in the land of his birth and forefathers (ibid.: 127).

The definition of nation and the attendant type of cultural nationalism in Musaemura Zimunya's (1982) criticism assumed a primordial foundation for the nation. However, such views have been refuted in recent scholarship as historians and literary critics seek to understand nations and the way they operate in a more profound and diversified way.

Influences of Benedict Anderson's (1983) criticisms of nation and nationalism are evident in the work of Taitz (1996) in which she refutes a long-held view that nationalism aligns itself with self-consciously held political ideologies. Rather, "nationality" and "nationalism" as enunciated by Benedict Anderson "are cultural artefacts of a particular kind" (1991: 4) that have their origins in symbolic representation through print media. To Anderson, a nation is "an imagined political community", imagined as "both inherently limited and sovereign" (1991: 6). Moreover, we are told that even members of the smallest nation will never get to know their co-members, meet them or hear from them, yet they nurture "in their minds the images of their communion" (ibid.: 6). From that conceptual basis, Taitz (1996: 36) notes the small attempt in scholarship to understand the origins of "the social bases of mass patriotism". Critical to note in Taitz (1996) is the suggestion of the "heteroglotic" nature of Zimbabwean literature, especially when it comes to the conceptualisation of cultural spaces in relation to knowledge and power. In demonstrating that Zimbabwean literature is a site of struggle, Taitz (1996) refers to Gayatri Spivak's intertwining of narrative construction and constructions of textual meaning to the notion of "worlding". Thus, nation is seen to be produced, invented and imagined by a certain group of people who appropriate what is to be "enjoyed" as "the nation Thing", in the process fashioning subjects in certain ways to conform to that type of nation. However, in realizing their separate "enjoyment" from the "enjoyment" accorded by the nation-states, citizens produce separate spaces through "Subversion, evasion, and resistance, sometimes scatological…, sometimes ironic…, sometimes covert…, sometimes spontaneous and sometimes planned" (Appadurai 1995: 189). In Zimbabwean literature, there is lack of a comprehensive study on the production of cultural spaces, though Muponde and Primorac (2005) have set the ground by bringing a multi-dimensional approach to Zimbabwean cultures.

Nationalism and White Zimbabwean Writing

Hughes (2010: xii) argues that after 1980, white Zimbabweans "chose – almost consciously – to negotiate their identity with land forms rather than social forms". He argues further that they avoided blacks, preferring to "invest themselves emotionally and artistically in the environment"- a technique Hughes calls "Other disregarding", only mixing and mingling with black people when extremely necessary, as on farms, in industries and as administrators (ibid.). Drawing on literary works, paintings and collections of photographs, and using the Zambezi valley's Kariba reservoir as an example of commercial agriculture east of Harare, Hughes posits that white people managed

to use ecology and nature as the terrain of power. In over-concentrating on "art and expression, Zimbabwean whites have alternatively maintained power and maintained themselves against power" (Hughes: 6). Pertinent to note in these attempts by white Zimbabweans to find anchorage is the fact that they were not voluntary and they "hurt both black and white Africans" (ibid.).

Critiquing poetry and ecology in eastern Zimbabwe, Dan Wylie (2005) notes that the lure of ecology and landscape cuts across the colour line in Noel Bretell (1994) and Musaemura Zimunya's (1982) poetry which bear a striking resemblance to each other. The two poets possessed the landscape as terrain of power and anchorage in their own writing and bonding to Zimbabwe. Thus, to Wylie (2005), what makes Zimbabwean literature is the grounding in landscape and memory, since landscape outlasts individuals. Landscape offers an indisputable form of belonging space and is a strong marker as an identity-conferring category. However, what Dan Wylie (2005) alludes to as aesthetics of landscapes is modified in this project to capture the enjoyment that comes with it. Unlike Hughes's (2010) argument that an overengrossment in nature and landforms offers a cavern against meaningful societal interaction or "Other disregarding", I foreground that it is a terrain of "enjoyment" (the nation Thing) that goes beyond a nation-state's territorial border and is a key constituent in intercultural societies. Ecology worked as a space for belonging which the black exclusionary discourse was viciously precluding.

The idea of remembering, that is closely related to belonging and identity, was conjured through landscape in a bid to fit into the "We, Zimbabweans" discourse. In this study, I intend to dispel Chennells's (2005: 131-144) notion that overconcentration on the pastoral is a continuation of the narrative of "discrete white Rhodesian national identity". Rather, I show that it is a form of "local nationalism" as demonstrated in David Lemon's *Rhino* (1989), where a surgeon trained to treat people goes out of her way to treat the Rhino, thus enabling the creation of enjoyment of the flora and fauna in Zimbabwe. I demonstrate how Emily Dibbs grapples with the non-discursive kernel of enjoyment in the exploration of the flora and fauna in minute details.

However, as the economy of Zimbabwe started tumbling in the late 1990s,[19] President Mugabe and ZANU PF recast white Zimbabweans as colonial settlers which led to "a practice of *Jambanja"* (Hughes 2010: 126)[20]. *Jambanja* involved the seizure of white-owned farms without compensation. The cumulative effect was that the economy suffered meltdown. A number of black and white Zimbabweans went to the diaspora and started to write. Harris (2005), Chennells (2005) and Primorac (2010) argue that works by white writers demonstrate neo-Rhodesian discourse. Taking Fuller's work as an example, I intend to demonstrate that the texts are not so much informed by the Rhodesian or Neo-Rhodesian race and space "motif" as they are by the loop of "enjoyment of the nation Thing". Thus, the fixation with enjoyment, hitherto unexplored in the criticism of both white and black Zimbabwean writing, forms the backbone of this project. In the analysis, modifications and theories by Susan Clayton and Susan Oppotow (2003), Immanuel Kant and Martin Heidegger (1972) among others, are applied. As black and white Zimbabweans challenge the nation-state's appropriation of a patriotic, parochial and patriarchal cultural space, the challenge is extended to gender as women struggle to create enjoyment spaces of belonging.

"Daughter of the Soil" and the Production of Cultural Space

Concerning operations of the nation-state *vis-a-vis* the production of space, Lefebvre (1991: 1) argues that, "the state crushes time by reducing differences to repetitions and circularities", giving the semblance of normalcy where the state "promotes and imposes itself as stable centre…of (national) societies and spaces". However, Lefebvre concedes that the whole process in itself creates some opposition, as there are bound to be "other forces on the boil" (1991: 2). In Zimbabwe, the fashioning of patriotic nationalist subjects carried with it the designation "Son of the Soil". In challenging the appellation, Freedom Nyamubaya, a former combatant, formulated "Daughter of the Soil' in the poem of the same title in which she captures the sacrifices by women combatants in the struggle (1986: 3). The female persona in the poem contests the androcentric interpretation and narration of the liberation through her immersion in the struggle. She shot back at the "thick layer of helicopters which hovered/ like vultures" (ibid.: 3). She fought back, fired shots and tendered "laughter of pain" as she sacrificed her life "in the timeless", in the process

[19] Kaarsholm (2005: 16) in Muponde and Primorac argues that concessions made to war veterans, the participation of the Zimbabwean army in the war in DRC, effects of the structural adjustment programme and bad governance were some key drivers that led to the economy to implode.

[20] *Jambanja* is a Shona word for chaos of a military nature.

meriting the poet's praise as "a sister of the motherland" (ibid.: 3). In developing the trope of an empowered and empowering female subject, Nyamubaya documents the resilience, clarity of vision and focus in "Rest, My Sister Rest" and "She is Relieved She Does Not Regret". It is quite telling that Nyamubaya's poems only came out years after 1980, which was when Zimbabwe achieved its independence, to set the record straight against the perceived silencing of the female voices in the running of the nation-state. This was because there was a total blackout of female participation in the narration of the liberation struggle.

Veit-Wild (1993) makes a sociological-cum-critical analysis of texts by both male and female authors, highlighting the importance of acknowledging a multi-dimensional approach to cultural spaces. However, one notices that issues to do with sexuality were often generalized to male/female binaries, and the nationalistic historiography was used by critics as the standard or norm (Veit-Wild 1993, Zhuwarara 2001). Taitz (1996: 3) argues that Zimbabwean literature demonstrates particular multiple "nationalisms" that forged "pact alliances" in the liberation struggle on "the basis of the necessity of defeating colonialism". Focusing on Dangarembga's *Nervous Conditions* and Marechera's *House of Hunger*, Taitz (1996: 130) argues that the two texts constitute a "national(ist) literature through their representation of difference [where both seek] to disassemble the unifying powers of colonialism". Gaidzanwa (1985) explores the images of women in literature written in English, Shona and Ndebele, and concludes that women are often stereotyped. However, issues to do with sex are talked of in pathological terms and women tend to be characterized as "prostitutes". Gaidzanwa (1985: 73) argues that "unwaged women characters" are "labelled as prostitutes implicitly or explicitly either by the authors or by other characters".

Although I will not be examining Yvonne Vera's *Butterfly Burning* in this study, I note that there is a sizeable body of literature that critiques the female body as presented in the text. Citing *Butterfly Burning*, Annie Gagiano (2012: 153) argues that in the making of colonial modernity, "enterprising women soon started coming into the townships 'against the rules' to make a living as prostitutes as do Getrude, Zandile and Deliwe". In this respect, sex is commoditised and becomes a site for the "objectification" of women (ibid.). Departing from viewing sexual encounters as sites for the objectification of women, in "Roots/ Routes, Place Bodies and Sexuality in Yvonne Vera's *Butterfly Burning*", Muponde (2005a) sees it differently. He argues that "women

in *Butterfly Burning* deploy sexual pleasure as a tool of feeling against oppression in its myriad forms - patriarchal and colonial" (26). Thus, for characters such as Zandile, sexual pleasure becomes the definitive moment of "truth and connection with place, body and history", venting her disdain for white men and healing black men through it (Muponde 2005a: 26). Sex is the tool with which women characters reclaim their bodies, using them to spite insensitive systems and maintain agency. Whereas Muponde's (2005a) observations offer grounding for the exploration on "good sex", this research develops the concept in relation to Lara's (2008) conceptualisation of "moral texts" in the public sphere.

Breaking the silence on sexuality, Muponde and Taruvinga (2002: xi) argue that Yvonne Vera's "ability to handle the most difficult subjects and confront taboos [...] poses new vistas of imaginative, spiritual and psychological space in the post-colony". Yvonne Vera's texts deal with sex, rape, abortions, infanticide and arson, in which women are given agency in a society where "the language is sexist and women are denied the power of agency, they are recipients of men's actions" (Muchemwa 2002: 5). The criticism of *Without a Name* and *Butterfly Burning* is built around trauma, memory and the "voicing of wrongs done to women in a patriarchal society" (Muchemwa 2002: 3-14). In centralizing sexuality, Martin Shaw (2002b: 87) argues that daughters in Yvonne Vera's works are distant from their sexuality and are "spellbound by their mother's sexuality". In *Butterfly Burning*, we are told that the mothers would carry their babies "to every possible appointment with every possible male stranger" (Martin Shaw 2002b: 87). What stands out in Martin Shaw's (2002b) work is the generational violence meted through sex on the young and innocent. The idea of "good sex" or "just sex" is not explored.

The detailed descriptions of the sexual encounters of Mazvita and Nyenyedzi in *Without a Name* and Fumbatha and Phephelaphi in *Butterfly Burning* are often given broader nationalistic meanings where "men" are seen to be naming and writing women spaces (Musila 2012; Samuelson 2002; Lavelle 2002). The idea of enjoyment and a quest for enjoyment of "just good sex" in relation to the texts and as cultural space is still missing. Muchemwa (2002: 13) sees Mazvita's growth as "more existentially determined than culturally shaped". The severing of the individual from group consciousness would centralise what that particular individual views as "good", depending on how she, as an individual, perceives and evaluates the world.

What is good and what constitutes good sex involves many interpretations (Hunt and Beattie Jung 2009). Pucherova's (2012) analysis of sexual encounters sheds light on the idea of enjoyment, albeit in a limited sense. She presents the idea of enjoyment (jouissance) in the Lacanian sense to argue that "the highest pleasure associated with female self-determination in Vera is experienced as binary opposites; male/female, nature/culture, mind/body, tradition/modernity, or individual/intersubjectivity" (Pucherova: 189). Due to the limitation of her analytic tool (jouissance in the Lacanian sense), Pucherova does not see Vera's subjects transcending the patronage of their mothers. She argues that Vera's heroines "constitute their desires oriented outwards toward illusory far away geographies […] and limitless horizons". Yet the attachments of the characters to the mother figures foreground the subjects in social and relational attachments (Pucherova: 189). It is desire "named in the presence of the other, that desire appears in the full sense of the term" and out of this, "the subject creates, brings forth a new presence in the world" (Lacan in Pucherova 2012: 186-187). In contrast to Pucherova's formulations on desire and jouissance, I argue that Mazvita transcends the binaries through "illocutionary force" and, apart from her pleasure expressed through the idea of lack and loss, I bring in causal formulations on enjoyment and the Arche-concept of joy to highlight 'good sex' and the lack thereof. In Toivanen's (2012) analysis, women seem trapped in the materiality of their bodies. Sexual differences are "tolerated" only when "repressed". She argues that jouissance sexual pleasure is violently silenced and "sexual identity and desire are defined in phallic terms" (Toivanen: 167).

This research broadens the scope of analysis beyond jouissance by endorsing the causal factors (Davis 1982) and the concept of joy (Scott 2008) as areas both worth excavating. This will in turn illuminate the agency of subjectivities in Vera's works. Scott (2008: xiv) argues:

> Joy provides the possibility of experiencing differently, making possible a different correlation of knowledge, decentring and dissolving norms and therefore re-ordering the conditions of subjectivity.

In light of the aforementioned, Toivanen's (2012) proposition that women are repressed, though valid, does not explicate the subjectivities we have in Yvonne Vera's works. Where some writers (e.g. Attree 2002) simply hint at the liberating experience of sexual pleasure/joy, this study views sexual pleasure as both identity-conferring and a site for authenticity. The exploration of the characters' quest for "good sex" should enable a grounding of the body but not as a site of negative

mirroring. In tandem with Curdella Forbes's (2005: 210) observations where "the body joins the cosmology of the primal...and brings (houses) the conscious as its unique quotient…and [where it speaks through] verbal language", I argue that the body becomes pivotal in communicative relations and in the making of agency in female subjectivities. This study closes that gap by highlighting "good sex" from the point of view of the participants and the wider social implications. Also, worth noting is the fact that some of Vera's texts are set in the city, and the city itself provides innumerable ways of self-stylizing far detached from the hegemonic national cultural space which is policed by the nation-state.

City Spaces in Zimbabwean Literature

Representations of the city in Zimbabwean literature is a subject that has been often been generalised by literary critics, and presented in binaries of puritanical country/rural space against the "debauchery", "violence" and acculturating exigencies within cities and townships. What happens in cities, and how new forms of identity and belonging have been carved and lived through and by characters, has been a subject presented with scepticism and outright reprimand by literary critics and, to some extent, creative writers. The research fills a gap in the critique of cityscapes by focusing on Musaemura Zimunya's anthology *Country Dawns and City Lights* and Dambudzo Marechera's *Scrapiron Blues.* Critical material on Musaemura Zimunya's poetry focuses on notions of home, projections of the nation and the pastoral (eco criticism) (Wylie 2005). Musvoto (2010) highlights aversion to city space, seeing the title *Country Dawns and City Lights* as an apt description of the focus and meaning of the poems in the anthology. He explores the binaries as indicative of Zimunya's adoration of the untainted and effervescent country culture. Musvoto's (2010) critique of Zimunya's poetry takes the well-trodden track of tradition versus modernity. I propose something different, in that I see "enjoyment and well-being" as Zimunya's definitive trope of city culture.

In the foregoing, various modes of enjoyment lead to transformations and to outright changes in societal orientation. Where criticism of Zimunya's poetry has steeped the characters in the moribund modernity versus tradition, this research is unique in that, though not necessarily detaching the subjectivities from the binaries, it gives subjectivities the agency that enables a reading of independent characters navigating for space within urban cities. The subjects are independent of the attachments brought through "lack"/ "loss" binaries suggested in Žižek (1993)

which I also find embedded in the traditional versus modernity dichotomy. Rather, this research privileges enjoyment as a key factor in discursive practice as suggested by Scott (2008). Unlike Zimunya's poetry that has been critiqued in relation to urban spaces, Marechera's *Scrapiron Blues* still lacks criticism of that nature. Exploring Marechera's works, Drew Shaw (2005) argues that Marechera's literary canon is replete with images of the Queer. Shaw (2005) may have skirted around the issue that most of the characters who demonstrate the ubiquity of queer imagination in Marechera's corpus are in township/city settings. Queer-ness, though not necessarily a preserve of urban culture, offers myriad opportunities for ways of self-articulation in city settings that may not necessarily be suggested by the countryside. The established tradition in the criticism of *The Hairdresser of Harare* centralises Dumisani's homosexuality and the Mugabe regime's intransigence and persecution of people in same sex relationships. This is noticeable in the works of Ncube (2013), Chitando and Manyonganise (2016) and Mateveke (2016)[21], which is one way of reading the text. There is also an alternative reading in which, if we trust the tale and not the teller in D. H Lawrence tradition, the minor characters in the text do not necessarily play a cardboard role initially intended. Instead, they make claims to the art of living. In this study, I leave out Queer-ness and queer imagination due to space constraints. Nonetheless, as an approach to 'enjoyment and well-being' that challenges the spaces appropriated by the Zimbabwean nation-state, queerness offers characters like Dumi in *The Hairdresser of Harare* alternative identification modes.

City spaces as culture circuits in Zimbabwean literature still need to be explored, given the fact that most of the criticism has been centred on Yvonne Vera's *Butterfly Burning*. Nuttall (2005: 177-192) focuses on representations of the township and city in *Butterfly Burning* where she interrogates concepts of "citiness and subjectivity". She notes the power of the ordinary people in shaping and mapping the city as discursive terrain through walking, which is a "means of moving through the city, and involves living between the cracks, the capacity to vanish…to slide…" (Nuttall 2005: 182). In "Roots/Routes: Place, Bodies and Sexuality", Muponde (2005a) highlights the way in which the city offers uninhibited freedom of expression to female characters in *Butterfly Burning*. The city brings in new modes of expression from the level of the self to the relational.

[21] Though the critical works differ in approach they foreground the trials and tribulations encountered by Dumi who is homosexual as he tries to make sense of himself in a homophobic environment.

However, unlike Johannesburg which is a city that has been explored from the angles of self-stylisation (Nuttall 2008), sounds of the city (Livermon 1998), hair politics (Zimitri 2000) and kwaito (Stephens 2000) among other methods of identitarian categories, the city in selected critical texts still needs to be analysed to consider the joy that characterises cities and Zimbabwean urbanity.

Falk (2012) underscores the power of urbanity in offering a challenge to nationalism. He argues that in *Butterfly Burning*, the city is opposed to the land in the way people imagine of spaces of belonging in a nation. Urbanity is seen as 'dangerous" and has a "transformative network". Elaborating on the transformative nature of the city, Lipenga (2012) argues that the city offers unlimited ways of subversion. With reference to *Butterfly Burning*, he points out that Deliwe's shebeen "overruns categorizations that thrive on binaries between accommodation and commercial space" and in this way, she defeats the "mapping codes" of city planners. The dances at the shebeen are viewed as forms of free expression. In this text, the city of Bulawayo is "an enabling environment for transnational flows" (Muchemwa 2012), where dressing and self-representation resemble a people keen on subverting modes of power, at times "celebrating erasure" (Hemming 2005). *Butterfly Burning* opens new ways in which the city/"citiness" and city culture(s) may be conceived in Zimbabwean literature. However, critics have not yet explored the relationship of that culture or ways of negotiating space in relation to enjoyment *vis-a-vis* the local, translocal, national and transnational. There is also a need to explore city cultures in some creative works apart from *Butterfly Burning*, to establish the diversity of experiences and the intrinsic pleasurable experiences. The research in this case engages global scholarship on the paradoxes of urbanism and its enjoyment and joys. The city has often been viewed as cosmopolitan, harbouring people from various nation-states. To that end, they are also perceived as launch pads for the diaspora. I therefore review literature related to the diaspora phenomenon in Zimbabwe.

Cultural Spaces and the Zimbabwean Diaspora

Although there is a sizeable body of literature from Zimbabweans living in the diaspora, very little has been done to foreground the literature as constituting cultural spaces that are transcendental. Critical material on literary works written outside Zimbabwe tends to focus on white writing and has often been dismissive of it, relegating the literature to a neo-Rhodesian genre (Chennells 2005; Harris 2005; Primorac 2010). Primorac (2010: 210-211) argues that novels written by white

Zimbabweans outside the country mirror Mugabe and ZANU PF's accusations of "racism" and "imperialism as a double". In critiquing nationalism, she argues, the novels *Mukiwa* by Peter Godwin and *Don't Let's Go to the Dogs Tonight* by Alexandra Fuller are producing a "double", thus replicating Rhodesian discourse (Primorac 2010). Primorac states further that although "none of the texts are overtly racist, all represent the Zimbabwean countryside…as an essentially white space, in which Africans feature only peripherally" (ibid.: 210).

Earlier, Antony Chennells (2005) had argued that white writers' fixation with the pastoral was informed by "racism". The idea of writing from outside the country is taken as opening up space where white people can boldly tour the "master fiction" without any inhibiting factors (Primorac 2010: 211). Moving away from that position, this research will engage global scholarship on the diaspora phenomenon to argue that people create transcendental spaces in which they can conceive themselves, or be conceived, as "global" citizens. Writing on Zimbabwe's global citizens, Beacon Mbiba argues that these are people "whose social, economic and political life is not bound by the confines of a single country's political boundaries" (2005: 26). However, Basch et al. (1994: 269) argue that diaspora as concept is closely related to the "nation" in that "while dispersed across boundaries and borders", diaspora people "salvage from their common loss and distance from home their identity and unity as a people". These scholars also point out that contemporary diasporas are "nation-unbound" and "reinscribe" space in a new way (ibid.). Bhabha (1994) sees the diaspora concept as prompting the subject of nation, nationalism and the relationship of citizens to nation-states. The link between diaspora and nation has often been seen to be problematic and subjective (Cho 2007). To Benedict Anderson (1991), "diasporas are imagined collectives, which are only real when imagined as such and impact on behaviours" (Anderson in Ben-Raphael 2010: 3). Thus, in their "imagined" forms, it has been argued, diasporas are "anti-nation" and "diaspora space is the point at which boundaries of inclusion and exclusion, of belonging and otherness, of 'us' and 'them', are contested" (Brah 1996: 208-9). Ben-Raphael (2010: 4) argues:

> … the dual homeness condition of diasporans cannot be without significance for individuals' attitudes towards society and state. Indeed, they signify that social belonging somehow becomes blurred […] commitment to the national society and the state is coupled with transnational allegiances….

The "in-betweenness" of diaspora communities is a subject of ongoing scholarly debates. Clifford (1994) argues that diasporic cultural practices can never be practically nationalistic, especially if one looks at the multiple attachments from diverse transnational networks, some of which are accommodated and some resisted, thus creating hybridity. Ien Ang (2003) sees the need to go beyond differences that are often engendered by diasporic identities, these being used as symbolic capital for a declaration of liberation in the time/space of host nation. Against the view of transnational allegiances, Braziel and Mannur (2003: 7) argue that "diaspora offers myriad, dislocated sites of contestation to the hegemonic, homogenizing forces of globalization".

In a study of East African Asian immigrants, Dan Ojwang (2004: ii) notes that they "forged" some cultural codes, thereby creating a cultural space which helped them cope with, "a history of dislocation". Thus, through an examination of literary works by Asian immigrants in East Africa, Ojwang demonstrates the mechanisms used to negotiate cultural space at what he terms, "the contact zones, the sites of social and cultural encounter, in which they [writers] set their works" (Ibid). Exploring the same group, that is East African Asian immigrants, Godwin Siundu (2005: 2-3) argues that "all do elicit senses of consciousness that are more than double", owing to the political, economic, social and cultural influences. As such, the multiple-centres of consciousness are expressed through "a desire to emigrate to the metropoles of London, New York, Toronto among others" (ibid.). In this thesis, however, using the case of literary voices from and about the Zimbabwean diaspora, I demonstrate that the above views do not adequately explain diaspora phenomenon in a post-colonial state. I establish that the contestations for the nation among other "identitarian categories such as race, ethnicity, class, gender" (Ojwang 2004) are indeed contestations of the "enjoyment spaces" as envisaged by both white and black writers living outside the confines of Zimbabwe's borders. The contestations are not necessarily anti-nationalistic or antagonistic. Rather, the voices seek a broadening of discursive spaces and inclusivity of divergent views in place of autochthony. Mano and Willems (2010) point out that the Zimbabwean diaspora is not a passive one. It is in fact building a unitary front through the media in a bid to highlight a repressive environment back home. Furthermore, the voices are part of the creation and shaping of membership in nation-spaces that far straddle the nation-state's territorial borders. Obeng (2008) explored the cultural spaces of African Indians in the Southern part of India and noted how their spaces of enjoyment and well-being retained both African and

Indian characteristics. Accordingly, he argued that through their music, dances and organisation of family units, they mirrored a society born out of multiple traditions (Obeng 2008).

Having reached this point, one must consider Tsagarousianou's (2004) argument that as diasporas keep on reconstructing and re-inventing themselves, it is at this intersection of connectivity and reinvention that media [literature] becomes a factor for transformation and reproduction of identities. Muchemwa (2011: 402) argues that the Zimbabwean diaspora novel, "relocates its discussion beyond the geographical limits of the nation-state, showing identity as exceeding the conceptual frontiers of the autochthonous imaginary". He also notes that the diaspora authors write against the grain of nativism in the official narratives of Zimbabwean identity (Ibid). As my study indicates, when writers target nativism, they challenge certain privileged positional claims to "enjoyment and well-being" as the "nation Thing", regulated from the centre by the nation-state but not necessarily the existence or non-existence of the nation. Furthermore, there has been no study that highlights the transcendental spaces as cultural spaces of enjoyment where both black and white Zimbabweans negotiate space in host countries. Webner points out that the modern diasporic communities are no longer desperate to return home as the diaspora has long ceased to be a domain of "suffering, exclusion and discrimination" (Webner in McGregor 2010).

This research consequently chooses to explore the "perspectival constructs, inflected by the historical, linguistic, and political situatedness" (Appadurai 1995: 33) of both white and black writers living in the diaspora, and to argue for the existence of multiple cultural spaces that contest, confirm, recreate in ultra-forms or vary the cultural space nurtured by the Zimbabwean nation-state. Though arguing from a media perspective, Appadurai's dimensions of global cultural flows are selectively deployed in this research to demarcate the type of cultural spaces that are emerging from the Zimbabwean diaspora.

Methodology and Chapter Outline

In this study, I apply a random thematic grouping of the texts to give examples of the cultural spaces that are inherent in the conceptualisation of Zimbabwean subjectivities. In the selected texts, I have identified cultural *leit-motifs* and textual effects that demonstrate that Zimbabwean cultural spaces ought not to be narrowed down to land as patriotic history denotes. Where the discursive space of culture in Zimbabwe has often been couched in the nation-state's

autochthonous patriotic history, I argue that the case of Zimbabwean literature demonstrates disparate and at times interlocking cultural spaces that cannot be limited to the narrow significations by the nation-state. In my discussion, I start with 'enjoyment spaces' that are within the bounds of the territorial space. Thus, I focus on the land (over which the state claims proprietary control despite evidence demonstrating otherwise) and eco-spaces, women spaces and the body as well as city spaces, after which I move to diasporic/transcendental spaces. The study is divided into four parts, each with two chapters which mirror the diversity of experience that has characterised people of different races, ethnicities and gender in Zimbabwe. With reference to the conceptualisation of land, I problematise Žižek's theory on the subject split by bringing in Edmund Husserl's theory of phenomenology and Mikhail Bakhtin's formulations on the carnivalesque and the ludic as modified by Stallybrass and White (2000). I argue that subjects strategically position themselves to create enjoyment and the lack thereof outside the discourse of binaries of nativity/alien, settler/comrade as often championed by the ZANU PF-led government. I foreground the multiple and alternative forms of subject identification with the land as portrayed in Zimbabwean literature.

In the section on the body, I deploy an eclectic approach in the discussion of "good sex". I triangulate the theories by John Stoltenberg (1993), Robert Jensen (1998) and Hunt and Beattie Jung (2009). I then argue that Mazvita enjoys "good sex" even while being cloistered in the pain of being dominated in a patriarchal society, thereby embracing agency to transform her surroundings. In Chapter five, I position Ruut Veenhoven's conceptualisation of the Art-of-living to foreground the malleability and pliability of the body in the generation and retention of pleasure, joy and happiness.

In Part three, drawing from Eva Ellouz (2007) and Achille Mbembe's (2015) conceptualisation of intimacy, I argue that city spaces offer subjects fora for intimate experiences of their senses in the midst of "the global circulation" of styles, cultures, mediascapes and technology (mechanised technology and algorithms). Subjects are presented as the originators and depositories of their joy, enjoyment and pleasure. In chapter seven, I methodise *eudemonism* and *eirenéism* as theorised by Court Lewis (2012) to argue that there is democracy of tastes in city spaces that do not necessarily derive libidinal pleasure from the instruments of state repression or any other forms of control. In the final section on transcendental spaces, I create a triangulation of the projective cast by Robin

Evans (1995) and transcendentalism by Immanuel Kant as modified by Tymieniecka (2004) and Scott (2008). I argue that transcendental spaces are sources of enjoyment, happiness and pleasure, though at times the pleasures do not preclude pain. The subtext in chapter eight is that the transcendental subject is part of a 'good society" – a society that enjoys and celebrates the pleasures of living. In the final chapter, however, Alexandra Fuller (2001) contests the Blacks-only good society as she foregrounds another dimension to the transcendent subject who comes to life through *Dasein*, which means "Disclosedness". Thus, I again triangulate but this time using Maeve Cooke's theory of the Good Society (2006), Martin Heidegger's (1972) transcendentalism and Sarah Nuttall's (2009) theory on entanglements and crossings. I argue that the good society demonstrates local cosmopolitanisms that coalesce and diverge, creating fractures as Beremauro (2013) observes. However, Fuller (2001) presents the fractures, not as sources for tension, but as sources of enjoyment, pleasure and well-being where subjects enjoy them in diversity and mutual respect. The conclusion ties my arguments together.

Chapter One

In chapter one of this thesis, which is the introduction, I focus on the aim of the study, the rationale, the theoretical framework, the review of related literature and the methodology. The introduction sets the ground for analysis. I problematise Žižek's (1989; 1991; 1993) conceptualisation of the subject. Žižek (1993) deploys a subject who is constantly looking at the world from a position of lack of enjoyment which leads to his formulation of the definition of enjoyment as the "nation Thing". I query Žižek's concept of subject and his formulation of the "nation Thing" through Stuart Hall's definition of subject identity. I validate my argument by bringing in Davis's (1982) psycho-social causal theory of enjoyment and Scott's (2008) conceptualisation of joy to demonstrate the limitations of Žižek's (1989; 1991; 1993; 1999; 2006) notion of enjoyment. Using a multiplicity of theories of enjoyment, pleasure, joy and well-being, I demonstrate that enjoyment is a determinant in the production of various cultural sites or cultural spaces/nationalisms in Zimbabwean literature. I argue that there are several sites of enjoyment as demonstrated in Zimbabwean literature; and those I explore do not constitute an exhaustive but rather an illustrative list representative of overlooked cultural spaces in Zimbabwean criticism. Moreover, the cultural sites interlink and characters at times straddle two or even more sites as enjoyment spaces. I have already indicated this when discussing Yvonne Vera's female characters, those who are part of the

people in the city even as they seek understanding of the body and their sexuality against the repressive forms of patriarchy.

Part One

Part One discusses the multiple meanings invested in the land and how Zimbabwean literature defies the narrow definition of land and enjoyment. Here I query the definition of belonging and the degree of belongingness that is championed by the ZANU PF-led nation-state.

Part Two

Part Two foregrounds the body as the site that generates and is also a repository of happiness, enjoyment and pleasures that give authenticity and flourishing to the human subject.

Part Three

Part Three considers human flourishing and enjoyment in city spaces. It diverts from the more common way in which Zimbabwean literature set in cities is usually critiqued, where the city is often projected as an insatiable monster that devours the Shona and Ndebele people's cultural values of "*Unhu/ Ubuntu*" which are erroneously associated with rural life. Rather, this part claims that the city offers innumerable ways of pleasures and happiness that enrich "*Unhu/Ubuntu*", not from a moralistic perspective but from the way the agential subject perceives his or her own life.

Part Four

In Part Four, I explore transcendental and diasporic spaces of enjoyment from different angles. In Chapter Eight, I utilise the projective cast as defined by Robin Evans (1995) to centralise the role of memory, reimagi(ni)ng, projections, and picturacy in the production of cultural spaces. In Chapter Nine, I employ the concept of "the Good Society" to demonstrate how Alexandra Fuller's *Don't Let's Go to the Dogs Tonight* contests the notion of the good and transcendental society as seen from the black Zimbabwean's perspective. I also query the generalisation that white Zimbabwean writing projects a yearning for the now defunct Rhodesia.

Chapter Ten: Conclusion

This chapter synthesizes the arguments made in the various chapters and concludes that subjects in Zimbabwean literature demonstrate the ubiquity of enjoyment spaces where they claim and

experience enjoyment, happiness and joy that do not conform to spaces circumscribed by the nation-state. In order to retain relevance, the study proposes that nation-states ought to offer the climate for various orders of joy, enjoyment and pleasure that specifies various orders of democracies in taste, styles and welfare.

Part One: The Land

Part one focuses on the portrayal of land in Zimbabwean literature and the diverse modes of belonging it engenders. Peter Geschiere (2009: 2) notes that land is the expression of the local, in identities as couched in the idea of autochthony - "to be born from the soil" – which, despite its ambiguity, has become "an *ad hoc* mobilising force against globalisation". Through textual analysis, I foreground how autochthony operates in creating binaries of the Self and Other. Furthermore, I query its merit as the only method of belonging as highlighted in Zimbabwean literature. In chapter two, I explore Nyaradzo Mtizira's *The Chimurenga Protocol* (2008) and Catherine Buckle's *African Tears: The Zimbabwe Land Invasions* (2001). I demonstrate the fantasies of potential threats and the inherent antagonism that influence behaviour between the Self and the Other, binaries that mirror Žižek's (1991; 1993) conceptualisation of a Cartesian subject. As Geschiere (2009: 2) motivates, "underneath" the discourse of land is evidence that "it hides basic inconsistences that seem to beset most other claims to belonging as well".

Chapter three demonstrates the expanse of identities that derive from land and its management which are not confined to the Cartesian subject. In *Ivory, Apes and Peacocks,* Emily Dibb (1981) foregrounds essences of phenomena. In appreciation of the ecosystem, landforms and the animal world, Dibb (1981) extends the conceptualisation of the "good" *Unhu/Ubuntu*[22] and its revivication in nature. As alternative to the binaries of the Self and Other, environmental identification is shown to be empowering and devoid of enemies hovering above everything else. I argue that the Žižekian (1991; 1993) conceptualisation of subjects and nations that achieves ontological consistence through identification of the Other (enemy) does not fully explicate the subjects which I track in Hoba's *The Trek and Other Stories*. The land as terrain of contestation does not always appear as site where the Self and Others are in constant conflict.

[22] Khomba (2011: 132) notes that, "The Ubuntu philosophy implies that one can only increase one's good fortune by sharing with other members of the society and thereby also enhancing their status within the local communities". Khomba cites Broodryk (2005:175) who "enumerates cases that show the human value behaviour of the Ubuntu philosophy, including visiting sick people who are not necessarily one's own relatives, sending condolences to a bereaved family, adopting an orphan as one's own child, providing food for needy people in the community, assisting the elderly in many different ways, and greeting others in a loving, friendly and compassionate way" as cases where Ubuntu refers to human relations. In the Shona society in Zimbabwe, the same can be said of *Unhu.*

Chapter Two

The Good Zimbabwean? The Portrayal of "Unhu/ Ubuntu" in *The Chimurenga Protocol* and *African Tears*: The Zimbabwe Land Invasion

Introduction

In this chapter, I argue that Catherine Buckle's *African Tears: The Zimbabwe Land Invasion* (2001) and Nyaradzo Mtizira's *The Chimurenga Protocol* (2008) epitomise contestations over meanings of the "good Zimbabwean", "*munhu ane hunhu*"[23], one with an inalienable right to flourish and enjoy good life as subject in Zimbabwe. I deploy the idea of "goodness" and the "good" not as normative or prescriptive appellations in the mode of the Morality Plays of the 15th and 16th Century Europe[24], but rather as vehicles. Through them, I demonstrate how group normativity establishes artificial divides between the good and what is dubbed the bad for strategic political reasons that fail to capture the multi-dimensionality of life in a post colony[25]. I take 'goodness' and 'the good' as interrogative tools through which I question the arrogation of power and the generation of "national" myths in Zimbabwe. I then illustrate how they are used to create overgeneralisations that in the words of Dyer (1999: 211), work to "make visible the invisible" and "to make fast, firm and separate what is in reality fluid and much closer to the norm than the dominant value system cares to admit".

I continue by evaluating the concept of "tarrying with the negative"[26] in which subjects and nations are said to come to identification with a gap, something which is missing and which is only to be filled by what Žižek calls a "shein", a shimmer/glitter of the real in the form of ideology. The void/gap is experienced in the symbolic order as "jouissance"/ desire or the promise of happiness

[23] This is a Shona phrase that literally translates to a person with personhood who is inextricably tied to virtue.

[24] Pamela King (2006) argues that the protagonists in such plays are usually figures representative of all men, and characters are either good or bad. Characters such as the "good Angel" are common (ibid.).

[25] In my definition of post-colony, I am guided by Achille Mbembe's (1992) "Notes on the Postcolony". Mbembe argues that "state power […] creates, through its administrative and bureaucratic practices, a world of meanings all its own, a master code which, in the process of becoming the society's primary central code, ends by governing-perhaps paradoxically-the various logics that underlie all other meanings within that society; [..] (and) attempts to institutionalise its world of meanings as a 'socio-historical world'" (ibid.).

[26] The phrase was formulated by George Hegel (Houlgate 2015).

and enjoyment. Enjoyment is therefore seen as couched in incessant yearning or desire where a subject constantly focuses on the Other who threatens or who steals enjoyment. Thus, the matrix remains: enjoyment could have been possible if only the Other had not stolen, threatened or failed to enjoy "the thing" on a subject/ nation's behalf. Ironically, the Other who is said to be enjoying the real Thing is framed as the enemy. The "Thing" which Žižek calls the real of the "nation Thing" is said to be outside the symbolic order. If we deploy this formulation in this chapter, a good Zimbabwean, according to the nation-state, is someone who knows that "Zimbabwe"[27] is under siege from the enemies of the state both within the territorial borders and outside in Washington, London and Canberra. Elaborating on the concept of "nation Thing", Žižek (1993: 210-12) argues that this is with what the citizenship's imagination identifies. He adds, "the national Thing is real […] and [it] exists as long as members of the community believe in it, it is an effect of this belief in itself" (ibid.: 202). He compares the way the Thing operates in a nation to what the Holy Spirit does to a community of believers. Thus, the meaning of the Thing translates to "it means something" to the people in a nation (ibid.: 202). It follows, therefore, that changes in the "nation Thing" can lead to collapse, disintegration or transformations of nations, as noted by Jodi Dean (2007: 23-24).

In *The Chimurenga Protocol* (2008), the nation-state centralises land as the nation Thing that is being threatened and that has been stolen by the imperialists. It is that which is the source of the "arcane" behaviour portrayed in the text. The chapter focuses on *The Chimurenga Protocol* and moves on to critically analyse "the good Zimbabwean" in *African Tears: The Zimbabwe Land Invasion* in that order, despite the fact that *The Chimurenga Protocol* was published in 2008, 7 years later than *African Tears* which was published in 2001. This order of preference arises because *African Tears* reacts to the type of concerns championed by the nation-state that are raised in *The Chimurenga Protocol* in a manner that almost documents the type of thinking that had been central in the making of the postcolonial nation-state in Zimbabwe.

[27] However, there are many versions of Zimbabwe, see Muponde and Primorac (2007) *Versions of Zimbabwe: New Approaches to Literature and Culture*. There are many interpretations of the nation, and various narrative strands in this compilation attest to the fact that the nation-state's version of Zimbabwe is one among many interpretations.

In the first section of the chapter, I argue that Mtizira's *The Chimurenga Protocol* (2008) mimics the nation-state's interpretation of what a good Zimbabwean ought to be and what he/she should value. For the nation-state, the criterion for ownership of land and good "unhu" (belonging) are conflated and sustained through myths based on spirituality and adherence to the linear narration of patriotic history. Patriotic historiography selectively centralises the black people's allegiance to liberation struggles (*Zvimurenga*) that at times works as masks for Shona[28] ethnocentrism. Such a conception of "the good" is faulty in that it takes the black Zimbabwean's "body" as a compartment/*canton* against which everything else is fighting or scheming. However, after the land invasions/reform that took place in Zimbabwe in 2000, some texts written by white Zimbabweans also demonstrate the Žižekian (1993) conceptualisation of the "subject enjoyment" and aspire for the good in a way that casts the "Other" as stealing enjoyment.

In the second section of the chapter, I claim that Catherine Buckle's *African Tears: The Zimbabwe Land Invasion* (2001) presents the war veteran[29] as the Other (s) who "wants to steal" or who steals enjoyment. In this regard, enjoyment is land and working hard on it is part of paying homage and allegiance to Zimbabwe. Thus, self-identification becomes reliant on how "other" people conduct themselves. *African Tears* recreates the opposite Cartesian subject that it seeks to debunk from the outset, thus creating certain forms of fundamentalism and essentialism. The final section of the chapter illustrates through the Žižekian conceptualisation of the subject how dichotomies have been strategically deployed to work for sectarian interests in Zimbabwe, and this has culminated in "puritanisms"[30], "fundamentalisms" and "terrorisms". Žižek (2008: 90) argues that "[t]he subject does not envy the Other's possession of the prized object as such, but rather the way the Other is able to enjoy this object, which is why it is not enough for him simply to steal and thus gain possession of the object". In fact, "[h]is true aim is to destroy the Other's ability/ capacity to enjoy the object" (ibid.: 90). Apart from destroying commercial agriculture, the ZANU PF government sought to incapacitate white Zimbabweans as subjects who should also enjoy the good life and flourish. I argue that beyond subjects who lay claim to land, Zimbabwean writers have

[28] The Shona people are the largest ethnic group in Zimbabwe.
[29] These are veterans of the Zimbabwean liberation struggle which was fought in the 1970s between the settler government and the majority black people.
[30] Žižek (1993: 203-204) argues that nationalism offers a privileged domain for the sudden eruption of enjoyment into the social field and that is the major cause of some forms of fundamentalism.

surmounted the binaries of self and the other by presenting characters who appreciate land as nature and land as loci for other forms of enjoyment. The type of subject presented does not centralise an "Other"; instead he/ she is imbued with authenticity that allows him/ her to flourish.

The "Good Zimbabwean" in *The Chimurenga Protocol*

In *The Chimurenga Protocol*, a black Zimbabwean often referred to as an "indigenous black" is presented as the only one capable of "goodness" in Zimbabwe and of protecting 'his/her God given heritage - the land'. The good is inextricably linked to the notions of belonging and in which land plays a pivotal role in determining the degree of belonging/ indigeneity (Muponde 2004; Manase 2011; Manase; 2016). From the foregoing, fantasies of potential threats to the black Zimbabwean sovereignty and inherent antagonism between the so-called black patriots and sell-outs influence the behaviour of people in the post colony. Unlike the character Shen Te in Bertolt Brecht's *The Good Person of Szechwan*, who has the flexibility to create an alter-ego, Shui Ta, who is capable of self-reflexivity, the 'good' in *The Chimurenga Protocol* is one dimensional and harkens to the linear narration of the Zimbabwean identity premised on land[31]. It is my observation that in its use of the discourse of belonging, the nation-state in Zimbabwe casts sections of black Zimbabweans as insiders and other black and white groups as outsiders bent on "stealing enjoyment", which is equated with the land and mineral resources. I then refer to Ndhlovu-Gatsheni's (2009; 2010; 2011) critique of nativism to highlight the limitations inherent in "enjoyment" predicated on negativity, a situation where there is said to be an enemy hovering somewhere.

The Chimurenga Protocol takes the form of a whodunit[32] story in which Inspector Munashe Magura of the Missing Persons Unit in the Zimbabwe Police Force sets out to investigate the mysterious disappearance of Hamandishe Livingstone Chamunorwa with a Protocol and a template/ scroll from the Ministry of Land Reclamation in Zimbabwe, in an operation code named

[31]Magosvongwe (2013: 4) observes that Shona names such as *nyikayaramba*, *rukuvhute* (umbilical cord), *mupambevhu* (Usurper of land), *mubvandiripo* (illegitimate heir), *mutorwa* (alien) among others underlie the tradition of land-qua-identity. [31] She elaborates that *nyikayaramba* "means a distinct group of people have disowned, rejected or have shown complete disapproval of certain ideas, ideologies or practices that undermine or insult their culture and identity" (ibid.: 4). The assumption is that there is a culture and an identity which are cast in stone and cannot be influenced by other cultures.

[32] Whodunit story (Who has done it) is a crime or detective story in which an investigation officer or officers try/s to unearth, detect and arrest the offender. The term was first used around 1930s in variety magazine. Its origins are accredited to Sinne Silverman and Wolfe Kaufman (1946).

"*Operation Mwana Wevhu*".[33] Chamunorwa works in the Ministry as an independent Agricultural Consultant, applauded for having advised the government of the "successful" implementation of land "reform" after the year 2000. The Protocol is presented as a highly cherished document that sets out the clandestine imperial agenda by Britain (the former colonial power), Australia and Canada. We are told that the Protocol was mooted as a counter-measure to subvert the requirements of the Lancaster House Agreement[34] in which Britain made an undertaking to fund land reform in Zimbabwe. Indexed as File number 1979, the file is said to be, "the most secret file in the Archives of the Ministry of Land Reclamation" (Mtizira 2008: 77).

Because of the stand-off between Zimbabwe and Britain, the Trans-World Corporation, a trans-Atlantic multinational company, devises the idea of surreptitiously taking the Protocol from the Zimbabwean government. Thus, the company is said to have found a willing accomplice in Chamunorwa who is ailing and wants to save his life by getting to Europe where there are medical supplies. Mtizira describes the gloomy and poor medical health facilities in the country and asserts that these are a result of debilitating "sanctions". Inspector Panashe Magura's search for the *Chimurenga* Protocol is driven by authorial interjections and emotions, which catalogues his version of the history of the successive *Zvimurenga*. At the same time, he stresses the centrality of land in identity formation in Zimbabwe.

Chimurenga Protocol (2008) is less of a detective story, but rather an indictment of the British, the Australians and the Americans in particular, and Europeans in general. The text is divided into three parts. Part one, entitled "The First Chimurenga", dramatises the brutality of the colonial authorities towards black people. Part two, entitled "The Empire's Treachery", documents the disappearance of a file, 1979, as a result of British and American scheming. Part two also documents the disappearance of Chamunorwa and his role in the Zimbabwean land issue from the Lancaster House conference, and it ends when Cecil Sedgefield, Keating and Crawford applaud a plan to steal the Protocol. They are presented as scheming the nitty-gritties of stealing the Protocol from Zimbabwe and bringing it to London. In part three, which is entitled "Operation *Mwana*

[33] This is Shona for "Operation Son of the Soil"

[34] The Lancaster House agreement is a constitutional document that led to a post-independence settlement and smooth transfer of power from Rhodesia to Zimbabwe. Mtizira (2008:167) captured this in a conversation between Chamunorwa and Mr Lee Chin who is a Chinese delegate experienced in constitutional law.

Wevhu" (Operation Son of the Soil), Inspector Magura manages to unbundle the puzzle which culminatesin the recovery of the Protocol and Chamunorwa's suicide. The story creates a divide between the good Zimbabwean and what is generally branded the bad citizen by the Zimbabwe nation-state. Rather than tracking Inspector Magura's journey through places visited, I deploy textual analysis of the words spoken by the characters and argue that they make a statement of what Mtizira views as "good Zimbabweans".

In part one of the text, Mtizira presents a freedom fighter who has just been incarcerated by the British South Africa Company's white employees in Bulawayo in 1896. The freedom fighter, in a "makeshift prison cell", wears a "blood-spattered prison Khakhi shirt" and has "iron chains that bound his hands" (Mtizira 2008: 1-2). The freedom fighter is lashed by a "Caucasian" man named Mason, using a sjambok. The freedom fighter "lay in puddles of urine" (ibid.: 19). The prisoner insistently chants the slogan, "*Pamberi ne Chimurenga*" (Forward with the struggle) and the narrator tells us that Mason is "unsure of the meaning of Shona words". The "good Zimbabwean" presented in this passage is a black Shona male figure, "blooded but unbowed" (ibid.: 19). Bulawayo is in Matebeleland, a province in the South-Western part of Zimbabwe whose citizens are predominantly from the Ndebele ethnic group. The episode in which a Shona freedom fighter wallows in a cell in Bulawayo in 1896 has the effect of erasing the Ndebele man and woman in the historical memorialisation of the liberation struggle.

It would be apposite to point out that incidences of Ndebele male prisoners in Mashonaland and Shona male prisoners in Matabeleland could have been commonplace. However, the effect of the picture painted in the episode corroborates the ZANU PF-led government's deep-seated Shona ethnocentrism that culminated in the much talked about *Gukurahundi*.[35] In pain, the freedom fighter tells Mason, "Your presence on our ancestor's land is unwelcome. We are native to our land, something that you as a settler can never be. We will fight to restore the sanctity of our heritage. Our victory is inevitable" (Mtizira: 24). Given the centrality of land in Zimbabwe and in Southern Africa[36], the freedom fighter's words cast him as the "good Zimbabwean", an exemplary

[35] Yvonne Vera's *The Stone Virgins* (2001) and Christopher Mlalazi's *Running with Mother* (2013) present the graphic exposé and the insensitive nature of the *Gukurahundi* against innocent civilians in Matebeleland.

[36] Graham, James (2006) and Ruby Magosvongwe (2013) capture the centrality of land in Southern Africa and in Zimbabwe in particular.

man. It is my argument that the bonding between the freedom fighter and the land, and the strategic deployment of the collective pronoun "we" and the possessive "our" against "Your" and "you", are political devices employed by the author, an argument upon which I will elaborate later. Part one of the text spans pages 17 to 44 and focuses on the years 1896 to 1897. No direct link is given to the whodunit story that Inspector Magura is tasked to investigate except the word "Chimurenga", and statements that pertain to "our land", "our ancestors" and white brutality.

The next example of a good Zimbabwean appears as the figure of Chimbwido,[37] a bank teller who is a beneficiary of a piece of land under the fast track land reform. As Chamunorwa walks into a bank, the omniscient narrator notes that Chimbwido is smiling and enjoying "jingles that extolled the virtues of land reform exercise in Zimbabwe", especially the refrain "*Sendekera, mwana wevhu* (work hard, child of the soil) (Mtizira: 56). Mtizira writes: "He was the proud, official recipient of a fertile tract of farmland in the area of his ancestral home. To be precise, he was now the proprietor of one hundred hectares of prime agricultural land" (ibid.). In a celebratory mood, Chimbwido tells Chamunorwa, "Our land, our heritage has returned" (Mtizira: 58). It does not take time before "the good Zimbabwean" realises that there is something wrong with Chamunorwa. Though a minor character, Chimbwido comes across as a flash of "goodness" as he reveres the land reform and reflects excitedly, "I will grow tobacco and cotton crops" (ibid.). He also thinks of consulting tribal elders[38] as to whether or not maize is the best crop. The third person narrator portrays Chimbwido thus: "He was merely reclaiming the productive land that his ancestors had forcibly been expelled from a century ago" (Mtizira 2008: 57). In the creation and sustaining of a post colony, the master-trope devised by the nation-state ought not be questioned by good people. Instead they have to smile and dance to the jingles, to act accordingly and generally be happy.

Paramount in the hierarchy of a "good Zimbabwean" in *The Chimurenga Protocol* (2008) is Inspector Panashe Magura; he pursues "the criminal cum sell-out" who disappears with "the Chimurenga Protocol", a document whose contents bear testimony to the "secretive and lecherous"

[37] The name Chimbwido is a Shona term which was used to refer to young female collaborators, with males called Mujibha. Strangely, Mtizira's Chimbwido is a man.

[38] In this instance, the good Zimbabwean is someone who understands that elders are more experienced and can easily communicate with the ancestors. There is also the conflicted view on gerontocracy which says that the older one becomes, the wiser he/she becomes. Mtizira's old characters are given agency, as if to say the old can only stop the dark. Mungoshi captures the notion well in "Who Will Stop the Dark?" in *Some Kinds of Wounds* (1980). Only the old man is presented as being capable of stopping the dark.

nature of the British, the Americans and the Australians among other Westerners. As a member of the uniformed forces in Zimbabwe, Inspector Magura becomes a symbol of power and potency. Through the descriptions given in the text, one can argue that Inspector Magura demonstrates how the male body symbolises that which has been celebrated by the ZANU PF government as the eternal flame of the Chimurenga – male potency as signified by the obelisk with a burning tip at the national Heroes Acre (a burial site designated for the Heroes, though the definition of hero has been contentious and debated in Zimbabwe over the years). In an introduction to *Manning the Nation: Father Figures in Zimbabwean Literature and Society*, Muchemwa and Muponde (2007: xvii) argue:

> There are pressures to discipline, militarise, and transform the male body into an instrument of surveillance and violence. Macho masculinity, in both the public and private spheres, may be understood as a phenomenon unique to the distempers of the Third Chimurenga, but its aetiology as already stated can be traced to colonial and pre-colonial times.

Through such discourse markers of heroism, masculinity and patriarchy, the ZANU PF-led government has created a securocratic state that has often unleashed violence on ordinary citizens (see Ndlovu-Gatsheni 2009; 2010; 2011). It is ironic that such discourses are sustained in an environment where Zimbabwe does not have a primordial foundation[39] (Ndlovu-Gatsheni, 2009).

Inspector Panashe Magura's search for the stolen protocol and the missing person/ thief strikes the reader not only as a journey of discovery but a "sniffer" journey reminiscent of Gagool's escapades at King Twala's kraal in Kukuanaland in Rider Haggard's *King Solomon's Mines* (1885). It is here where "autochthons and loyalists" are selected, where "sell-outs/ witches" are condemned, and where the lukewarm are taught about the rich heritage of the *Chimurenga* struggles. Where he meets those people, who mimic extremely well *gwara remusangano* (the ethics of ZANU PF), he relaxes and simply adds in a phrase or two to let the person talk of the rich heritage of *Zvimurenga*. The virtuous, the good and goodness are measured arbitrarily in accordance with the overt or not so overt loyalty towards the masculine patrimonial hegemony engendered by the historical

[39] Primordial foundation refers to existence at the beginning of time. Zimbabwe, like many countries. has for a very long time been subject to global geopolitical positioning. For example, Berlin colonial conference of 1884-1885 which partitioned Africa.

Zvimurenga narratives of the nation-state. In Zimbabwe, as Muchemwa and Muponde (2007: xvi) observe:

> …pre-colonial and postcolonial wars and the First and Third Chimurenga are important sites for the historical evolution of Zimbabwean masculinity. War consistently functions as a site of erasure and re-articulation of other sites of masculinity. Families and communities are fractured, erased and dispersed, turning individuals into drifters without allegiance. Outside the war ethic driven by an excess of masculinity, individuals whose gender does not contribute to the war economy are under threat.

From the foregoing, one notices many similarities with and relational aspects in *The Chimurenga Protocol* (2008). The narration of the treachery of the white man pitted against black resilience and loyalty is presented as central to what the nation-state perceives as authentic Zimbabwean identity. The first part of the text artistically recalls the events of the 1896-1897 Chimurenga to motivate and sanctify the violent behaviour of the Third Chimurenga which is the focal point of the text. The reader is left with little room to interrogate or even doubt the vantage point of the third person narrator or the characters that support the ZANU PF government's narration of the situation.

The Protocol is presented as crucial to Zimbabwe's land reform, seen thus through the omniscient narrator's remark:

> The Western Imperialist powers had been making desperate efforts to secure that document for years […] it was officially recognised in government circles that there were many people, particularly in London, Washington and Canberra, who were keen to reverse Zimbabwe's hard-worn gains as a sovereign nation. (Mtizira: 80)

The narrative slant is such that no-one is expected to doubt this. In his investigations, Inspector Magura undertakes the overall position of the guardian of the soil and also takes on the roles of investigator, jury and judge of what is good and bad for Zimbabwe, something akin to the Prometheus of the sacred fire in Greek mythology.

In Inspector Magura's searches, one detects a fact-finding mission which aims to discover who knows enough about the history of *Zvimurenga* and the importance of that history in vindicating

the standpoint of the nation-state in its use of violence to silence, discipline, condemn and even violate all people who think to the contrary. In typical Don Quixote and Sancho Panza[40] fashion, with the assistant being the agent provocateur and mentee and keen to lay bare the rich historical narratives, Chief Inspector Magura simply sits back as Shakespeare, a constable, does the job of asking the history.

There are lengthy sections of memorialisation of Chimurenga by Rudo who is Chamunorwa's daughter, Reva who is Chamunorwa's assistant, the Chief in Hurungwe and Jonas Dziripi who is Chamunorwa's brother-in-law. The personalities interrogated are different but a textual analysis of what each one says denotes one standpoint. and all the speeches echo President Mugabe's speeches[41]. If the speeches signal what a "good Zimbabwean" should be and how he/she should talk, then Mtizira's perception of the good Zimbabwean is Robert Mugabe. Magura's ability to listen poses the nation-state narrative of the land as enjoyment and as marker of the highest ideals of the good and virtuous Zimbabwean. Below, I present four excerpts of the exact words of different characters in the text, in the order in which they are spoken during Inspector Magura's investigative journey. Thereafter, I proceed to do a textual analysis of the statements.

Rudo: "…there was a huge outcry about human rights when *our* country's legitimate land reform exercise began in earnest in 2000. Keep in mind that *our* forefathers were denied any hearing and did not qualify to apply for human rights hearings in the decades that followed the pioneer Column invasion of Mashonaland" (Mtizira: 137)

Reva: "Land redistribution refers to the purchase of *white commercial farmland* for use by *black commercial farmers*, whereas land restitution refers to the compensation, either by money or land, to people dispossessed or evicted from their land" (ibid.: 146)

Chief in Magunje: "The *Boer owner* of the farm had three sons, one of whom was particularly *nasty piece of work*. The young man had a habit of taking his father's gun and shooting the farmhands as they tilled the soil. His excuse for these antics was that he thought that he was

[40] The characters are captured in one of the early Spanish texts, *The Ingenious Gentleman Don Quixote of La Mancha (1605)* by Miguel de Cervantes Saavedra. In this text, the adventures of the protagonist Don Quixote and his recruit, the farmer Sancho Panza who is an enthusiast in his own right, are used to explain the type of relationship that develops between Inspector Magura and Shakespeare.

[41] In *The Third Chimurenga: Inside the Third Chimurenga* (2001), Robert Mugabe stresses the need for resisting imperialists and taking back land as heritage.

shooting at baboons […] The land belonged to my grandfather before the Boer war of 1900 […] The land has returned to us now and *our identity* is stronger than ever (ibid.: 153-155).

Jonas Dziripi: "A visionary political decision was taken. The sovereign state of Zimbabwe would forge ahead without the *treacherous British government* and we would take back the land on our own terms. The British had been clearly negotiating in very bad faith all along and they could not be trusted anymore (ibid.: 180) [own emphasis]

The above statements are laden with what the ZANU PF-led nation-state has naturalised as factual information concerning post-2000 Zimbabwe. There is also a lack of variation in terms of the tenor of speech by the characters vis-a-vis orientation, in the process confirming that it is an opportunistic political project by the ruling ZANU PF government. Interestingly, Inspector Magura is said to be "impressed by the depth of the young man's [Reva] knowledge" (Mtizira: 148). After Rudo's words quoted above, Magura reckons, "She is a strong girl" (ibid.: 141). In the words of the omniscient narrator, "The simplicity and truth conveyed in the chieftain's words impressed Magura" (Mtizira: 161). Again, Magura is said to have found the conversation with Jonas Dziripi very interesting. The fact that Magura evaluates people through their actions and moods denotes how a certain form of masculinity supersedes and overarches all standpoints to gauge and approve of "the Good Zimbabwean". The "enemy" is created and framed in the above excerpts through the use of hate words such as "nasty piece of work", "treacherous British government", "Boer", and the constant contrast between "our" and "their", "black" and "white" and the assertion that the white man justified his shooting of black farmhands by insisting that they looked like "baboons".

Borrowing from Foucault, Harding (1998: 15) argues that "discourses systematically form and order, within relations of power, the objects they speak". Significantly, "representing an enemy as subhuman based on racial characteristics offers us seductive ways of dealing with the threat [...] The 'hostile imagination,' fed by paranoid anxieties about an encroaching Other, creates a repertoire of images of the enemy" (Steuter and Wills 1996: 44). Moreover, Inspector Magura's wife, Tatenda, is now deceased and the omniscient narrator points out that she was a casualty of the settler regime, the settler campaign having run a "gamut of abduction, torture and extrajudicial killings of innocent black civilians" (Mtizira: 104). The form of masculinity is aggrieved by what happened during the liberation struggle that ended twenty years before the land reform/ invasions

of 2000. What is evident in the above excerpts is the tendency to conceive of people in binaries of "them" and "us", "the treacherous" and "murderous" as contrasted to the peace loving and the naturally well- endowed "we". The above-mentioned characters – Reva, Rudo, the chief and Dziripi – parrot the nation-state narrative on the centrality of land. They also share a common racialised enemy whose power resides elsewhere, outside the confines of the territorial borders of the nation-state.

In *Chimurenga Protocol* (2008), any views and ideas that challenge the official ZANU PF narrative on land are criminalised. Cecil Sedgefield strikes readers as an over-simplified one-dimensional character. He is the archetype who threatens the territorial integrity of Zimbabwe as a nation-state. As if to justify the exclusionary discourse by black Zimbabwean characters, Mtizira presents Cecil Sedgefield, an American who comments on the good and the bad, as follows: "There are two types of African. The good African agrees with everything that the coloniser says, while the bad African resists foreign influence. Could you ever imagine the continent of Africa without the calming influence of the European? It would be a wilderness" (Mtizira: 87). Cecil is seen to indirectly support a position that justifies the Chimurenga discourse. His first name is that of Cecil John Rhodes who established the Imperial Charter to govern Rhodesia in the 1890s. There is the imagery of hovering imperial hawks that do not care for human rights. Mtizira thinks that all foreigners aim to make money through the exploitation of resources, hence the need for successive liberation struggles (*Zvimurengas)* by the "indigenes".

Ironically, when Catherine Buckle (2001) recounts the trauma her family and the white farming community suffer, both physical and psychological, she is also culpable of the type of discourse that exudes the "The Subtle Linguistics of Polite White Supremacy", a phrase coined by Yawo Brown (2015). Although Brown (2015) is writing about the American society, her/his observations are insightful when applied to the case of the community to which Buckle is referring. The essence of "Polite White Supremacy" is the notion that "whites should remain the ruling class while denying that they are the ruling class". Although this is not the case in Zimbabwe, *African Tears* (2001) positions white civilisation and modes of farming as the standards which are constantly being threatened. The net effect of such an approach is the creation of the Black Other that threatens, steals and enjoys undeservedly what the white community is enjoying or ought to enjoy.

The "Good Zimbabwean" in Catherine Buckle's *African Tears: The Zimbabwe Land Invasions.*

In this section, I argue that Catherine Buckle's *African Tears: The Zimbabwe Land Invasions* foregrounds a different version of a 'good Zimbabwean' that sets itself apart from others. I take a different route from Irikidzayi Manashe's (2011; 2016) "perceptions of land and notions of identities in Catherine Buckle's *African Tears: The Zimbabwe Land Invasions"*[42] where the centrality of "land and race" is historicised to contest the ZANU PF government's narrative and discourse on land and on the white commercial farmers in Zimbabwe. Written in the form of a memoir, *African Tears* recounts the violence, hardships and abuses suffered specifically by Catherine Buckle and her family, and the white commercial farmers in general, as they are forcibly removed from their farms by the Mugabe government.

Buckle views the "good" and "goodness" as one's ability to work hard in society and gain the respect of what Holland et al. (1998) term "positional identities", meaning identities that "have to do with the day-to-day and on-the-ground relations of power: difference and entitlement, social affiliation and distance - with the social-interactional, social-relational structures of lived world" (Holland et al., 1998: 127). Buckle privileges the scientific agricultural methods of farming and their efficacy in terms of productivity. She also insists on the observance of human rights and the rule of law as ways of rejecting claims to land predicated on spirituality and "autochthony" (Manase 2011). The ZANU PF-led nation-state views the rule of law as a ploy to keep white Zimbabweans in positions of privilege and entitled to the land. The good is civilised and this augurs well with the discourses of the civilising missions of the first Europeans to set foot in Africa. Mbembe (1992: 2) argues that "Africa still constitutes one of the metaphors through which the West represents the origins on norms, develops a self-image, and integrates this image into a set of signifiers asserting what it supposes to be its identity". From this standpoint, I argue that black people in *African Tears* are categorised as "the good" and "the bad"; the good only figure as those black people who support Buckle and the white community in their quest to retain commercial farmland in Zimbabwe.

[42] Manase (2011) argues that land is significant in the formation of identities. He notices that Cathy Buckle's identification with the land is predicated on commercial and scientific agricultural methods as contrasted to the nation-state's claims predicated on spirituality and heritage. Manase (2016) also makes the same point: that Buckle's claim to land is predicated on her ability to utilise it well.

There is a way in which "the good" is presented as one's ability to keep within or to cherish and respect spaces, especially the productive commercial farm spaces, and respect as well the division of labour. However, spaces are not innocent. It is pertinent to note that "spaces, too, imbue and are imbued by the kinds of persons who frequent them; conventional forms of activity likewise become impersonated" (Holland et al., 1998: 127). The dialect spoken, the degree of formality people adopt, the emotions they express and the clothes they wear are "treated as indicators of claims to and identification with social categories and positions of privilege relative to those with whom [they] are interacting" (ibid.: 127). Buckle documents the violence wreaked by the war veterans, the complicity and ineptitude of the ZANU PF government, the police force, and parliament's arbitrary changes to the constitution. In this way, Catherine Buckle's *African Tears* is enmeshed in the doubling of the same discourses used by ZANU PF to justify continued abuse of white Zimbabweans and a large segment of former farm workers. Buckle responds to the discourse in which the black Zimbabwean is privileged as the "authentic" African who should own land, while white people are synonymous with Europe and foreignness (Manase 2011: 32; Raftoupolos 2003; 2004; Muponde 2004a). Catherine Buckle does not doubt her Zimbabwean citizenship and identity. As she recounts the ordeals faced by white farmers, it becomes quite evident that they expected the intervention of European powers, as seen for example through their constant reliance on CNN, BBC, and Sky news. They therefore fit ZANU PF's stereotypical images of white people in Zimbabwe, accused of "enjoying" the protection of their kith and kin in Europe, America and Australia.

The first victim of the ZANU PF-sanctioned violence as portrayed in *African Tears* is the rule of law. The dereliction of duty on the part of the police force is presented as a travesty of the 'good' and therefore typical of the bad. Buckle writes:

> The 23rd of March 2000 was yet another landmark in the calendar of Zimbabwe's farm invasions. The original High Court Ruling handed down by Justice Paddington Garwe some days previously had declared the land invasions unlawful. The ruling had ordered that all squatters and invaders were to vacate the farms within 24 hours of the granting of the Order. Nothing had happened though, and then on 23rd of March the Police applied to be absolved from the Court Order. If it wasn't serious it would have been

> funny that a country's police force was applying to the High Court to be allowed not to do their jobs - that our taxes paid for (Buckle 2001: 25).

From the above, one cannot fail to note the trauma, surprise and outright disavowal by a *bona fide* citizen, "a good Zimbabwean" who expects that laws are obeyed and service delivery is assured. The refusal to stick to the requirements of professionalism by the police is said to have put a dent in "the confidence of the farmers and left us feeling not only angry and alone, but really frightened about our legal rights as citizens of this beautiful country" (Buckle: 14). The good Zimbabwean therefore is portrayed as someone who has respect for the courts of the land and its rulings, who pays taxes to assist in the smooth running of the country, and who does the job which must be done. While Buckle finds the valorisation of and adherence to the rule of law as the good, she is also sensitive to the need for land redress and its centrality in the memorialisation of the Zimbabwean nation-state.

Buckle (2001) highlights the centrality of land in the making of the post colony and how procrastination in land reforms culminated in the present situation in Zimbabwe. She argues, "Since 1997 the government had been trying to take, in the first instance 1,400 white-owned farms […]". However, most of them, "were highly productive properties, growing huge hectarages of wheat and maize, producing highly valuable foreign currency crops such as tobacco, export quality flowers and vegetables" (Buckle 2001: 11). Buckle concedes that as white farmers, they were all to blame for the position they found themselves in by simply assuming "specialists would be called in, experts consulted and mediators appointed who would handle the highly emotive issue diplomatically and to the satisfaction of all" (ibid.: 11). Accordingly, when war veterans invade Stow Farm, she expects "people on the streets, in their thousands, demanding an end to it; we needed our MPs banging the tables in Parliament every day. More than anything else we needed a return to law and order" (Buckle: 183). In the text she also doubts whether these were really war veterans as some of them appeared to be in their twenties, with many unemployed or unemployable.

What Buckle falls victim to is the same exclusionary language and the regurgitation of stereotypes through positional terms. One can note that "the authoring self is invisible to itself" (Holland et. al 1998: 173). The phenomenology of the self is, in Bakhtin's terms, characterised by 'open-endedness'. Because the self is the nexus of a continuing flow of activity and is participating in

this activity, it cannot be finalized. It cannot step outside of activity as 'itself'; the self as it reflects upon its activity is different from the self that acts" (Holland et al., 1998: 173). My understanding of Holland et al.'s argument is that the tale, in trying to project a narrative viewpoint, can tell a different story from what the narrating self intends. Buckle argues for the centrality of land and is insistent on inscribing the white Zimbabwean in the country's land narrative. Nonetheless, in doing that, she takes a rigid standpoint in the same process, thus replicating the nation-state discourse on land and fixed positional ties.

In *African Tears* (2001), the tenor of discourse is such that there are "the invaders", "the squatters" (Buckle: 24), "rubbish" (ibid.: 94) and "maggots" (ibid.: 95) among other terms that set apart the war veterans as the Other. Although Buckle tries to qualify the use of some such terms, for example she does not directly tell the reader that war veterans are "rubbish", it is Jane, the storekeeper, who describes them as "rubbish" and assures her "missus" not to worry about them, to which Catherine comments, "I knew she was right but it didn't make it any easier" (Buckle 2001: 94). An entry in her ledger reads: "Seeing…these drunks for what they really are - unemployed and probably unemployable, layabouts totally intoxicated with eight weeks of anarchy. Never have l hated people as much as l hate these maggots" (ibid.: 95). She goes on to qualify: 'This wasn't a racial hatred - it was people hatred. No matter what their skin colour, I would have felt the same and if I was their mother l knew exactly how I'd discipline them" (Buckle: 95). At school, Buckle notes that Richard's[43] class is taken to task by their teacher after somebody is said to have written in the toilet, "Fuck war vets". The strategic placement of this episode, and the child's narrative viewpoint with its attendant characteristics of the innocence, inquisitiveness and carefreeness, invite the readers to see the levels of revulsion and fear that the war veterans had evoked in this society. It is instructive to remember that words, like visual images, create "with their repeated and insistent linkages of the Other to the bestial, the verminous, and the diseased, [constitute in themselves] a kind of visual or verbal violence" (Steuter and Wills 1996: 54).

In *African Tears* (2001), the good Zimbabweans like Emmanuel, Isaya, Clemence and Jane work for their families. It is interesting to note that these are black farm labourers who work for Catherine and Ian. Catherine describes Emmanuel as "a loyal and trusted worker who had been with us almost a decade" (Buckle: 20). She bemoans the eerie atmosphere and the gloom that

[43] Richard is Catherine Buckle's son

surrounds the farm as she leaves it with her family. The workers had become part of the family's livelihood; and as she leaves, she reflects on the past ten years and shares a few revealing confessions. She states, for example, that at the time that she left the farm, Isaya her farmhand had just given birth to a son. She writes:

> Our farm had seen a few babies arrive in the world. Aside from Richard, all three of Isaya's children had been born here, as had ten others, to workers who had come and gone, made their contribution and their mark on this land. Tawanda was the only one I would not get to know, the only one who would not play with Richard (Buckle: 212).

The quotation is a matter-of-fact statement about farm life in Zimbabwe. In addition, the honesty and ease with which the dialogue flows between Buckle and her workers signals the everyday interaction of employers and employees in Zimbabwe even before the land invasions/reforms. The workers who were giving birth, some going with their children after leaving a mark on the farm, are portrayed as the norm. After all, Catherine states, "This little farm was going to be the legacy we would leave to our son [..]. This little piece of our heaven was [going] to be for Richard and it broke our hearts to think that we might lose it all for someone's political survival" (ibid.: 102). In essence, Buckle's definition of life and the future assumes a morality that views black people as an afterthought in the creation of humanity. All the workers who had come and gone seem to have been predestined to toil for her and her husband to allow them to leave a 'little heaven for Richard'. The black workers do not assume human characteristics: instead they arrive as inchoate phenomena, something akin to "god's bits of wood", to borrow a phrase from Sembene Ousmane.[44]

Nevertheless, Buckle argues that she has worked hard with her husband Ian to make Stow Farm what it is. She dissociates herself from the politics of colonialism by pointing out that she had bought the farm in 1990 after the government had issued a "certificate of no present interest". However, she omits to acknowledge white privilege in general in postcolonial Zimbabwe. To borrow from Yawo Brown (2015), this "gives off the psychological effect that whites have

[44] Sembene Ousmane's novel, *God's Bits of Wood* focuses on the ordinary people and how they are easily dispensable when dealing with sophisticated capital. The text highlights the dangers and the shortfalls of embarking on a strike in a society where there is hunger. On the other hand, the text celebrates the resilience and unity of purpose by the workers.

somehow worked harder than non-whites and blacks", and therefore should always enjoy good life. Her farm workers people the memoir not as characters but, cameo like, they appear in stereotypical snippets. A telling episode of "polite white supremacy" is illustrated when Richard, her son, decides to give away his Wellington Boots.

Buckle points out that the boots were too small for Brian or Linnet (white children related to Buckle) "and we agreed to give them to Isaya's daughter Cecilia" [black]. Buckle writes, "They were scrubbed and polished till they shone and then I carried them up to the little girl. Her eyes were huge as I held out the boots. Bending down I called Cecilia to come closer. She put her little hand on my shoulder as I lifted and dusted off her toes and slipped one, and then the other foot into the boot" (Buckle: 213). In thanking her father's employer, Cecilia states, "I'm ready to go to work with Daddy now" (ibid.: 213). The episode seems innocent but a closer look demonstrates what Robert Muponde calls "the nervous conditions of African philanthropy" where it "becomes clear that the power structures which are animated in the act of charitable giving do create bonds of violence, instead of solidarity, where inequalities are exacerbated, instead of being lessened" (2011b: 387). In the case of Cecilia, the description of the movements of her hands, the dirty toes and the huge eyes also explain further that receiving can be a form of violation. Cecilia is portrayed as a subject worthy of scrutiny. Thus, I disagree with Manase's (2011: 33) argument that when Cathy gives toys, gifts and some money realised from the sale of her movable properties, it is indicative of a warm and caring relationship with her workers. My reading of the episodes demonstrates the violent nature of the master-servant relationship that borders on psychological patronage.

In a paragraph that signals a patronising attitude, and one that captures her anthropological gaze upon the type of society in which she has been living and in which she projects herself as the centre of sanity, she states:

> Ten years in an area is relatively long time and when you're on a farm, responsible for ten or 15 families, barely a month goes by when there isn't some matter or other needing police attention. I'd been here when our store had been broken into, when a man had pressed charges against his wife, when another had got into a fight, once when a child had gone missing, when a cow had disappeared, when I'd charged people for stealing

> fencing wire. I'd been here on one awful occasion when a passer-by had dumped a new-born baby into our public toilet near the store. (Buckle: 168-169)

The foregoing is illustrative of the type of thinking and livelihood of a people who have been pushed to the limit by poverty, in the process creating what Wolfgang and Ferracutti (1967) have dubbed a subculture of violence that is commonplace among the lowly and "scum" of society. The fights, the store-breaking and stock theft could be indicative of the mundane environment in which the crimes take place. However, the baby dumping and the fights are pointers of defective thinking by the offenders. Catherine Buckle is making the point that this is not a society someone can take seriously, especially when one considers its failure to appreciate the massive contributions of the good citizen who has the financial wherewithal to support 15 families.

Black people are portrayed as incompetent and desirous of the expertise that she sees herself and her husband offering to create a lasting heritage, but not for the black people, rather for her child. Catherine tells a police sergeant, "Do you think that they will produce 50 litres of milk a day? Or eggs - will they produce eggs for your breakfast? Steak for your lunch? Lamp poles for construction, firewood to heat a country without fuel? Can they employ people? Can they pay Zesa[45]and rates and stock feed companies?" (Buckle: 169). The idea is that black war veterans are not farmers; in this context, farmer becomes shorthand for a white commercial farmer. It is ironic how Buckle deprives the black people of agency when it comes to tending the soil in situations where she has admitted having had a black workforce at Stow Farm. In this case, I argue that she arrogates the power of naming to herself just as ZANU PF has done in Zimbabwe, as portrayed in *The Chimurenga Protocol* (2008).

Arrogating the Power of Naming the World from a Fixed Position: A Discussion

What is evident in the contesting views of the good Zimbabwean in *The Chimurenga Protocol* (2008) and *African Tears: The Zimbabwe Land Invasions* (2001) are the fixed identities emanating from land ownership. Literary critics such as Manase (2011; 2016) argue that indeed land is important in the creation of identities for both black and white Zimbabweans. In this section, I argue that the positioning of subjects who always endeavour to create the Other, and who are keen

[45] ZESA is an acronym of the Zimbabwe Electricity Supply Authority.

on fighting each other, is a power ploy meant to exclude certain sections of the population for both geopolitical reasons and the maintenance of power.

Having noted that the definition and conceptualisation of "the good" differ considerably in *The Chimurenga Protocol* and *African Tears,* one can argue that the two texts are representative of the type of subject that Žižek (1993) champions. This subjectivity tends to produce forms of terrorism, fundamentalism and hate speech, especially when dealing with a subject framed as the Other. "Žižek argues that the self must embrace its own absolute otherness (negativity) to become subject, thus endorsing Hegel's view that 'tarrying with the negative' is the magical power through which the subject comes into being" (Hegel quoted in Vighi and Feldner 2010: 2). Thus, according to Žižek, the Other is a constituent part of subject identities. In this chapter, I have argued that there are contesting views on the land from the perspective of the ZANU PF-led government and from the white commercial farmers. The ZANU PF-led farm invasions, the violence and the exclusionary discourse are also confronted with an equally stereotypical gaze from the white commercial farmers in Zimbabwe. This in turn creates the illusion that Ranka Primorac (2010) misinterpreted as "Rhodesian discourse", which I view as "Polite White Supremacy", a subtle way of racism that may have points of convergence with what Rhodesia back then, stood for but which I construe as independent and at times peculiar to Catherine Buckle.

The way to understand the "good Zimbabwean" in its polar opposites as represented in the literature discussed here, is to refer to Foucault and Miskowiec (1986) who argue that subjects of discourse are constructed within power relations. In each text, power and knowledge imply one another and here power is not a property. It is rather a strategy employed at "innumerable points in the interplay of non-egalitarian and mobile relations" (Foucault in Harding 1998: 26). Thus, the subject positions given in the two texts, *The Chimurenga Protocol* and *African Tears,* are historically contingent on and well-timed to serve certain purposes. With a waning power base, the ZANU PF government branded all white Zimbabweans as foreigners and unleashed violence upon them. In retaliation, the white farming community appealed to the international community to help them retain their positions, which they did by drawing on stereotypes. Similarly, stereotypes were reproduced by ZANU PF and used to justify the continuous ill-treatment of white Zimbabweans. There is a way in which the notion of the good Zimbabwean as represented in *The Chimurenga Protocol* and *African Tears* is limited and does not capture the diversity of "the good"

especially when referencing the land as the basis. The next chapter focuses on diverse and broader conceptualisations of the “good Zimbabwean”.

Chapter Three

The "Good in the Enchanted Land?": "*Unhu/ Ubuntu*" in Emily Dibb's *Ivory, Apes and Peacocks,* David Lemon's *Rhino* and Lawrence Hoba's *The Trek and Other Stories*

Introduction

In this chapter, I claim that some black and white Zimbabwean writers have transcended the Cartesian categories of the Self and Other portrayed in chapter two. The writers' conceptualisation of "the good", and the notion and degree of belonging, contest the binary categories. They motivate for different ways of focusing on the societal norms and traditions, which translate to *Unhu/Ubuntu*.[46] Taking land as the locus of identification, Emily Dibb (1981), David Lemon (1989) and Lawrence Hoba (2010) provide alternative ways of thinking about and conceptualising the land and environment. The alternative ways generate happiness and pleasure without necessarily scripting, singling out and creating or casting some people as enemies. Emily Dibb (1981) and David Lemon (1989) present characters who enjoy, admire and appreciate nature and ecology, specifically its magical aspects of a shared earth, a shared ecosystem and shared land. Unlike Hughes (2010) who argues that this is a form of "Other disregarding" often employed by white Zimbabweans, I argue that Graeme Craig in the *Rhino* and Emily in *Ivory, Apes and Peacocks* are drawn to the mastery of nature out of an endearing love of the flora and fauna for the sake of enjoyment, happiness and pleasure. In David Lemon's *Rhino,* Graeme Craig has a fascination with the flora and fauna as a way of restoring an identity that is constantly assailed by the parochial and exclusionary discourse of the black-led nation-state

In the first section of this chapter, I move away from the Žižekian conceptualisation of "enjoyment, happiness" and the Cartesian subject by deploying Edmund Husserl's concept of phenomenology as modified by David Abram in *The Spell of the Sensuous* (1996), Wayne Davis's (1981) causal "theory on enjoyment" and Scott's (2008) conceptualisation of joy. Here I argue that different

[46] The split subject is somebody who always identifies with protecting himself or herself from an enemy. In the *Ticklish Subject: The Absent Centre of Political Ontology*, Žižek (1999: 2) endeavours to re-assert the Cartesian Subject. He aims to "bring to light its forgotten obverse, the excessive, unacknowledged kernel of the cogito, which is far from the pacifying image of the transparent self" (ibid.). He argues that the true ecologist would want to exorcise the spectre of the Cartesian subject. However, I differ from Žižek. The fact that a Cartesian subject is traceable in some works does not mean this cannot be transcended. As the works under study will demonstrate, there are limitless avenues through which Cartesian subjectivity can be surpassed. In refuting Zizek's argument, I deploy the theory on phenomenology by Edmund Husserl.

forms of "enjoyment" do not necessarily clash with each other. Instead, tolerance of cultural spaces of enjoyment creates more inclusivity and diversity among people within a nation's cultural spaces. Following the postulation by Christopher Manes that the natural world is inspirited, I argue that in *Ivory, Apes and Peacocks*,

> not just people, but also […] plants, and even 'inert' entities such as stones and rivers are perceived as being articulate and at times intelligible subjects, able to communicate and interact with humans for good or for ill. In addition to human language, there is also the language of birds, the wind, earthworms, wolves, and waterfalls - a world of autonomous speakers whose intents […] one ignores to one's peril (quoted from Christopher Manes 1995: 15).[47]

To this end, I point out that there is need to focus on the intersubjective nature of human beings, land, the flora and fauna, in brief, how different species live on shared earth. By man, I denote the generic meaning of humanity as contrasted to the notion of gender since I deploy the term in its singular and plural forms. The enjoyment of eco-spaces by white Zimbabweans produces distinct markers of their Zimbabweanness. There is joy and vibrancy in nature as demonstrated. Scott (2008) argues that joy is "the condition and fulminating ground of knowledge, its animation and excess" (Scott 2008: xiv). It is not an understatement that the knowledge is shared knowledge with the flora and fauna.

In the second section, I focus on Animism in Emily Dibb's *Ivory Apes and Peacocks* and David Lemon's *Rhino* and what I term ritualistic enjoyment that exudes itself as cathartic, which is equally self-pleasing. I focus on Henry the jackal, Doc the owl, Clarence the crocodile and Rajah the peafowl in *Ivory, Apes and Peacocks,* and I argue that when considered in the frame of creation in general, man tends to shun dialogue with other creatures and animals and becomes insistent that nature is silent. Unknown to him/her is the fact that nature speaks. It is only that at times, it does

[47] The idea of nature being inspirited is elaborated in Ursula Goodenough's (2002) article "The Contribution of Scientific Understandings of Nature to Moral, Spiritual, and Religious Wholeness and Wellbeing". She argues that "during the course of biological evolution as we now understand it, a common unicellular ancestor served as the founder for the three great radiations of life - the bacteria, the archaea, and the eukaryotes" (Ibid.). Thus, human beings are said to share 47% of genes with yeast and 74% of genes with the worm *Caenorhabditis elegans* (ibid.). This foreground the notion of vibrant fellowship and genetic bonds between creatures and the environment.

so in a language that men do not understand. I am also going to argue that the Rhino/ *chipembere* is central in the revitalisation of society and is portrayed as being very close to the source of energy that radiates into a life-giving force of love. In *Rhino* (1989), the recuperation of *chipembere* becomes symbolic of the recuperation of societal wounds that present themselves as racial polarisation and loveless life.

The deaths of *Chipembere* and Graeme Craig simultaneously shatter the dream and foreground the exigencies which are ushered in by human greed, as the two doyens (one human and the other animal) transcend into the afterlife. I support my argument with Clayton and Oppotow's (2003) theories on environmental enjoyment and identity, and I argue that white Zimbabweans as represented in David Lemon's *Rhino* and Emily Dibb's *Ivory, Apes and Peacocks* (1981) produce a cultural space of enjoyment that does not sustain itself through "tarrying with the negative" or through grappling with the images of the "Other". I disagree with Ranka Primorac's (2010: 210) argument that "neo-Rhodesian" texts such as Emily Dibb's memoirs *Ivory, Apes and Peacocks* (1981) and *The Conundrum Trees* (1989), "continue the master fiction by operating with the pointedly less 'grand' notion of the African bush as a place in which it is possible to cultivate a conflict-free family, rather than individual life"[48]. It is true that both texts are "organised around a series of sketches of animals, plants, landscape and episodes from a *timeless wilderness* focused in each case through a female narrator who has experienced them alongside her family" (Primorac 2010: 210) (emphasis mine). However, the emphasised words which Primorac uses are meant to opinionate and draw the reader to Primorac's standpoint. That, however, I posit is erratic and flawed, and does not capture the enjoyment and joy that subjects in Dibb's texts exude.

The final section of the chapter focuses on Lawrence Hoba's *The Trek and Other Stories* (2010). I argue that it offers a new perspective through which society can relate to land, one that subverts the nation-state's conceptualisation of an ideal subject. Therefore, I propose that the Žižekian (1993) conceptualisation of subjectivities and nations that achieve ontological consistence through

[48] In this case it is incorrect to bunch the corpus of white-authored texts as "neo-Rhodesian" without necessarily identifying the exact images that project them as such. The fact that Dibb talks about the environment and the bush does not necessarily translate to a form of racism. The question one is bound to raise is: If nature and the ecosystem were to be admired and enjoyed by a black person, does the issue of being "neo-Rhodesian" come about? It is ironic that when nature is admired by a black Zimbabwean, e.g. Musaemura Zimunya, the issue of racism disappears.

"tarrying with the negative", or the identification of a threat, real or imaginary, does not fully explicate the subjects we see in Hoba's *The Trek and Other Stories*. The land as terrain of contestation does not always appear as site where the Self and Others are in constant conflict. I designate Mikhail Bakhtin's[49] formulations on the carnivalesque and the ludic as modified by Stallybrass and White (2000) to argue that subjects strategically position themselves to create enjoyment and well-being, and hence are lacking outside the discourse of binaries of nativity/alien, settler/comrade as often championed by the nation-state.

Drawing from Bakhtin's concept of the carnivalesque and the ludic, Stallybrass and White (2007) argue that carnival displaces and even inverts normal social hierarchies. Subjects create "enjoyment" in ways that subvert, mock and create fun out of the whole process of subject-fashioning by the state as a way of day-to-day living.[50] The enjoyment is often embodied in open carnivals, feasting, gaming and spectacle, and competition becomes a way of challenging the prescribed spaces of enjoyment in officialdom (ibid.). Thus, for the nation-state, "the neighbourhoods represent a perennial source of entropy and spillage" (Appadurai 1995: 189). This is evident in Lawrence Hoba's *The Trek and Other Stories,* where "newly resettled farmers", or "land invaders" on former white-owned farms are busy selling equipment that they have found on farms, dancing *kongonya* (a sexually provocative dance), and drinking beer as forms of enjoyment. In "Maria's independence", the new dispensation accorded Maria, who is a sex worker, an opportunity to constantly change environments. Now she can "enjoy" different spaces, dabbling between the city and the new farms and possibly awaiting the "government input" schemes which would make her male "customers" in the "resettlement" area financially afloat from selling those inputs.

The Land, Man and Intersubjectivity in Emily Dibb's *Ivory, Apes and Peacocks*

In Emily Dibb's *Ivory Apes and Peacocks* (1981), everything is invaluable and nothing is more important than any other creature in nature. In this section, I refer to Edmund Husserl's conceptualisation of phenomenology. Phenomenology puts emphasis on "the things themselves",

[49] In *Rabelais and his World*, Mikhail Bakhtin (1984) explores the contestation of the world of officialdom by the ordinary people through spectacle, subversion and feasting among other ways.

[50] I am aware that Bakhtin formulated his theory on carnivalesque with the Russian socio-scape in mind and race did not play a factor. However, by making a close textual analysis of what carnivalesque entailed among the subaltern and the ordinary in society, I note resonances which make the theory applicable in the Zimbabwean contexts, given the way the poor subvert the authority exerted by the nation-state.

and in "the world as experienced in its felt immediacy […] phenomenology would [therefore] seek not to explain the world, but to describe as closely as possible the way the world makes itself evident to awareness, the way things first arise in our direct, sensorial experience" (Husserl cited in Abram 1996: 35). Phenomenology seeks "to pay attention to [nature's] rhythms and textures, not to capture or control it but simply to become familiar with its diverse modes of appearance – and ultimately to give voice to its enigmatic and ever-shifting patterns – phenomenology would articulate the ground of other sciences" (Abram 1996: 35). Written in the form of a memoir, *Ivory, Apes and Peacocks* (1981) explores Emily's life in Zimbabwe from early childhood to adulthood, from the days when she is a simple girl under the protection of her father to when she is finally a fully-grown woman. Unlike most texts of this genre, the one describing Emily explores her interaction with a cross-section of animals, birds and reptiles, and also describes the creative energy that radiates from nature into human life. In a cyclical manner, the same energy is channelled back into the flora and fauna by people.

Contrary to the views held by Buckle (2001) and Mtizira (2008), where the land is observed as an arena of anxiety with an 'Other' to be fought, displaced or disposed, Emily considers the land as imbued with its unique qualities and as source of enchantment and delight. It is suffused with magical aspects. In sixteen chapters starting with the chapter entitled, "The Enchanted Land", Emily Dibb recounts her childhood and adulthood experiences with various creatures being welcomed as part of her father's family and later her own family with her husband. The connecting motif in *Ivory, Apes and Peacocks* is Emily's strong love of the flora and fauna, and an eye for detail draws the reader's attention to the beauty in nature. The descriptions take cognisance of the phenomena's body in space, its capacity to affect and be affected, its energy, vibrancy and frequency, and the lustre it exudes. In his theorisation of how human beings have been interacting with different and diverse species on earth, David Abram (1996: ix) argues that "humans have negotiated relationships with every aspect of the sensuous surroundings, exchanging possibilities with every flapping form, with each textured surface and shivering entity that we happened to focus upon". Undergirding the postulation is the concept of reciprocity. This reciprocity is characterised by what Michael Madowell (1995: 376) calls "open-endedness" which indicates "the writer's willingness to leave the door open to continuing dialogue; it's the writer's refusal to have the final say and achieve closure" (Hirschkop and Sheperd 1989: 193).

What we then find in Emily Dibb's *Ivory, Apes and Peacocks* is an attempt to open dialoguing space between man and nature and how that can be presented from the point of view of man embodied in nature. In this case, man should not be at an advantage or privileged viewpoint. If man were to take the position of a privileged speaker, eco-criticism[51] would replicate the same power structures that it seeks to debunk: that is, the holier than thou approach between the privileged speakers and the silenced speakers. Coetzee (1999) argues that when people's discourse mirrors animal rights, this can only be "sympathetic imagination" and there are limitations inherent in such a standpoint. In spite of the limitations inherent in representing nature in human voice, Dibb uses an unconventional approach that frames the readers' imaginations in a different way to think of the forest or the bush. In doing so, Dibb is empathetic and tries to visualise the world in the way the forest or bush would present itself to other species. This section focuses on Emily Dibb's relationship with the land, landscape, weather, the sky, the clouds and the trees.

In the section entitled, "The Enchanted Land" in *Ivory, Apes and Peacocks*, the District of Bulawayo, where Emily lives in her childhood, is likened to a paradise, a "region of broken hills and granite outcrops laced with seasonal streams" (Dibb: 2). The word "paradise" has a biblical allusion, having been applied to the "Garden of Eden" which was characterised by bounty and peace. However, the etymology of the word goes back to the Persian word meaning "enclosed space"[52] and this gives the notion of vaunted exceptionalism. The concept of a distinct and exceptional land lies at the core of Dibb's analysis. There is a way in which close analysis of the descriptions of the land and climate require a metaphoric ritualistic discalceation[53] for the reader as Dibb reveals the secret codes and laws that govern land and nature. It is only then that the magical aspects of the land and nature become visible to the naked eye. Besides the children who

[51] By eco-criticism, I mean the "study of the relationship between literature and the physical environment" (Glotfelty in Glotfelty and Fromm 1996: vii).

[52] John Ayto (1990: 383) argues that "in Persia's Avestan, the Indo-European Language in which the Zoroastrian religious texts were written, *pairidaeza* was a compound (enclosed space) formed from *pairi* (around) and diz (make form). Greek took over *paradeisos*, as specialised 'closed space' to an 'enclosed park' and the word came to modern English via latin *paradisus* and old French *parahhdis"*.

[53] *Discalceation* is the uncovering of one's feet upon approaching holy ground. This concept is mentioned in Exodus 3 verse 5 in the Bible. God instructs Moses: "take off your sandals because you are standing on holy ground". However, it can be argued that the biblical allusions to the land issue are not neutral as they tend to be superimposed on Africa by Westerners. The Bible is no longer solely a text that carries Western interests. Many people have appropriated it in the fight against colonialism, e.g. Kihika in Ngugi WaThiongo's *A Grain of Wheat*.

marvel at the paradisiac nature of the environment, the environment is also agential in the creation of the polyphonic voices that the reader detects in the text. The "yellow assegai grass" is presented as having the capacity for affection as it "gleamed and rippled" under the personified wind with its "caressing hand" gently touching the grass. The "grass stood six or seven feet tall so that a footpath through it was enclosed in a golden canyon with the wind hissing eerily between dry stalks" (Dibb: 2). The word "stood" calls the reader's attention to the grass as subject, with a body, a life and its attendant capabilities. The phrase "hissing eerily" suggests that the wind has a voice/ sound and mood that enhances and subverts the relationships between different species and phenomena. Like the grass and the wind, the footpaths are portrayed as having a presence. Footpaths have bodies of their own that relate to and relate with other bodies in nature with energy, frequency and vibration.

Central to the explication of the grass and the wind is the notion of the rhythms of different bodies and their conviviality and inventiveness in nature. In this case, I am guided by David Abram's (1996: ix) postulation that "the textures, the rhythms and tastes of the bodily world" are integral to the "direct sensuous reality, in all its more-than-human mystery", and this "remains the sole touchstone for an experiential world" (ibid.: ix) in which people find themselves. Moreover, as Henri Lefebvre (1991: 205) observes, rhythms in all their multiplicity interpenetrate one another in and around the body as it deploys itself in space. Therefore, "it is possible to envision a sort of 'rhythm analysis' which would address itself to the concrete reality of the rhythms, and perhaps even to their use (appropriation)" (ibid.: 205). My understanding of Lefebvre's viewpoint is that as rhythms interpenetrate one another, there are mediations, manifestations, crossings and re-crossings of intersubjective communication between man and nature as well as among diverse species in nature.

In the deployment of the motif of the paradise, Emily Dibb highlights the magical aspects of the ecosystem and the environment. She remarks:

> Those were magical days, and little wonder for we lived in a land of magic. The very trees were enchanted, sacred even - especially the old rock-fig. No man could touch it with an axe for fear of offending the spirits. In the dazzle and the heat of middays the old fig tree furnished an oasis of welcome shade. Its gaunt white branches spread out protectively over the crown of the kopje, while its roots like petrified pythons, writhed

> and plunged deep into the earth, forcing apart great rocks in their desperate search for water (Dibb: 2-3).

In the quotation, the description of "days", "the land" and the "trees" as magical evokes the notion of a "conscious landscape". Dibb adds, "There were magic rocks too, magic birds, magic streams and magic mountains whose slopes had to be burned by fire before the rains come" (ibid.: 3) and "magic land of rivers and great trees, [were] unexplored and beautiful" (Dibb: 114). In the passage from *Ivory, Apes and Peacocks* quoted above, one notes that apart from the trees, the land and the days, there are guardian spirits that tend to the decorum that can easily be offended if one were to cut the fig-tree with an axe. Moreover, the fig tree has its own life and contributes not only to humanity but to any creature that has cause to rest under its "white branches" which form "an oasis of welcome shade". The magical aspects endowed by nature assume a certain level of "context transcending validity"[54]. Each of the species in nature has its own visage elsewhere in the spiritual realm and when this is recognised, it suffuses the observer with a certain force, hence the enchantment. Abram (1996: 222) acknowledges "the concealed character of that which rests inside the trunks of these trees, inside the stones and the hills, which corresponds, ultimately, to the unseen nature of the under-the-ground, from whence beings sprout and unfurl, and into which they also crumble, decompose, and are submerged". Therefore, nature is imbued with life and power that is affective and effective.

Expanding on the magical aspects, Dibb writes, "One could feel the magic in the air, a tangible presence like the dust and the sunshine. One could smell it in the kopjes, particularly in the bone-dry rock shelters" (3). The evocation of the touch and olfactory senses and the idea of presence demonstrate the power and notion of the divine in nature. Being or presence becomes fora for multiple present absences and absent presences[55] when viewed by the human eye. Thus, reality becomes a contested domain as it is characterised by complexity. Abram (1996:22) discusses Heidegger's idea in this regard:

> Heidegger asserts that the present has its own ecstasy, its own proper transcendence, its own 'whither' to which one is carried away. The implication is that phenomena can be hidden

[54] I have borrowed the phrase from Maeve Cooke (2006: 74) who deploys it in a different context.
[55] Here, I have in mind both visible and invisible bodies.

> […] within the very thickness of the present, itself – that there is an enigmatic, hidden dimension at the very heart of the sensible present, into which phenomena may withdraw and out of which they continually emerge.

Accordingly, in *Ivory, Apes and Peacocks*, land is presented as the abode of life-sustaining spirits that ensure that there is decorum and balance on earth. It has an aesthetic value and in conviviality with other species, it sustains life. For humanity to claim sole custody over land, whether as form of ownership or control, and ignore other species, would be tantamount to what Dan Wylie (2008) calls "toxic belonging". Cowan (1993: 105) argues that "the natural world is alive with power; information, counsel, and wisdom. The Divine Power behind creation can, and does, communicate through natural phenomena such as animals, weather patterns, plants, landscapes, and the spirits of these things".

Contrary to Buckle (2001) and Mtizira (2008), Dibb notes that the productivity of land is a sum-total of many variables such as the intersubjective interaction of various species and climate; that is, the weather conditions recorded over a long period of time. The weather conditions have their own characteristics and informing spirits as foregrounded in *Ivory, Apes and Peacocks.* Dibb talks of the "celestial scenery" always "ever-changing and no two days were alike" (Dibb: 114). The reference to heavenly bodies that interact with the terrestrial which impact, coalesce and at times diverge with human bodies add to the stability, pleasure and enjoyment. Land cannot be viewed in isolation as the be-all and end-all, a fact which Dibb underscores by positioning land in relation to the cosmos, particularly the sky, heaven, the clouds and open space. There is a paradox where the sky is fully clustered with innumerable bodies on one hand while on the other, it is portrayed as a void/ a *tabula rasa* (blank slate) which welcomes diverse forms of bodies that come to occupy it at any given time. One notes the dynamism and the whirling of nature, at times transitory or ephemeral bodies that fill the sky with content. While observing the mood swings of the sky, Emily notes:

> One afternoon [Life sustaining forces] would paint the sky with a vision of Mojave Desert-flat-topped mesas, separated by sweeping plains of cirrus. The next afternoon the heavens would be crammed with swelling thunderheads whose dramatic attitudes seemed charged with action and purpose, like an armada preparing itself for battle (Dibb: 115).

From the quote above, the reference to the Mojave Desert which occupies parts of South-Eastern California in the United States of America adds a globalist sense in which the description of the sky captures the expanse of nature in the cosmos, far above the limitations engendered by inter-continentalism.

The interplay of the words "heaven", "sky" and "clouds" and by inference, "the Sun" as used in Emily's reference to the afternoon, signals the multi-layered and multidimensional nature of the cosmos. Describing how the sun offers stability to the cosmos, Goodenough (2002: 21) notes "its astonishing materiality: its fissions and fusions, its unimaginable heat and density, its finitude" and I add that its interrelationship with other celestial and terrestrial bodies provides the balance in nature. In *Ivory, Apes and Peacocks*, the "crammed and swelling thunderheads" portray nature's ability to wreak havoc. The language employed is reminiscent of that used to describe nuclear warheads, whilethe imagery is further bolstered by reference to an armada, which is a fleet of warships. However, the phrase "mood swings of nature' adds to the enjoyment and the pleasure of the child-narrator Emily, whose fantasies are enriched. The reference to the sweeping plains of cirrus, a high-altitude type of cloud, works on two levels. They can be seen either as fleeting clouds or as a reminder to the reader of the brightest star in the cosmos – Sirius, which is colloquially referred to as the Dog star. Emily Dibb refuses to limit the conceptualisation of land to a resource that ought to be fought for against a rapacious and voracious Other as Mtizira and Buckle do. Instead, she broadens a conceptualisation of land to include landscape, space, species, topography and climate, water resources and above all, anthropic factors.

Through the method of stair-casing, we are able to experience the mood swings of the sky, the clouds, the resultant interplay and rhythmic nature of the relationship between the sky and the earth. Before "a million raindrops drum on the land" the weather changes like mood swings, starting with the "towering giants of cumulo-nimbus" (Dibb: 114) forming in the sky, breaking a fortnight of "spacious gallery in which were displayed great marble sculptures of cloud, titanic statuary of giant men or ships with billowing sails, massive bulls with stumpy legs and sweeping horns, a rampant dragon whose terrible claws have raked the sky from east to west" (ibid.: 113). The descriptive language gives a picturesque view of a large mural in which life-giving forces are paired with threatening ones. Yet all the forces add to the happiness, pleasure and enjoyment of Emily the protagonist. The "marble sculptures" and the "titanic statuary of giant men" foreground

the work of an imaginary stone mason, who with immense patience can shape reality in ways that befit the grandeur and the satisfaction that nature provides.

The imagery of the "dragon", "the bulls" and the "sweeping horns" underlies the pomposity with which life propelling forces effect and affect earthily life. As the veld lies in wait, one notices something that makes Charles Mungoshi's title *Waiting for the Rain* quite relevant and significant. The sky itself is presented as constituting many bodies that can only be pictorially/ visually grasped and linguistically conceptualised in the limited diction that humanity has managed to garner over ages. This, however, does not necessarily delimit its open-endedness. Dibb states:

> Still the heavens withhold their favour, as if brooding on man's transgressions. Then with slow and majestic deliberation the clouds gather round us, closing off the rest of the world, shutting out the sun, drawing nearer, stooping lower in sinister conspiracy with the earth. A splitting crack of thunder silences the birds. The cats lay back their ears and stalk into the house. A sudden gust of wind lifts the branches of the trees, making them dance and gesticulate in excited anticipation (Dibb: 114-115).

The heavens have the capacity to determine when to punish men and when to offer gratuitous favours. In the above passage, the clouds have a life of their own. They hearken to the heaven's whims and commands to descend to earth to braid or split into lighting flashes that then exert a terrific presence that silences the birds. There is separation of duties and tasks for the heaven, the clouds, lighting, thunder and the wind as the earth lies in anticipation, giving balance between different bodies in nature. In the quotation above, from *Ivory, Apes and Peacocks*, the branches of the trees dance and gesticulate, signalling life and a community of merriment to which human beings are not privy. The agential nature of land and heaven is given credence in the African story-telling tradition as exemplified by the story of the Earth and the Sky that Nwoye vividly remembers in *Things Fall Apart* In the story, a quarrel between Earth and Sky ushered in a dry spell for seven years culminating in an emissary in the form of a vulture being sent to broker a truce. The sky was "moved to pity, and he gave the Vulture rain wrapped in leaves of coco-yam" (Achebe 1958: 38). In *Things Fall Apart*, the Vulture's talons tore the leaves and the rain fell while the Vulture was still mid-air, which enriched the story's metaphysical meaning to the extent that it was able to explain why rain always comes from above.

Emily Dibb (1981) debunks the myths around and the charges against Africa being a "heart of darkness", a "bush" where men degenerate to signal the horror of unspeakable rites of Mr Kurtz's fame[56]. Achille Mbembe (1992) foregrounds the propensity by early missionaries and Eurocentric writers to cast Africa in the frame of elementariness and primitiveness. This primitiveness was coded in "the sign of the strange and the monstrous", where Africa "is almost and always deployed in the framework (or on the fringes) of a meta-text about animal- to be exact the beast; its experience, its world, and its spectacle" (Mbembe 1992: 1). In this lexicon, which is commonplace in early missionary writings and adventures[57], the animal, the beast, the bush and the wilderness were viewed as desirous by the western man of a destiny which would inject sanity and logic into everything. In challenging this notion, Emily Dibb provides a new reading of the bush that does not carry undertones of any "ism". Instead, her reading brings a fresh awakening and a fresh breath to the way readers ought to perceive the land and the forest. I therefore agree with Steenkemp (2011) who disputes Slayaker's argument that ecocriticism is "one more hegemonic discourse from the Metropolitan West" (quoted in Steenkemp, 2011: 28). Rather, as Steenkemp observes, ecocriticism is empowering, and it works as bulwark against powerlessness to black and white South Africans. The environment has the power to draw people of different sexes, classes and races to enjoy its potency and beauty. In Zimbabwe, similar phenomena are observable as black people attend, enjoy and admire the beauty of nature as captured in the poetry of Musaemura Zimunya, which I deal with from a different angle in chapter six of the thesis.

In the bush, as portrayed in *Ivory, Apes and Peacocks*, everything has a character of its own. The bush and the forest are home to many species, each of which has an identity and a life of its own that is worthy of respect. The bush itself has hidden powers that draw man to it; little wonder then that Emily's father is enamoured of it. Closely related to the motif of paradise and the celestial bodies that mill around terrestrial life worlds are Emily's comments:

> There is a magic, a poignancy, a sense of excitement about the bush that is not only gripping, it is addictive. Once bitten by the "bush bug" a person is infected for life […]. Bush fever is

[56] In Joseph Conrad's The *Heart of Darkness*, Mr Kurtz is stunned by what looks like cannibalism in the Congo forests.

[57] Examples of such texts are; Mungo Park's *Travels in the Interior Districts of Africa Performed Under the Direction and Patronage of the African Association (1797) and* Ross Andrew's *David Livingstone: Mission and Empire (2002).*

> a kind of madness that compels you to return and return – a longing which will seize you by the throat until you could gladly sell your soul for the sight of a dry thorn tree against an empty sky, a herd of wildebeest wheeling under their cloud of dust, or the deep rasping "augh!" of a lion prowling in the night (Dibb: 58).

Here the bush is portrayed as source of excitation, happiness and pleasure. Emily and her father, among other family members, view the bush as a place where honest and lasting relationships are built between men and other creatures. Moreover, the bush encompasses many subjects – the animate and what the human eye views as inanimate. Though not within the scope of this chapter, I find Abram's (1996) observation most informative: that a Shamani mediates between nature and humanity, creating life sustaining medicines out of the plants found in the bush. In this way he advises his readers that some plants carry healing power, the power being an *elsewhere* to the plant. In *Ivory, Apes and Peacock*, Emily refuses to limit "the bush" and "forest" to suspensive and prescriptive terms often deployed to demonstrate men's indifference to other species. Thus, her laser sharp focus on the identities of various inhabitants and constituent members of the forest and the bush allows her to give us minute details of the trees, bushes, insects, birds, the tokie tokie, and "tweedlum" "tweedledee" among others.

It becomes clear to the reader that in *Ivory, Apes and Peacocks*, Emily enjoys the ecosystem and landforms as a way of reclaiming her Zimbabweanness which is constantly denied by the postcolonial state where white Zimbabweans are still referred to as settlers and/ or colonisers[58]. The level to which one can take the text as moral persuasion that indicts the casting of some subjects from a certain viewpoint and scripting is something akin to the phenomena with which Gulliver's *Travels*[59] deals. Dispensing with the myth that man is in any way superior to other creatures, Emily's pictures of the forest and the bush energise the reader's imagination. She offers detailed descriptions of the cassias, the mukwas, the rain-trees and the corky-barked jubilant erythrinas (Dibb: 38) as well as the lucky bean trees with "their gnarled and thorny branches" carrying "mysterious, little bundles of rust-coloured fur" as part of what constitutes the bush and

[58] While criticism can be levelled that Emily Dibb does not give Ndebele names to the things she sees in the environment while in Matebeleland, this should not be interpreted as racism or Other disregarding. Rather her inability to speak the vernacular language is the real reason behind her failure to accord Ndebele names to what she sees.

[59] In *Gulliver's Travels*, the protagonist, Lemuel Gulliver visits several islands whose inhabitants look different from him. This becomes the window through which Jonathan Swift focuses on human behaviour.

the forests (ibid.: 38). The rain tree is seen with "drooping bunches of lavender blooms", the "humble dombeyas" with "their spindly branches are bowed down under masses of cream and pink blossom" as the "sugary scent fills the air and draws bees from miles around" (Dibb: 38). The beauty of wildlife is further captured in the following words: "On a still afternoon we could hear the dombeyas humming and throbbing with insect life" (Dibb: 38). Dibb adds that there are "flamboyant trees whose flattened umbrellas of fern-like foliage […] foam with crimson flowers" (ibid.: 39). There is more: "Each bud was a masterpiece. Shaped like a leathery green grape, it slowly opened, splitting down five regular grooves to reveal an inner lining that was stained scarlet, matching the crumpled petals still folded in its heart" (ibid.: 39). Thus, "lavender blooms" "the cream and pink blossoms", "the leathery green grape" and "the crumbled petals" appeal to the visual sensual domain and their scent enriches the olfactory senses. In addition, words such as "humble", "drooping" and "jubilant" vivify certain moods that help one to cope with anxiety.

The "humming" and the "throbbing" appeals to the senses of hearing and touch. The overall picture painted is that of tranquillity and vivacity, creating invigorating landscape architecture. Theorising about environmental identity, Clayton (2003: 46) argues that, as a form of belonging, it "can be similar to another collective identity (such as a national or ethnic identity) in providing us with a sense of connection, of being part of a larger whole". Clayton (2003: 45) further argues that "there are many people for whom an important aspect of their identity lies in ties to the natural world: connections to specific natural objects such as pets, trees, mountain formations, or particular geographical locations". Thus, environmental features in turn become central to "the ways in which people form their self-concept" (ibid.: 45); and I emphasize that in Zimbabwe, white people as pictured in *Ivory, Apes and Peacocks* make recourse to the environment as a way of refusing the isolation that is constantly engendered by the nation-state.

This section has focused on Emily's relationship with the landscape, landforms, the sky, the clouds and the forest, and alludes to man's relationship with creatures like insects. The next section focuses on man's relationship with animals. The section modifies the off-handed manner in which Buckle (2001) mentions cattle at Stow Farm in Marondera.

Animism in Emily Dibb's *Ivory, Apes and Peacocks* and David Lemon's *Rhino*

Contrary to the views of land ownership and the lack thereof portrayed in The *Chimurenga Protocol* (2008) and *African Tears: The Zimbabwe Land Invasions* (2001), Emily Dibb (1981) presents alternative ways of identification that broaden the horizons through which societies develop and ought to perceive the land's inhabitants. Animism is the realisation and identification of conscious life in animals, plants or the phenomena of nature (Abram 1996). When people identify shared subjectivities with other animate and inanimate things, they acknowledge their position in the universe. Mthatiwa (2011: 309) argues that human beings, like non-human animals, are "primates, mammals, vertebrates, chordates and metazoans […]". Thus, to classify human beings as the only or the most important subjects on earth with sole jurisdiction over the land and other animals is to defy the contrapuntal nature of relationships. In this section, I explore the relationship of Emily's family with Clarence the crocodile[60] and Rajah-Loo the peafowl in *Ivory, Apes and Peacocks.* I also examine the changing fortunes of Graeme Craig and the Rhino/*chipembere* in David Lemon's *Rhino* (1989) and the mood swings that range from happiness, enjoyment and pleasure to pain and martyrdom of the loving duo.

In *Ivory, Apes and Peacocks*, the Dibb family is host to a number of "family members" that include Jezebel the cat, Josephine the labrador, Henry the jackal and Doc the owl among other creatures, and the choice of animal characters in this section is guided by aspects dealing with creation, royalty and homeliness. I also argue that the relationships are guided by the transcendence of the visible bodies into the spiritual realm.

Dibb proposes that there is pleasure and enjoyment in observing the import and relevance of animals other than human beings – marvelling at the textures of animal fur and hides; black, white, yellow or any other shades of colours in nature. Furthermore, human beings arrogate to themselves the power of naming and they have created many myths they use to disadvantage animals, birds and reptiles. Emily Dibb (1981) is determined to dispel the various myths that cluster the animal world. Emily's family is given a crocodile as a gift from Niels Greenfields, a family friend who is convinced that the presence of a young crocodile in his "shade-house" could have been an intrusion from the reptile world. However, Greenfields is quick to think of Emily and her love for animals. In accepting the reptile gift, Emily finds time to educate the reader about the truth as contrasted to

[60] In this chapter, I classify birds, reptiles and animals under the broad term animals.

myths about crocodiles. She remarks, "We tend to regard the croc with revulsion, and think of him as a callous, unfeeling monster, the embodiment of evil. The ancient Egyptians, however, had a different attitude towards the reptile, regarding him as a sacred being like the ibis" (Dibb: 227). Indeed, in an account of Isis and Osiris, Plutarch relates that "the Egyptians worship God symbolically in the crocodile, that being the only animal without a tongue, like the divine logos, which standeth not in need of speech" (Plutarch in Dibb 1981: 227). Having set out the historical background, Emily gives a detailed description of the reptile, with the information having been gained from her experience with the pet crocodile she has received. To demonstrate the happiness, enjoyment and respect for the crocodile as subject, the Dibb family gives him a name – Clarence. They build him some accommodation in form of a stone structure similar to the great Zimbabwe national monument.[61]

The significance of such accommodation, with a resemblance to the stone formations from which is derived the name of the country[62], is that Clarence the crocodile is viewed as a denizen or citizen and deserves equal treatment and respect in that house of stone. Clarence is quick to familiarise himself with the Dibb family. This is seen in one particular episode where Tom, Emily's son, has struck a perfect camaraderie and companionship with Clarence such that, "If Tom lay on the ground on his back, Clarence would settle himself on the boy's chest, the tip of his snout resting on Tom's chin in an attitude of perfect trust and mutual fellowship" (Dibb: 228). The picture painted is that of a soulmate who could secretly communicate to the boy in language that only he and Tom could understand. The crocodile is aware of the similarity of their creation as "the snout" and the "chin" suggestively point to heads that would be in close proximity where human legs and the crocodile tail and hind legs match each other. Clarence loves the Dibb family absolutely, whether it is Tracey who is Emily's daughter, Doug, Emily's husband or Emily herself. Emily notes that, "He frequently crawled on to our laps for a ten-minute doze - he also loved to lie across the insteps of Tracey's bare feet (Dibb: 252). In describing the crocodile, Emily is greatly inspired

[61] This can be viewed as satirical. Alternatively, this can be viewed as a serious act of creating unique and authentic Zimbabwean identities. In the case of the former, a reading of Henri Bergson's (1911) theory of laughter helps. In an essay "Laughter: An Essay on the Comic", Bergson argues that laughter is significant, and it answers certain requirements in society.

[62] Zimbabwe literally translates to houses of stone.

by its eminence and importance on earth. In her assessment, "The crocodile is a very remarkable creature. He is not only the world's largest living reptile, but together with the turtle, he is one of the oldest forms of animal life in existence and can be traced right back to the Jurassic era" (Dibb: 227)[63]. Significantly, crocodiles have been on earth for a longer period of time than most other creatures. Because of its amphibious state, it is the perfect vehicle to open debates about the nature of life and questions concerned with sustenance and the earth's grid.

Emily Dibb (1981) debunks the notion of being a privileged speaker who patronises other subjects by relegating them to positions of objects. She takes the reader closer to the phenomenon about which she is talking, and lets the phenomenon speak for itself. As I have pointed out earlier, such acts awaken humanity's awareness to the concept of shared earth, shared land and multi-constituted ecosystem. Michael Foucault has noted that, "Social power operates through a regime of privileged speakers, having historical embodiments as priests and kings, authors, intellectuals, and celebrities. The words of these speakers are taken seriously (as opposed to the discourse of "meaningless" and often silenced speakers such as women, minorities, children, prisoners, and the insane)" (Foucault cited in Manes 1995: 17). In direct contrast to the top-down channel of communication and the naming of the world which is the essence of social power in Foucault's formulation, Dibb focuses on the mundane aspects and lets those speak to the local and global trajectories of power and vice versa. A typically interesting episode is when the Dibb family welcomes three peafowls to their family. To foreground their place of origin, they are given Indian names[64]. The male peafowl is named Rajah-Loo and the two female ones are named Mumtaz and Saba.

There is an aura of grandeur and royalty in the description of the peafowls, and their mystical aspects are vivified by the over-arching presence of the religious. Welcoming the peafowls to the family is equated with welcoming the best of the Indian culture into the Dibb family. Emily describes the occasion thus:

[63]Emily Dibb elaborates, "This was a period in our earth's history which was marked by a great extension of sea and, towards its close, large areas of the land developed into freshwater marshes and swamps" (Dibb: 227).

[64] The Peafowls or the blue peafowls are of Indian origin and these are often referred to as the *Povo Cristatus*. Although there is a Congo peafowl the blue comes from India and Sri Lanka whereas the green peafowl has its origins from Burma, Indochina and Java. (Somes and Burger 1991).

> Rajah's wings were enormous and terminated in long curved feathers of a shining apricot-bronze, each one the size of the blade of a carving knife. Above these were the "tiger stripes", short broad feathers patterned with wavy bands of white and copper and black - a black that flashed a deep brilliant green as it caught the sun. After he had done the wings, he would twist his head round and start on his back. Just below the shoulders was a panel of small, tightly clustered feathers which we called his scales. They were arranged in neat overlapping semi-circles of glittering coppery green so that his shoulders and back resembled the skin of a dragon. As Rajah moved, the "scales" would change colour in the shifting light, now green, now gold, now shimmering blend of two. The scales grew larger and larger, finally blossoming into the long sweeping train with its iridescent "eyes" of blue and green and violet (Dibb: 212).

In the foregoing quotation, the bird is associated with the splendour of colour, power, and grandeur. The exotic is introduced through the image of the "dragon" and that, conjoined with the wings, evokes images of Armageddon[65] and the Pegasus[66], images that are commonplace in religions that preach of end times. There is also movement away from images of base metals to the sophisticated and the desirable, for example, from "apricot bronze" and "copper" to "gold".

Unlike the presentation of Clarence-the-crocodile that stays in "a house of stone" (and is therefore Zimbabwean) at the Dibb family home, Rajah-Loo and his wives Mamtuz and Saba are presented as of Indian origin but equally warmly welcomed in the family home. The peafowl-run is named after the *Taj Mahal*, the world-famous heritage site of a religious nature in India. Reference to the "white marble mausoleum" captures the grandeur and majestic nature of God/ Allah and contextualises the love of nature that defines Emily's family. It also places the peafowls in the realm of the transcendental, leading to mutualistic as contrasted with extractive happiness. Mumtaz, the name of the female peafowl, refers to the history of the construction of the *Taj Mahal* which was inspired by the story of great love between Shah Jahanan and Mumtaz Mahal around 1632. As Emily reads a copy of uncle Remus[67] to the children, the peafowls settle down

[65] This is a period denoting the end of the world as captured in the Book of Revelations in the Bible.
[66] The image of a winged horse is often presented to demonstrate a dragon.
[67] *Uncle Remus* is an anthology that includes songs and folktales. The reading of this anthology to the peafowls and the children is interesting. The stories are shared among animals, birds and human beings. All are stakeholders in what happens on earth.

"contentedly to preen their feathers, fluffing them out to dry in the sunshine, and now then tilting their heads to one side as if appreciating a particular section of the story" (Dibb: 210). The Dibb family creates a comfortable place for the Indian peafowls and Emily reads them stories that have a global reach. The birds even "learned that the clatter of the tea-tray was a signal for a feast, and as soon as tea arrived on the verandah they would stalk up with outstretched necks to see what was on the menu" (Dibb: 210). They would eat cake and bread from family members' hands. Quite evident and significant is the fact that the peafowls are subjects. They have their own ways of looking at the world which can only be observed when one finds time to try and understand them. Emily Dibb talks of animals in an honest and sincere manner, noting further that, "The animals too have their good guys and bad guys, their dunderheads and their clowns, their heroes and their cowards, and it was really necessary to distinguish between them, because a false judgement could cost you your life" (Dibb: 7).

In the *Rhino* (1989), David Lemon registers the joy, pleasure and pain that come with both the success and the failure of relationships between the human and animal world. Underlying David Lemon's *Rhino* is the fact that animals, like human beings, also have emotions and they too maintain networks built on friendships and enmities. Set in a fictional game reserve named Nata Pan National Park in the Zambezi escarpment, the text explores the love and hate relationship of man and rhino that becomes a catastrophe, yet such a relationship does not dismiss the need for intersubjectivity between man and animal. In the preface, David Lemon concedes that the text was mooted as a protest against opening the Zambezi escarpment up for resettlement. He writes: "For many years there has been talk of opening the Zambezi Valley to resettlement. This has caused a great deal of concern among conservationists, and being worried as everyone else, I penned this little tale as my own lonely form of protest".

Divided in three parts, *Rhino* gives an exposé of the ideal life where the rhino and its family live in harmony with man, unperturbed and undaunted by those who display criminal intent. It is clear that the bull tolerates human life, but only until two poachers run into the herd and kill some rhino. The bull is the main target because its horn would fetch a substantial amount on the market. The Rhino/*Chipembere*[68]'s physiognomy is that of a majestic creature, and is described in terms almost similar to the way Emily Dibb describes Rajah-Loo. We are told: "Standing two metres tall at the

[68] *Chipembere* is a Shona name for Rhino.

shoulder and weighing a fraction under twelve hundred and forty-five kilograms, the bull was a magnificent specimen of the genus *Diceros bicornis lingaeus* - the Armed Rhinocerus" (Lemon 1989: 1). The two poachers, Felix and Reuben Majiga, are presented as heartless and unstoppable and wantonly destroynatural resources in their ruthless hunting of the black rhinoceros (this type of rhino is one of an endangered species). The poaching is further compounded by the fact that there is a ready market in the form of a Portuguese national who "bought the trophies" and sought "out a more lucrative market for himself" (Lemon: 7). Unlike the two poachers, Craig Graeme has deep love for the animals and his life is devoted to the forest. To him, "animals were far more important … than his fellow man and the intensity of the love he showed them was most frightening" (Lemon: 87).

The story of *Rhino* takes the form of an epic, and reminds one of Bertolt Bretch's (1971) *The Caucasian Chalk Circle*, where a standoff between warring parties, the fruit farmers and the goat farmers, is resolved through the wise words and moving story recounted by the famed storyteller Arkadi Tcheidse and a group of singers. The story becomes the crisis, and its resolution becomes an epigram that carries certain "truths" about the crisis. The post-independent Zimbabwean government is keen on creating resettlements in areas where conservationists (both black and white people who love nature), however, think it would only exacerbate human and animal suffering and create further complications. In *Rhino,* Rueben is killed by *Chipembere* while Felix escapes by a whisker. However, *Chipembere* is seriously injured and the government does not respond to animal crises as expeditiously as Graeme Craig would want them to. He fears for the life of *Chipembere*, the bull Rhino as he calls it. He becomes enraged as the female rhino and her calf are killed, and their horns hacked off, "leaving deep blood pits on the top of [their] muzzle[s]" (Lemon: 24). Because of his deep love and concern, Graeme is pleased to hear that a fellow ranger's sister, Rebecca Willard, who is a medical doctor practising in London, is on vacation in the country. The relationship between the Bull Rhino, Graeme Craig and Rebecca blurs the divide between the human and animal subjects. As Rebecca treats *Chipembere,* we are told: "Working methodically and without undue haste, Felicity used a scalpel to cut away the suppurating tissue that lined the wound, paring away at it until the flesh showed pink and clean [..] bone chips gleamed in the wound and these were carefully removed with a pair of long forceps" (Lemon: 61). One can barely distinguish between the type of care and precision the doctor gives to human beings and to *Chipembere.* The *Chipembere* becomes the point of identification, and their love for the animal is

replicated in the love between Graeme and Rebecca. The couple take a number of drives to places not too far out of Chipembere, and these are described in scenes that vivify the beauty of nature and the forest.

Regrettably, however, Lovemore Siamwinde, a *bona fide* resettled farmer, gets too close to the recuperating *Chipembere* one evening and he is killed. This leads to the announcement of a death sentence on *Chipembere* by the Minister in Harare. Graeme is ordered to kill the rhino, but he cannot believe that killing *Chipembere* would be the best way to deal with the situation. Consequently, he deliberately does a shoddy job, in the process sacrificing his life alongside that of *Chipembere* in a scene reminiscent of the death of Anthony and Cleopatra in Shakespeare's *Antony and Cleopatra.* Julius Caesar's words, when he describes the double deaths of the inseparable couple, could in some way refer to Craig and *Chipembere*. Caesar states, "[…] their story is/ No less in pity than his glory which/ Brought them to be lamented" (Shakespeare, Act 5 scene 2, 431-433). Graeme Craig's death together with that of *Chipembere* can be interpreted as an act of defiance against the objectification of a soul mate, *Chipembere*. The shared subjectivity becomes a pointer and a call to mankind to value all creatures and species, animate and inanimate. In an informative injunction, Dan Wylie states: "The symbiosis between the physical distributions of these sometimes autonomous, coherent, individual creatures around us – animals, wild and domestic – and their literary and psychological presences and effects in all our lives, is a relationship which holds endless avenues for assessment of these lives" (Wylie 2006: 1). The section has demonstrated that land and the ecosystem can be enjoyed without needing to objectify certain subjects in nature, a weakness embodied in the classical dualisms set forth during the enlightenment period in Western epistemology. Zimbabwean literature demonstrates that apart from eco-criticism, there are in truth certain ways through which land and space can be enjoyed.

Carnivalesque in Lawrence Hoba's *The Trek and Other Stories*

This section draws from the concept of the carnivalesque as enunciated by the Russian theorist Mikhail Bakhtin and developed by Peter Stallybrass and Allan White (2007). It argues that *The Trek and Other Stories* (2010) re-envisions the way appellations such as "son of the soil" are contested by ordinary people who made their way onto commercial farms in Zimbabwe after 2000. In *Rabelais and his World*, Mikhail Bakhtin (1984: 7) argues that in Rabelais's world of medieval Europe, carnivalesque was characterized by ritual spectacles, comical verbal compositions and

various genres of billingsgate, curses, oaths and popular blazons. It was life itself shaped by certain forms of play which were meant to parody in comical ways the world of officialdom. My interpretation of carnival is that while it had something to do with enjoyment or the expression of joy, that was carried out in ways that were perceived as vulgar by the world of officialdom. The expression of enjoyment may be illustrated in the form of puns, sarcasm and even outright laughter. There is something crucial in that the laughter is both inward and outward looking. In Hoba's *The Track and Other Stories*, as in *Rabelais and his World*, carnivalesque is not play but a way of life that pokes fun at how distorted meanings emanate from the central government. Carnivalesque redefines and celebrates existence as it is carved and lived by the mundane, the earthy and very ordinary people in society.

In "The First Track-The Pioneers" in the *Trek and Other Stories*, the unnamed child narrator, innocent and impressionable, recounts in minute detail the experiences of a family that was moving from the old reserves, called the Tribal Trust Lands during the colonial era, to a new farm in what has become known as the *Third Chimurenga*. The reference to the pioneers in the title of the story is an allusion to the first white settlers, the Pioneer Column of the 1890s. The allusion suggests the cyclic nature of history. The reader construes the narrative mood as light and somewhat sarcastic, but for the narrator it is quite serious and honest. As in Bernado Honwana's "The Inventory of Furniture and Effects" in *We Killed Mangy Dog and Other Stories* (1969), in the "First Track", the narrator gives an inventory of the family's belongings, and as readers, we note the zeal with which the "would-be-occupants" of white commercial farms embraced the opportunity as it appeared. Through tongue-in-cheek narration, we read that the scotch-cart used to carry the family's belongings is inherited from the narrator's grandfather or great-grandfather, as the father is accustomed to other modes of enjoyment that exclude hard work. The father is not aware who labelled the scotch cart "J. J. Magudu Zimuto". That history was known only to his dead father. In the scotch-cart:

> Some old sacks lie next to the rolled mattress; they contain all our clothing. A few old nappies for Chido, mhamha's dresses, baba's trousers and shirts, and my torn shorts and shirts […] A plough sits at the far end of the scotch cart; still looking new. Mhamha bought it last year with money from her ground nuts […]. Two hoes lie next to the plough, mhamha's hoe is worn from use, baba's is still new and clean. The inscription

> "master farmer" is still visible. The only use his hoe is put to is rubbing against the shoulders when he goes to the fields to inspect the work that has been done (Hoba: 2).

Reading the descriptions of the family's belongings shows us overarching images of poverty and vulnerability. The fact that this is all that the family possesses is a pointer to material deprivation, although there is something admirable in the steely strength of the mother whose hard work has enabled the family to buy a plough. Patriarchy remains a regulatory framework even amidst such poverty. The father takes it as his male "right" not to work in the fields. His hoe is still new and he has aspirations towards the ideal as indicated in the inscription "master farmer". If we are to take this family as typical of the families that were resettled in the ZANU PF acclaimed and much vaunted *hondo yeminda/ jambanja* (war on land), apart from lacking the minimum basic requirements for meaningful agriculture, the family must grapple with the psychological effects of the conditions of deprivation. Instead of vindicating ZANU PF's claim of empowering the "indigenous" people through land reform, this track by its very nature is illustrative of the lack of will and capacity by that same government to motivate for land reform, primarily because of the lack of appropriate resource mobilisation.

The Magudu family grabs the opportunity to move into whites owned commercial farms, not necessarily out of the need to engage in meaningful farming, but because the opportunity opens room for spaces of enjoyment away from the frustrations of hard work which the family, especially the father, is not keen to confront. The questions the reader is bound to consider are: Is this family up to the challenge? Is this a typical type of family that the ZANU PF endearingly refers to as "our people" who have been deprived of land and whose move to the large commercial farm, a sugarcane farm for example, leads to "empowerment"?

The move by this family to a commercial farm opens avenues for carnivalesque of some kind that is implicit in most similar families on large commercial farmland. Having laid the groundwork through which carnivalesque becomes a way of relating to the land, the next story, "Maria's independence" highlights divergent ways of relating to the land that are subversive and differ from the ways of belonging that are privileged by the nation-state.

To the ZANU PF government, independence means reclaiming land as a heritage for which the forebears shed blood. President Robert Mugabe is on record incessantly talking about

"sovereignty" and the centrality of land ownership which have become cornerstones of ZANU PF's stranglehold on power and sustained (mis)rule. However, Maria sees things differently. Land reform is projected as one big wave of policy that the ZANU PF government delivered to ordinary Zimbabweans, many of whom were caught unawares. When such people followed suit, they were forced to utilise make-do methods to keep abreast of what the government expected, that is, to see people settled on and working the farms. In "Maria's Independence" the insightful narrator notes:

> There we all met. With neither hoe, tractor, plough, seed nor cow. The vast grasslands crowded our skyscraper-clouded minds and the endless Mopani forests dimmed any memories we had of the barren sandy reserves we'd left behind. Awe filled our hearts at the sight of the many wild animals we'd heard of only in folktales or seen in old New Geographic programmes re-run countless times by the debt-ridden state television station (Hoba: 4).

Foremost is the fact that most of the people who found themselves on large commercial farms came from urban areas, and their minds were more attuned to "skyscrapers" or storeyed buildings. Although some of them had originally come from the "reserves" into the city, they view land as nothing more than a space of enjoyment. The nature of enjoyment is not pre-determined and goes contrary to the deterministic usages of land that are propounded by the nation-state. Images of wild animals from folktales and the pictures drawn from films provide the connecting links and the dots through which some people try to come to terms with land and other creatures. For Maria, like other farm occupants, "Time on the farm was all the time she needed" (Hoba: 5). She, "with her body lithe" "had a way with her eyes that left one weak kneed" (Hoba: 5) and would make people "walk out on the joys of the city that never sleeps" (ibid.: 5). She decides to join the Third Chimurenga onslaught, also because the farms are the places to which most men had come. Hoba states: "She always wore tight pants and skimpy tops, which exposed her belly and her tummy button that seemed to point insultingly at our glazed bloodshot eyes" (Hoba: 5). On the farm, men discuss Maria, even the possibility of her being a sell-out, "over a gallon of home brewed *masese*, laughing and arguing about who would be able to tame her" (ibid.: 5). Unperturbed with what people say or think of her, Maria "would dance *kongonya* with such gyrating movements that surely the ancestors turned in their graves and cursed the day they let the enemy bring gramophones to the growth points" (ibid.: 5). As she sings revolutionary songs, Maria's "eyes roll[..] as if looking for prey" (Hoba: 5).

The graphic presentation of Maria with her combination of beauty, cunning and revolutionary consciousness paints the image of a well-polished seductress who does not feel bound by any considerations on the farm apart from the need to enjoy herself and the capacity to awaken that happiness and enjoyment in others. The fact that Martin, the government's agricultural demonstrator, falls for Maria and spends most of his time at this particular farm enjoying Maria's company, denotes a different method of identification with the land that is in stark contradiction to the way a fashioned subject ought to be seen to be enjoying the land. There is an extension of the *pungwe* [69]and its re-appropriation to mirror the atmosphere of the modern pub as Maria and those of her ilk subvert the revolutionary music to incorporate the dancing antics of the songstress. The newly acquired farms become centres where people create spaces of enjoyment and well-being, divorced from agriculture or any form of farming whatsoever. The narrator points out the misconception: "The farms were not the paradise we'd thought them to be. There were no schools or clinics. We had neither the strength of our ancestors nor the machinery of our ancestors' enemies" (Hoba: 6). This in-betweenness sets in motion an atmosphere of crude merrymaking in which among other things, people enjoy home brewed beer, engage in subversive activities like stealing what they have found on these farms, the wanton killing of wild animals and dispassionate sloganeering as a way of subverting the ZANU PF government's authority. When the government introduces the input scheme to help these people, they sell the inputs as a way of survival, which in a sense mocks officialdom. There is something in all the fests that is reminiscent of what Mikhail Bakhtin (1968: 146) calls the "collective gaiety of the people"; this does not preclude pain.

In "The Traveling Preacher", Hoba foregrounds the notion that the land reform programme opened spaces where ordinary people enjoyed themselves in ways that were never thought of by the ZANU PF government. The travelling preacher brings the gospel of deferred gratitude to the farm. He preaches about hell and eternity, yet behind his façade there is a venal motive. After preaching, he would ask the bible reader to "stand up and collect two deep metal dishes" and circulate them for the unassuming congregation to give money as offering. The preacher is also captivated by Mai Piki who would occasionally sing a song. Hoba states: "She was big with a large bosom and a large bottom" and as "she sang she swayed her bosom left and right" (Hoba: 9). Interesting also is

[69] Pungwe is a Shona word that refers to all night vigils where people sang revolutionary songs.

the fact that Mai[70] Piki was known to be generous with different men behind the building which was once a beer hall. This is a pointer to the bodily enjoyment through sex that has become commonplace with the new farmers. At one time, "Amai Piki had Baba Nina's hands, nose, eyes, ears, mouth and head in her big bosom [...] And Baba Nina was cursing and mumbling and saying that it should have been very, very dark. And Amai Piki giggled and said, 'Quick. Quick. Hurry" (Hoba: 11). In the stories, "Tonde's Return" and "A Dream and a Guitar", Hoba explores the negative impact of HIV and AIDs that has ravaged society owing to the movements between the farms, the city and the reserves. At the centre of these are bodily pleasures that are commonplace but are outside the nation-state's discourse on land and empowerment.

In "The Travelling Preacher", there is a parallel between the present preacher and the absent new baas who is said to have gone to an agricultural college for a course that takes three years. It turns out that the preacher is neither keen on converting people to Christ nor farming. He ends up enjoying a sexual relationship with Amai Piki whom he is patiently taking through the steps of bible reading. Hoba is not necessarily protesting against land reform, nor is he advocating a well-planned and organised land reform. He is highlighting the way ordinary people create enjoyment, happiness and pleasure spaces as children and adults without any outside inhibitions or interference. In the tradition of the carnivalesque, Stallybrass and White (1986: 8) argue that the world is presented, "as topsy-turvy of heteroglot exuberance of ceaseless overrunning and excess where all is mixed, hybrid, ritually degraded and defiled". The happiness and enjoyment are multi-placed and multi-focused, with both being generated from a multiplicity of centres. There is no limit to the excessive enjoyment through which the characters go. The travelling preacher becomes more than a subject of ridicule. He becomes a self-driven individual who packages pleasure and joy in ways that are symptomatic of what Mikhail Bakhtin (1968: 154) views as "certain extraterritoriality" from "official order and ideology" (Stallybrass and White 1986: 34). In ZANU PF parlance, a good Zimbabwean identifies with a homologous identity that forcefully reckons itself in the appellation "son of the soil". Who we have in the travelling preacher is an ordinary character sophisticated enough in his own way to be able to collect money, attend to his bodily pleasures and adjust rapidly to the new dispensation for his enjoyment.

[70] Amai is a Shona word which means mother. In the context, the word is used to mean the mother of Piki.

In “Specialisation”, the unnamed narrator focuses on the futility of people who engage in activities that are not their specialities. People generally enjoy doing chores at which they are competent; many, though are unable to observe that they are likely to fail if it is out of their scope of ability. The concept of specialisation painstakingly dawns on the narrator, Chimoto and Baba Nina who, after “exactly five hours” of taking two gallons of home-brewed opaque beer, decide they should consult a spirit medium to enquire on lack of productivity on the farm. The trio specialises in wandering around the area, storytelling and beer drinking, leaving the fields unattended but nonetheless hoping for a successful harvest. The type of pleasures and enjoyment presented in the text signal what Achille Mbembe (1992) categorised as the aesthetics of vulgarity that are characterised by conviviality.

The anthology, *The Trek and Other Stories,* evokes laughter. The characters are presented as having the capacity to laugh at each other and at the same time to enjoy the aesthetics of vulgarity, as borrowed from Mbembe (1992); and in this mould, one cannot refute the cathartic role of laughter. In carnivalesque, “laughter asserts and denies, it buries and revives” (Bakhtin 1968: 11-12). There is simultaneously an ambivalence in laughter that is at times creative, and at others, degrading. In place of “tarrying with the negative”, establishing an enemy or creating an “Other” as way of identification with the land, the characters presented in *The Track and Other Stories* enjoy land, beer, sex, the sense of communitas and a shared enjoyment of the pain of non-productivity. They enjoy without necessarily identifying the “Other” as an enemy to be fought, beaten or even murdered. In Magosvongwe’s (2013) Afrocentric theoretical reading of the anthology, one detects a very serious and engaging approach which borders on self-introspection by Hoba which over-emphasises the so-called “revolution” and revolutionaries[71]. Magosvongwe glosses over the role of laughter and the subversive way of poking fun at the official governance structures, particularly the ZANU PF-led government. The anthology is sarcastic and does not fit into the ZANU PF discourses of arbitrary revolutionaries and sell-outs. Instead, the author transcends the essentialism engendered in Afrocentricity which delimits identifications to geographical locations, compartments and cantons, rather than performances and utterances.

[71] Magosvongwe (2014: 237) argues that Hoba uses the child’s narrative viewpoint to critique “new setttlers” and the “government’s unpreparedness for a programme as critical as land redistribution”. In Magosvongwe’s formulation, the narrative viewpoint anticipates certain types of heroes who are different from the “new settlers”.

Conclusion

In this chapter, I have argued that "the good" and the notions of belonging and lack thereof are highly contested variables that cannot be limited and that defy prescriptions ushered in by the binaries of the "Self" and the "Other" as seen in chapter two. This chapter has demonstrated what Stallybrass and White (1986) call discursive spaces. Although "discursive space is never completely independent of social place and the formation of new public sites of discourse and the transformation of old ones" (Stallybrass and White 1986: 80), utterances offer the nucleus for positioning the subject in the material and cultural production of certain orders of pleasures. The next section focuses on the good as it pertains to bodily pleasures.

Part Two: Body Presence and Spatiality- Sexuality and Aesthetics

In part two, which comprises chapters four and five, I take my cue from Goffman's *The Presentation of the Self in Everyday Life* (1973) and argue that the body is central in the negotiation of situational interaction. Moreover, it is the physical body which is also constantly and actively presenting itself as a social body. Where, in part one the land has been seen to be erroneously construed as the authenticating factor in the creation and fashioning of Zimbabwean subjectivities by the nation-state, in this part, the body sexuality and aesthetics prove to be alternative ways of identification. I focus on the body, sexuality and aesthetics as negotiated and felt by female characters in *Without a Name* and *The Hairdresser of Harare*. Elizabeth Grosz (2001: 34) notes that, "the body's infinite pliability is a measure of the infinite plasticity of the spatiotemporal universe in which it is housed and through which bodies become real, are lived, and have effects". My understanding of Grosz's statement is that the body offers innumerable ways of experiencing life differently. It is this characteristic of the body, as I argue in this part of the thesis, that constitutes the "subject's capacity not only to adapt to, but also to become integrated with various objects, instruments, tools, and machines" (ibid.) creating pleasure and enjoyment in various ways. The body can do, act and is constituted by "complexities", "materialities" and "specifities" that generate and that are repositories of happiness and enjoyment.

In Chapter Four, I explore "good sex" as seen and experienced by Mazvita in Yvonne Vera's *Without a Name*. My choice of a female character in this part is informed by the global surge of feminism and womanism as *bona fide* cultural spaces of identifications and their various sub-branches. Following the model of a Global conference, the Fifteenth Conference on Women's Studies on "Just Good Sex" convened to explore "good sex across the world's religions" and in the subsequent text from the proceedings, *Good Sex: Feminist Perspectives from the World's Religions* (2001) edited by Beattie Jung, Patricia Hunt and Radhika Balakrishnan, I explore good sex as an authentic subject worthy of study in the creation of subjectivity in Zimbabwean literature. In Chapter Five, I explore hair stylisation in the *Hairdresser of Harare* as party to "the art-of-living" where individuals create happiness, pleasure and good life out of good looks.

Chapter Four

"Good Sex": Enjoyment and Cultural Space in Yvonne Vera's *Without a Name*

Introduction

My primary aim in this chapter is to argue that in Yvonne Vera's *Without a Name*, Mazvita seeks to reclaim individuality from the nation-state's cultural spaces by pursuing the enjoyment of "good sex" on her own terms. Through a focus on sexual encounters from women's perspectives as represented in *Without a Name*, this chapter demonstrates the challenge enjoyment of good sex poses to patriarchal discourses which have become synonymous with the way the Zimbabwean nation-state is imagined. There is a proliferation of gender-related studies in various disciplines. Nonetheless, literary researchers and critics have tended to impede good sex in Zimbabwean literature. The idea of male subjectivity as opposed to female objectification has long been identified and written about (Zimunya 1981; Zhuwarara 2001; Taitz 1996). However, with a surge in scholarly debates on subjects and subjectivities alongside identitarian politics (Žižek 1989; 1991; 1993; Butler 1993; Benhabib 1995; Hall 1994; 2000), there is need to re-evaluate how women reclaim agency even when confronted by the twin discursive paradigms of colonialism and patriarchy. For whatever reason, sex whether "good or bad" abounds in *Without a Name,* and there is a need to evaluate the encounters, as within them lie the inner core of identitarian politics for both male and female subjects.

In patriarchal and nationalist discourse, the "women's bodies and the symbolic body of the nation become significantly enmeshed both discursively and materially in the hegemonic nationalist discourse. The safeguarding of life of/in women is consistently written in terms of the security of the nation" (Sharpe 1996: 100). This is done in an attempt to control and ensure that the nation-state maintains hegemonic power in the nation's cultural spaces. Duncan (1996: 128) draws a distinction between what has been idealized as the private and public domains in society and how the private tends to be conceived as the embodied, where matters of intimacy, sexuality, care and personal life are confined. Following this logic, the public domain is viewed as the disembodied cultural, rational citizenship often associated with heroism and transcendence. What Vera does in *Without a Name* is to conflate the public and the private in order to "highlight changes in the cultural formation of subjectivity" (Pia Lara 1998: 55). To borrow from Muponde's assertion when he critiques Edmund Chipamaunga's texts, I argue that Vera's subjects necessitate "the

opportunity not only to read the grand narrative of the war which underwrites Zimbabwean nationalism, but also to see alternative ways in which the nation might be imagined away from narcissistic warrior masculinities and guerrilla nationalists" (Muponde 2011a: 104). Zimbabwean people in general had ways of making-do and effecting changes, something akin to Jones's postulation that, "Just as the body is shaped by the spaces it inhabits, it also plays a formative role in the constitution of such spaces" (Johns 2007: 51). Therefore, Yvonne Vera's characters defy the narrow conceptualisation of the nation-state's territorial borders and its definition of nation as the haven of order and stability. Rather, within the nooks and crannies of the territorial nation-state's borders lie innumerable ways of realizing enjoyment and joy, in this case in the form of "good sex" as captured in Yvonne Vera's works.

I now describe new ways of conceptualising society and its needs as seen through various sexual encounters in *Without a Name*. The presentation of "the individual experience of bodily attributes and integrity, and meanings afforded to sexual expression" (Bernstein 2007: 2) is invaluable in the understanding and explication of cultural space. The interest in "good sex" in Yvonne Vera's *Without a Name* at this present moment is not only prompted by the way cultural space is perceived by the Zimbabwe nation-state. There is currently a global upsurge in scholarship that focuses on the "textual construction of the female body" (Jeffries 2007) and the explication of female desire (Bernstein 2007; Curtis, 2009; Hunt et al., 2009). I foreground the idea that the way culture is conceived in the nation-state's imaginary tends to confirm what Robert Connell and James Wesserschmidt (2011) call "hegemonic masculinities" which normalise and mediate reality and discourse. "Hegemonic masculinities are normative" and like all masculinities, "they are configurations of practice that are accomplished in social action, and therefore, can differ according to gender relations in a particular society" (ibid.: 836). In the short story, "The Unyielding Circle" in *Why Don't We Carve Other Animals*, Yvonne Vera (1992) highlights some of the deleterious effects of various forms of masculinities on women in Zimbabwe, especially when there is use and abuse of power. In the story women are forced by their drunken men to kneel when giving them food.

Women who opt to move away from one abusive relationship to the next are referred to as prostitutes, and this is evident in "Nightshift", the title story of Musaemura Zimunya's (1983) anthology. Dambudzo Marechera (1978) highlights the patrimonial nature of violence that has

characterized the Shona society, where women are beaten, raped and psychologically abused in public to boost the male ego. Heterosexual encounters in Zimbabwe are usually described in language couched in militaristic terms where the man conquers the woman. Chimhundu (1995: 149) argues that in Shona culture all transitive verbs that describe courtship and sex can only be performed by a male subject. Women are slotted in object position. Only a male subject can court (*kunyenga*, *kupfimba*, *kutsvetsva*), marry (*kuroora*, *kuwana*), or fuck (*kusvira*, *kuisa*, *kukwira*) (ibid.).

Ann Ferguson et al. (1984: 125) described it as such: "Whereas bodies, skills, and pleasures are on the whole linguistically sexuated and scientized, alternative discourses have the potential to resist and even supplant disciplinary power's major mode of transmission". Thus, I contend that the Zimbabwean nation-state sustains itself by putting barriers to people's enjoyment by insisting on sacrifice. Todd McGowan (2004:13) notes that "enjoyment [has the capacity to] shatter(s) barriers; overcome(s) differences, distinctions, and hierarchies (including those of social class)". Significantly, Vera's women characters refuse to inhabit "a society of commanded enjoyment" by engaging the "politics of enjoyment" (ibid.: 8) through the craving for and pursuit of "good sex". My discussion points in this chapter will fall under two interrelated sections, namely Good Sex and Bodily Pleasure, and Enjoyment in Pain/ Pain in Enjoyment of Good Sex. The rationale for choosing these subtopics derives from a realisation that "hegemonic masculinities" as championed by the Zimbabwean nation-state prescribe what is normal and what is abnormal, or in short, they create hegemonic cultural spaces. As the anthropologist John Chernoff (2003: 38) points out, the so called mediated cultures are not sacrosanct as the nation-state would want people in general to believe, but are rather dynamic. He argues, "Culture is an ambiguous moral space marked by both decision and drift. In their daily lives, people refer to their values with varying degrees of self-consciousness, and yet make decisions on the basis of their sense of what is appropriate. Their experience gives them their own sense of values, or ethics, and that sense is the foundation of their lives" (ibid.).

Therefore, as women experience their own lives and pay attention to the requirements of their own bodies, it is crucial to focus on the bodily pleasure particularly as observed through "good sex". The craving for and pursuit of "good sex" and the disgruntlement over the lack thereof become a statement of power by female subjects in the society. Women create a cultural space that

constitutes part of the realities of colonial Rhodesia and modern-day Zimbabwe. Referring to Peter Jackson's (1989: 1) observation that "cultures are maps of meaning through which the world is made intelligible", there are grounds to argue in this chapter that Mazvita forges worlds of perception and cognition outside the imagined cultural framework of the nation-state. In the section entitled "Good Sex and Bodily Pleasure", I foreground the ongoing debates about the definition of "good sex" and approaches to the subject of sex as enunciated by Stoltenberg (1993), Harding (1998), Abramson and Pinkerton (2002), and Curtis (2009). I take the body as the focal point of analysis. As individuals negotiate space day to day, they feel social pressures that derive their force from the nation-state's centralised system of governance.

In the section entitled "Enjoyment in Pain/Pain in Enjoyment", I highlight the enjoyment of "good sex" as evaluated by Mazvita in *Without a Name.* I argue that through her voice and actions, she envisions new ways that are distinct from the way the nation space is imagined in Zimbabwe. I make a claim that the projections of the way Mazvita defines and lives "good sex" and lack thereof in *Without a Name* revise the whole concept of culture, enjoyment and the notion of agency versus victimhood.

In *Without a Name,* Yvonne Vera focuses on a Zimbabwean woman who tries to negotiate for space in societies that deny her subjectivity. Most literary critics of Yvonne Vera's works have noted that her women characters are presented as people who seek to challenge patriarchal domination in multifarious ways (Muchemwa 2002; Bull Christiansen 2004; Palmer 2006; Musila 2012; Pucherova 2012). The ways range from a pretence to conform, disavowal and subversion to total rejection of the systems. Crucial to Yvonne Vera's oeuvre are issues to do with the female body. Accordingly, research has been carried out on desire, pleasure, freedom (Palmer 2006; Toivanen 2012), colonial modernity, love (Musila 2012) and the "empowering of female corporeality" (Pucherova 2012). However, research is still scarce on women's quest for and evaluation of "good sex", particularly the performative aspects. Therefore, there is a need to explore, interrogate and unpack "good sex" as the platform through which women subjectivities seek to be heard and how they also appropriate and re-appropriate notions of personal identity and self-determination.

Good Sex and Bodily Pleasure

In Yvonne Vera's texts, especially in *Without a Name*, "good sex" becomes a mode through which women embody themselves in an alternate national and cultural space, a space which is neither inferior to nor an appendage of the autochthonous cultural discourse of the Zimbabwean nation-state, but a different and constitutive space worth celebrating and upholding. Good sex is a broad concept that incorporates discourses on gender relations in society, notions of what it means to be masculine and feminine, and issues to do with power both at the individual level and at the level of the nation-state. Good sex also encompasses the performative aspects where a woman and a man, a woman and a woman, and/or a man and a man share sex acts in a platonic and any other way. Given this, and also aware that most of what constitutes good sex happens in private, it is a bit complicated to generalize the characteristics of its constituents and then generalize its universal applicability.

Good and pleasurable sex is not only difficult to define on the level of recall and memory. John Stoltenberg (1993) sees the whole discourse of good sex as masked in a multitude of variables. The question, "What is good sex?" is "profoundly political" as it requires "an enquiry into structures of power disparity between people - political structures based primarily on gender and also on race, money, and age" (Stoltenberg 1993: 89). Stoltenberg views good sex as shrouded in polarities, as "someone whose sexuality has become committed to celebrating the political status quo would consider sex good to the extent that its scenario achieves actual and lasting sensations of power inequity through dominance, coercion, force, sadomasochism and so forth" (1993: 89). Conversely, "someone who chose actively to resist the political status quo would consider sex good to the extent that it empowers both partners equally and to the extent that they succeed together in keeping their intimacy untainted by the cultural context of sexualized inequality" (ibid.: 91). Thus, what constitutes good sex becomes a question "about the relationship between the social structure and the particular sex act" (ibid.). What Stoltenberg refuses to do is to view and explicate good sex outside power structures, especially the pigeonholing of good sex into the "pretty quantitative terms of erections, orifices, ejaculations, orgasms, hunkiness, hotness", issues far detached from "the context of any social meaning" (ibid.: 91).

Exploring the subject "sex", Paul Abramson and Steve Pinkerton (2002) note the paucity of research around sexual pleasure and enjoyment. They argue, "It is not surprising to find that what

people remember is how good sex is felt at its peak (usually orgasm) rather than the duration of experience […] [and that] although people are clearly capable of extracting and remembering the salient features of a pleasurable experience, it would seem that they are incapable of remembering the pleasure itself" (2002: 145). Debra Curtis (2009: 151) argues that "any attempt at studying sexual pleasure is not without challenges" as it "remains unclear as to whether bodily sensations and pleasures can be accurately represented in language and consequently in memory".

Drawing from Michel Foucault, Jennifer Harding (1998) underscores the link between sex and power.[72] She states that "sexuality can never be separated from power, so there can be no truly free or liberated sexuality – just new configurations of the sexual within power relations which also cannot help but regulate subjects (albeit in different ways)" (Harding 1998: 18). Stoltenberg in his argument refutes the position that good sex can be talked about without conjuring or expressing "either a reactionary or a revolutionary political position, an opinion, a point of view, about male supremacy [within] the social order: whether it should stay the same or it should not" (1993: 92). Given such intimations, he refuses to blanket good sex as gay sex, heterosexual sex, or even group sex, as these are equally meaningless overgeneralizations. Although Stoltenberg's (1993) formulations on good sex would seem apt in illuminating the subjectivities we note in Yvonne Vera's works, agreeing with him would also steal the essence in the performative aspects that do not relate to power structures from the reader's point of view. Additionally, if one were to allot all performance to power structures, this would submerge the responsive capabilities of bodies to bodily enjoyment. In explicating women subjectivities in Yvonne Vera's works, Stoltenberg's (1993) formulations that perceive that good sex should be viewed in relation to power structures have some merit. There are, though, certain glaring limitations in this approach. Moreover, as Roy Cho in Dorothy Ko (2001: 140) observes, physiology or genital sex includes "those areas of psychic life that are excluded from the conscious mind as a result of pressures of culture" and that are available to individuals in "irrational and disconnected forms". Thus, given the fact that "sex" takes place in private most of the time, there is a danger of generalizations regarding terms like "sexual delight", "good or bad sex". I agree with Dorothy Ko's (2001: 156) observation that:

[72] Jennifer Harding (1998: 18) cites Michael Foucault's *The History of Sexuality* (1981) to argue that sexuality is historically and discursively constructed within relations of power. Sexuality is viewed essentially not as a human quality to be liberated or repressed, but is rather formulated within the discourses of power and control.

> Goodness is a productive term in its very ambiguity. Good sex – in excess, moderation, or abstinence – can be pleasurable or painful, wasteful or productive, self-effacing or self-affirming. The gaze finally returns to the woman [or man concerned]. She chooses, acts, expresses, and creates, albeit not entirely as she pleases.

From the above, it follows that the idea of the subject as the locus of action and agency creates a number of strengths that need to be explored in relation to Mazvita and to some extent, to male subjects in *Without a Name*. Thus, when a woman or a man evaluates the goodness and badness of sex, there are also ambiguities that make it improper to essentialise enjoyment or its lack. In an aptly titled section "Bodily Pleasures and Pains as Felt Evaluations", Bennett Helm (2002: 27) argues that pleasure and pain as feelings themselves are evaluative and cannot be viewed as mutually exclusive as it is not uncommon for the same bodily feelings to be felt concurrently. Thus, I argue, as these feelings (pleasure and enjoyment) are "occurent" and dispositional (Davis 1982), there is need to explore the "goodness of sex" and its "badness" as felt evaluations by Mazvita in *Without a Name*.

Veit-Wild (2005: xiv) gives an invaluable clue in her analysis of Yvonne Vera's female subjects when she argues that Vera projects the woman's body "as a gift, which may arouse great pleasure, passion, and power yet at the same time in danger of being hurt, invaded or violated". There is a way in which the female body in *Without a Name* enjoys "good sex" even in pain and in being violated; conversely, she enjoys "bad sex" in happiness. Barbra Sichtermann (1983: 37) argues that sex is a sensitive domain as it always "hovers between pleasure and disgust and succumbs to the latter if there is no cultivation, no form of refinement, rite or language to organize it". Thus, I contend that *Without a Name* offers many avenues for re-interpretation of "good sex" in a society that sets prohibitions and demands control over bodies and cultural spaces.

Enjoyment in Pain/ Pain in Enjoyment of Sex

In Mazvita's quest to define her uniqueness and in demonstrating her emotional desire for companionship with men in *Without a Name,* I will identify the craving for and enjoyment of "good sex" as cultural space in specific episodes which I mark as sexual sites of performance. I therefore explore Nyenyedzi and Mazvita's sexual encounters in chapters two and four of *Without a Name* and in Joel and Mazvita's sex episodes. I take the sexual sites of performance as configuring various and different versions of what constitutes "good sex" and conversely "bad

sex", and I evaluate the extent to which the configurations conform to and also challenge the culturally determined hetero-normative sex as it is imagined in the Zimbabwean nation-state. The body plays a crucial role in "negotiating situational interaction" by "actively presenting itself as an acceptable social body" (Ma and Cheng 2005) and by redefining societal norms through outright denial of the so called socially acceptable norms. Parker (1991) foregrounds the importance of produced spaces that tend to spring from individual sexual preferences as contrasted with societal norms, especially encounters that subvert the established norms of certain societies. He argues, "While the physiology of the body may place certain limits on the possibilities that can be encoded in cultural symbols and played out in social action, these limitations, whatever they might be, are actually less important than the systems of meaning which construct the body and its pleasures in any given social and cultural context" (1991: 150). My understanding of Parker's view is that subjects who act on individual preferences are originators and generators of meanings.

Nyenyedzi and Mazvita

This sub-section explores the sexual encounters between Nyenyedzi and Mazvita in *Without a Name*, and I argue that the sexual encounters are couched in power politics engendered by patriarchy. Despite the dominant/subordinate power relations of the sexual unions, Mazvita enjoys them. In chapters two and four of *Without a Name*, the sexual encounters take place in forests, which are part of nature. However, the section disentangles the ambiguities by highlighting the paradoxical nature of nature especially when it is viewed in the light of human relationships. The grand narrative of land as espoused by Nyenyedzi is also problematic. Nyenyedzi wants to use the land narrative to control Mazvita. We note that it is only by extricating herself from the imposed narrative that Mazvita is able to explore places and spaces of imagination that were hitherto unknown, especially when viewed in light of "the systematic suppression of women's sexual and erotic inclinations […] within a hetero-normative cultural and social matrix" (McFadden 2014). Thus, where Toivanen (2012: 176) applauds the sexual acts between Nyenyedzi and Mazvita as "alive to sensations of joy, surprise, uninhibitedness, and fullness" and during which Mazvita experiences her body as "whole" and "waiting", I aim to demonstrate that Mazvita's enjoyment is

conveyed in the pain ushered in by the power politics of patriarchy. As Muponde (2003) suggests, these sexual encounters are not much unlike the rape[73] of Mazvita by a Rhodesian soldier.

In *Without a Name,* Vera documents Nyenyedzi and Mazvita's first sexual encounter in a forest, in nature. I debunk Toivanen's (2012: 172) proposition that the fact that Mazvita and Nyenyedzi find themselves in nature "seems to represent some no man's land [sic], a site free from given meanings and appropriations, hence suitable for contributing to the come-into-being of a newly conceived sexual difference". I disagree with Toivanen's aforementioned observation on the neutrality of nature. Rather, I argue that even though nature is not neutral, Mazvita enjoys her sexual encounter with Nyenyedzi.

The paradoxical nature of this sexual engagement between Nyenyedzi and Mazvita belies the fact that Mazvita gets pleasure and enjoyment from the pain of being dominated, recognising that the society is patriarchal. By being acted upon, by being "penetrated" or "fucked", to borrow from Jensen (1998), Mazvita plays the role of an underdog in the dominant/ subservient matrix that we tend to see in this encounter. Moreover, the colour blue, and the sky that reverberates as the dominant images in the passage, signal masculinity (Prado-Leon et al., 2006: 190). The image of the egg in the sexual encounter also highlights Mazvita's delicacy and vulnerability as she is preyed upon but yet enjoys the encounter. In the passage above, her happiness is embroiled in the "continuous whirl of blue cloud". Blue is symbolic of masculinities and I suggest that the passage is opening wider avenues for Mazvita's enjoyment of good sex beyond the hetero-normative sexual encounters. The phrase "*only* a continuous whirl…" brings in the idea of blue cloud, which I interpret as masculinities that come to disturb but not disrupt Mazvita's access to the expanse of her enjoyment.

The forest forebodes the penile incursion into Mazvita's body by Nyenyedzi who is her lover. Sex in the forest creates episodes of enjoyment and pleasure. Muponde (2002) observes that the sexual

[73] Robert Jensen (1998: 105) argues that though rape has been defined as a crime of violence, it is "a crime of sex; to de-sex rape is to turn away the possibility of understanding rape. This is not to say that men don't seek power over women through rape and that the power isn't expressed violently; it is to acknowledge that men seek power over women through sex of all kinds, including rape". I agree with Jensen's observation that sex implies power, and this can be overt and brutal or covert and pleasurable depending on the participating subjects' own evaluations.

liaisons between Mazvita and Nyenyedzi are presented as arenas for the demonstration of power, conquest, ownership, and control. However, that neither downplays nor precludes the role of enjoyment and desire satisfaction in the sexual encounter. "Pleasurable sex scenes between Mazvita and her lover Nyenyedzi in the Zimbabwean rural landscape act as powerful moments of transformation in which the land is recoded as a masculine object of female desire" (Palmer 2006: 27). Mazvita is presented as a desiring subject[74] who is imbued with agency.

In the first sexual encounter between Nyenyedzi and Mazvita, the images of the mushrooms that "stood meek beneath the decaying log" metaphorically summarise the nature of the sex act. Mazvita's interest in the mushrooms and her intense involvement with them to the extent that Nyenyedzi actually calls her "Howa" (mushroom) signals Mazvita's complicity in the idea of gendered nature. Yet like a pestilence, the same image leaves an indelible imprint on Mazvita's mind as we learn: "She always thought of the spotless white mushrooms she had not found" (Vera 1994: 8). If the "decaying log" represents Nyenyedzi and the "meek" mushrooms underneath represent Mazvita, the fact that she is already tainted becomes the anomaly in her desire; hence she needs fulfilment. I interpret the mushrooms as symbolizing Mazvita's delicacy, fragility and vulnerability in the context of a sexual encounter with Nyenyedzi.

The colour white is generally associated with cold, fear, pallor, purity and innocence. The colour associations vindicate the idea of vulnerability (see Prado-Leon et al, 2006: 189-190). In this episode we note the emphasis and concentration on the "pulling", "crushing", "the long slow quiver" added to the "softness", "the slippery", "fragility" and wetness, all indicative of the nature of Nyenyedzi and Mazvita's encounter which I interpret as Nyenyedzi violently abusing Mazvita's body. Nyenyedzi subdues Mazvita by sexual intercourse, so much so that he calls her "Howa" (mushroom). In a poem entitled "Mushrooms" in the anthology *The Colossus and Other Poems*, Sylvia Plath equates oppressed people in society to mushrooms which, although seemingly easily dispensable, do show some form of inner strength that may outlast the powerful.

Felicity Palmer (2006: 31) notes that the mushroom is representative of "the masculine erotic object" which takes on "the role of delicate phallus" that is encompassed by Mazvita's protective

[74] Felicity Palmer (2006: 29) argues that "desiring subject implies not mastery or extreme individualism but rather anticipation via our 'radical imagination', of possibilities of freedom to come, along with the acceptance of our intersubjective reliance upon others".

hands. Palmer's concept is interesting, given that in many cultures, for example that of Peru, the mushroom is associated with "Phallus Impudicus" which is "a rude shameless penis", often associated with male fertility (Thatte 2008). However, it is construed, particularly as "phallus" or as symbol of vulnerability, Mazvita herself is presented as an "object" of exploitation. Like the "rude shameless penis", the mushroom stem remains "still whole, a neck closed and rounded" (Vera 1994: 7) and ironically, Mazvita "was grateful he had not broken the neck and held it tight within her fingers" and the "palm grew warm" (ibid.: 7). As a prelude to the episode, Vera writes:

> The laughing made her curious and careless, made her want to pull at the mushrooms, so she reached her thumb and forefinger ever so delicately, and held the soft cushiony head, held it so gently, feeling already the grooved underneath so tender and the surface above so smooth that her finger slid over the head past the grooves and met a thin polished stem tight but gentle, pulled at it but tight (Vera: 6).

In addition to the use of very overtly sexual language, the episode highlights Mazvita's complicity in her own violation. The stiff stem of the mushroom denotes an "erect penis" that Mazvita clings onto. The dominant sense is that of something tactile where the delicacy, softness, the tender and polished stem all appeal to Mazvita. That the episode can easily be described as "gentle" also has much merit, given the laughter and carelessness. There is an aura of immersion into all this that describes sexual pleasure and enjoyment.

In Mazvita and Nyenyedzi's sexual encounter, we note an exposé of the latter's masculinity crushing Mazvita's femininity. Such acts are arenas for power politics as the penis is used as weaponry to subdue a woman and by extension, the gendered natural environment. Stoltenberg (1993) argues that penile sex by its very nature tends to subject women to a subservient role. Robert Jensen (1998: 99) defines patriarchal sex as "fucking" and goes on to elaborate that "in patriarchy, there is an imperative to fuck – in rape and in 'normal' sex, with strangers and girlfriends and wives and estranged wives and children". In this paradigm, the man does the fucking and the woman is objectified since she is the one who is "fucked". In this operational framework, Mazvita succumbs to the crushing as symbolized by the act in which Nyenyedzi crushes the mushroom. The imagery of the penis as weaponry and symbolism of bravado abound in many societies, for example, trains going into tunnels, cigars held by and from the lips, and guns held next to the hips (Dyer 1985: 29). In most cultures, Stoltenberg (1993: 11) contends: "A boy's body's dilemma, as

he grows older, as he learns more about the cultural power signified by the penis and how it is supposed to function in male supremacist sex, is how to produce erections reliably in explicit heterosexual contexts".

However, there is another way of representation that focuses on enjoyment, pleasure and well-being despite the pain of domination. Helene Cixous and Lucy Irigay note "the repression and appropriation of female sexuality in phallogocentric logic of the symbolic order […]" (Cixous and Irigay in Pucherova 2012: 167). They motivate for "a new approach in which female sexuality" captures enjoyment and well-being (ibid.). In line with Cixous and Irigay's observation where a new approach is requisite, I contend that Mazvita retains agency by immersing herself in pleasurable experiences. When Mazvita feels the need to move on with her life, she does not hesitate.

In chapter four of *Without a Name*, the sexual encounter takes place in a forest with "rocks", trees, "stones" with "green leaves between meandering cracks" and the sky, an overwhelming and towering nature of which it is part. Musila (2012), Pucherova (2012) and Toivanen (2012) include the aspect of jouissance in their elucidation of the encounter. Toivanen (2012: 174) argues that "jouissance offers insights into the suppressed potentials of the feminine". He adds that the narrator claims that "their eyes met in silence rich with imaginings", the manifestation of the feminine economy being an "exultation so complete and final, an ease unquestionable, a profuse tenderness" (Vera cited in Toivanen 2012: 174). For Toivanen, the episodes are indicative of mutual and consensual sexual pleasure devoid of any forms of dominant/ subservient relations. However, I argue that the sexual encounter is also muddied in power politics where Nyenyedzi's masculinity and notions of what it is to be masculine in a patriarchal society are highlighted. We are told:

> …he smoothed her stomach in tender fond waves and she forgot about the blue of the sky about his knee […] She was breathless with an ancient longing. He smoothed her back with a kind tongue, blue and large like sky. She felt a brilliant cascading joy. A calm modest thrill sent an even pressure to her palm then circled her bent wrists, resting in the wet spaces between her fingers. She felt the ground exquisite, pressed at the back of her feet. The blue brimmed and soared around her…. Their eyes met in silence rich with imaginings, with brave ecstasy […] There was no beginning or ending to her happiness, only continuous whirl of blue cloud (Vera 1994: 13).

The language of the passage indicates that Nyenyedzi is in subject position in that he is the one doing, acting upon her – "he smoothed her" and later, "he moved above her", "he held her close", "he rested a solid arm [..] above the soft curve of her shoulder", "his knee…pressed down on her, but not painfully" (Vera: 13). In contrast, descriptors that put Mazvita in the subject position deal with emotions which are more passive than active actions. We are told, "She was breathless", "She felt a brilliant cascading joy", "She forgot about the blue of the sky about his knee." (ibid.). We are told furthermore that "the daze […] lulled her", "a calm modest thrill sent an even pressure" and "the blue brimmed and soared around her" (ibid.). Thus, in this encounter, she becomes complicit and takes on an 'object' position. There is something spectacular in the episode. Commenting on Mazvita's sexual encounter, Felicity Palmer (2006: 32) notes:

> Pleasure here involves both body parts (tongues, palms, wrists, eyes) and spaces (sky, clouds, earth, horizons). The named body parts are strikingly non-gender specific, reflecting a kind of democratization of the body's ability to experience erotic pleasure […].

That is one way of reading the pleasure and enjoyment in the sexual encounter. I note that even as the power dynamics between Nyenyedzi and Mazvita are lopsided in Nyenyedzi's favour, Mazvita enjoys good sex, signalling that enjoyment does not necessarily occlude pain in some cases. Rather, pain becomes party to the full realisation of enjoyment. In terms of spaces of sexual enjoyment and imagination, the city as space is presented as different from the forest. I focus on the various sexual encounters between Mazvita and Joel in the city.

Mazvita and Joel

In the city of Harare in *Without a Name,* Joel inhabits a different space in terms of imagination from the one that Nyenyedzi inhabits, and Mazvita is excited by how Joel conducts himself. Acknowledging his pace, movement and speed, Mazvita realizes instantly that she has met a different man. She is fascinated by Joel who strikes the reader as a Casanova, young, charming and sweet tongued. Quick paced in speech and movements, he seduces Mazvita and she learns that he is also quick in bed. During sex, we are told: "He did not even ask to touch her but simply took off his clothes, dropped them on the floor, lay down beside her, 'Sleep…Sleep', he said afterwards. He was brief" (Vera 1994: 50). The spontaneity and the ease with which the two enjoy being together even in silence, irrespective of the dangers surrounding Joel, appeals to Mazvita. A

close examination of a passage on page 50 illuminates the type and nature of cultural and imaginative space that Joel inhabits and into which Mazvita is vicariously drawn. We read:

> Joel sat on the small bed on weekends in a crisp shirt and paged through Scope magazine. Naked white women graced the covers of Scope, in tight bikinis. Joel read torn and soiled copies of James Hadley Chase, and grinned marvellously. One day he read a copy of *The Way the Cookie Crumbles* and made love to her on the floor. It was very quick. She wondered what was in that Hadley Chase. He held her head in the crook of his arm, and read (Vera: 50).

The passage highlights that which takes place in moments of relaxation between Joel and Mazvita. Joel enjoys reading while Mazvita tends the house as "an efficient house keeper". The scene demystifies the idea of attachment and responsibility as precursors to "good sex". Mazvita appeals to Joel's psyche in that "she would not ask him for money like all those other girls he had gone through" (ibid.: 49). Smartly dressed in a "crisp shirt", Joel appears not to like "dirty" things, yet he reads "soiled copies" of James Hadley Chase.

He gets the copies from some other place or from some friends who would have gotten them from another contact, and the chain goes on. There is a connection between the type of literature he reads and his approach towards rituals which he conceives as inhibiting. *Scope* magazine[75], a South African magazine with explicit images of nude and semi-nude women, proves to be quite exciting for Joel. Joannes Froneman's (2011: 61) research on the rise and fall of *Scope* magazine proves that the attempt to sideline pictures of "blatant" nude people and explicit sexual content resulted in a fall in sales of the magazine from 169 000 copies in 1994 to 66 000 in 1995. The figures confirm that many readers used to value the pictures and we see that Joel is not an exception. But later the magazine ceased to be viable as a cultural conduit and space of enjoyment for porn lovers. I define the literature that Joel enjoys as "traveling cultures", cosmopolitan, transnational and supranational. Writing on travel cultures, Caren Kaplan (1996: 168) notes that in such cultures,

[75] A search of Scope magazine at www.en.wikipedia.org/wiki/scope(magazine) reveals that it is a South African magazine launched in 1966 by Winston Charles Hyman, and which folded in 1996. Scope magazine specialised in lifestyles, body models and nude pictures. One long time editor of the Magazine, Dave Mullay, blamed religious elements in South Africa for its closure.

location is part of travel, "entailing movement or multiplicity rather than stasis and singularity", and ought to be viewed as "discontinuous, multiply constituted, and traversed by diverse social formation" (Kaplan: 182). In the case of Mazvita and Joel, the couple lived as if they had "no pasts and futures" (Vera 1994: 50)

Thus, Joel's world of imagination far transcends the city space he lives into diasporic imaginary; where things published in South Africa and England constitute Joel's "here and now". The text Joel is reading explores a heist on a bank that is carried out by Ticky Edris and his two accomplices – a *blond*[76]and a simple conman. Of interest is that metaphorically, Joel's sex with Mazvita becomes a heist, a robbery, and there is a way in which we can equate this with an "invasion" into Mazvita's private property. The intended heist in *When the Cookie Crumbles* happens in broad daylight, as does the sexual encounter between Joel and Mazvita. Aptly titled "*When the Cookie Crumbles*", the same imagery of vulnerability is present, for example, "the mushroom" and the "egg" in Mazvita's sexual encounters with Nyenyedzi. Mazvita in this case replaces a "cookie".

The mental pictures that excite Joel derive from both the images of the white "blondes" and "brunettes" in the *Scope* magazine and in the descriptions in the James Hadly Chase collection. This has an effect on the way he perceives Mazvita. The result is that there is a perfunctory way in which the relationship is conducted which tends to relegate Mazvita to the position of a mere object, where arousal is induced through visual images of other women and erotic literature.[77] Ferguson, et. al. (1984: 110) argue that "pornographic practices, discourses, and images primarily directed at men reduce women to sex objects". Writing on pornography as well, Catharine Mackinnon (1993: 15) argues that "what pornography does, it does in the real world, not only in the mind […] it should be observed that it is the pornography industry, not the idea that forces, threatens, blackmails, pressures, tricks, and cajoles women into sex for pictures". Moreover, when viewed in this light, what becomes "real here is not that the materials are pictures, but that they are

[76] I emphasise them as these are the type of women who excite Joel. Joel is getting globally encultured through city experiences.

[77] Ferguson et. al, (1984), Moye (1985) and Stoltenberg (1993) among other critics document the debilitative and injurious nature of pornography on women's bodies.

part of a sex act" (ibid.: 15) between Mazvita and Joel. In this frame, one can argue that pornography is culpable in the objectification of women and to some extent men. Stolternberg (1993: 98) focuses on the untenable position thus: "Once a men's ideal of sexual experience has been mediated by photographic technology, he may be unable to experience sex other than as a machinelike voyeur who spasms now and then [...] in implied domination" between "the voyeur to the viewed" which denotes power imbalance. Taking a cue from Stoltenberg (ibid.), the image one gets from the sexual encounter between Mazvita and Joel is that both are victims of the images and of the text Joel is reading, which is why he holds onto it even after the sexual encounter. Mazvita, self-conscious and with her head tucked in the crook of Joel's arm, might be heading for yet another "fuck" depending on what Joel will read next in the text. By putting Mazvita's head in the crook of his arm, he demonstrates his possessiveness and her compliance.

However, Gayle Rubin (1984) dispels the idea of sexual essentialism. She argues that notions to propagate a regime for monitoring sex amount to the psychiatric condemnation of sexual behaviours which induce "mental and emotional inferiority" in those who cherish varied sexual behaviours (ibid.: 280). Moreover, "variation is a fundamental property of all life" (ibid.: 283). Therefore, Rubin argues for "a radical theory of sex [that] must identify, describe, explain and denounce erotic injustice or sexual oppression" (Rubin 1984: 267). In the light of her argument, I view Joel in the episode as creative in his own way by making use of pornography with nude and semi-nude women. Here I see that pornography can also be enriching, as shown by Mazvita's excitement and enjoyment of the relationship. In the earlier passage, though there is a bed, Joel decides to have sex with Mazvita on the floor, which introduces the idea of variety in sex positions and locale. The experience is "free, pleasurable, careless and uncaring" (Vera: 49). Here the use of pornographic material is empowering not only for Joel but also for Mazvita whose "head" ends gently held "in the crook of his arm". I believe that Mazvita still retains agency and wilfully participates in spite of the pitfalls. Judith Butler foregrounds a subject who "is an actor that simply gets up and performs an identity on a metaphorical stage of its own choosing" (Butler cited in Salih 2002: 44). Such a subject also has a way of performing his/her own identity.

There is strength in Butler's positions, especially the observation that identities tend to be dependent on power structures that deny individuality. The power of speech in the "worlding" of subjects must also not be unacknowledged. Butler argues that a girl is not born a girl but is instead

"girled" at birth by discursive paradigms that precede the birth which imbues body parts with significance (Salih 2002: 80). In the process of "doing identity" in the sexual act interspersed with painful dominant / subservient roles between man and woman, Mazvita enjoys and participates voluntarily in the relationship. This however suggests the notion that enjoyment/ joy is not always exclusive of pain. To Mazvita, good sex becomes fora in which new forms of identities are carved.

Conclusion

In *Without a Name*, Mazvita seeks to reclaim individuality by pursuing the enjoyment of sex in the performative frame on her own terms. There are relational aspects to what Judith Butler (1990) notices when she argues that gender is a kind of enforced cultural performance that is compelled by compulsory heterosexuality. Through such a formulation, she insists that identity categories are "fictional" products of the "regimes of power" ushered in through discourse rather than the natural effects of the body (Butler 1990: ix). Gender therefore becomes the effect rather than the cause of discourse, "the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, the natural sort of being" (Butler 1990: 33). Salih misreads Butler's standpoint when she argues that "Butler's 'subject' is not an individual, but a linguistic structure in formulation" (Salih 2002: 2). Instead, in the configurations ushered in by the linguistic formulations, Butler brings to the fore a subject imbued with agency. Salih's more succinct and acceptable position states that "agency then becomes a matter of reworking injurious interpellations, of unsettling passionate attachments to subjection" (Salih 2002: 104) by the nation-state or structures that wield the power to name it at any given time.

Therefore, Mazvita creates spaces for herself, as and when her body so wishes. That action does not necessarily conform to the spaces of enjoyment cherished or championed by the nation-state. Heidi Nast cited in Jones (2007: 50) argues that "the corporeality of the body and place partly produce meaning and physicality of one another, making it difficult to ascertain where body ends and place begins". Thus "bodies and places are caught up in an interdependent and mutually formative relationship" (Jones 2007: 50). My understanding of the position is that to separate body and cultural convention is to separate embodiment and the body itself, thereby emptying the body of any essence.

Mazvita searches for 'good sex' as enjoyment space even though there are prohibitions that are policed by the nation-state. Even the loving Nyenyedzi fails to confine Mazvita to one spot, irrespective of sharing sex with her. Vera writes: "She felt a strong sense of her power and authority, of her ability to influence and change definitions of her own reality, adjust boundaries to her vision, banish limits to her progress" (Vera: 94). Vera adds: "[Mazvita] felt supreme with every moment […]. She possessed a strong desire for her liberty, and did not want to linger hopelessly between one vision and the next" (Vera: 94). Mazvita is keen to search for something new, something that will heighten her chances of self-affirmation in life. Therefore, taking Mazvita as typical, one can argue that Yvonne Vera's women subjects subvert "grand narratives" of patriarchy and colonialism.

While still focusing on the body, the next chapter argues that women characters in Tendai Huchu's *The Hairdresser of Harare* have found ways of ascertaining the Art-of-Living through hair stylisation, even when they are confronted with a gruelling economic environment in post-2000 Zimbabwe.

Chapter Five

Body Presence and "The Art-of-Living" in Zimbabwe's Nation-Space(s): The Case of *The Hairdresser of Harare*

Introduction

The portrayal of hair stylization and the Salon in *The Hairdresser of Harare* substantiates versions of "The art-of-living", good life and human flourishing in post 2000 Zimbabwe. Against a background of massive hyperinflation, state sanctioned violence, pillage and wanton expropriation of private property, the society had ways of "making do" that contained and at times subverted the nation-state narration of Zimbabwean well-being and belonging. In *Black Beauty: Aesthetics, Stylization, Politics,* Anne Tate (2009: 24) argues that, "beauty flaws endanger […] possibilities of being and becoming the object of the admiring gaze, so they have to be carefully managed at the level of the individual". Similarly, outside the often-restrictive cultural space of the totalizing discourses of nation and nationalism, *The Hairdresser of Harare* reveals that at a liminal level, the society has been developing new ways of communicating "the art-of-living" and well-being through hair stylization and self-grooming. *The Hairdresser of Harare* posits alternative spaces where the nation is imagined outside the inclusions and exclusions enforced by the Zimbabwean nation-state. I start from the premise that "hair as we know [it] is not just organic matter growing out of [the] scalp that makes us beautiful or not", rather, "hair does things and it is a tool which can be used to extend […] ourselves beyond our bodies whilst at the same time being drawn back into them" (Anne Tate 2009: 13). Among the 'things' done to and by hair, hair stylisation is a signifier of various cultural spaces of well-being and enjoyment into which Zimbabweans, both black and white, recede in order to reclaim their individuality against the discourses of indigeneity and belonging propagated by the Zimbabwean nation-state.

Critical works that have been written on *The Hairdresser of Harare* explore Dumisani's homosexuality and the Zimbabwean government's intransigence and persecution of people in same sex relationships. The theme of queerness in the text is prevalent in the works of Gibson Ncube (2013), Anna Chitando and Molly Manyonganise (2016) and Pauline Mateveke (2016). However, there is an alternative reading of the novel. I argue that *The Hairdresser of Harare* illustrates a specific understanding of the art of living and it rehearses the good life in the salon

through a process of hair stylisation. I embrace the anthropologist, Victor Turner's (1991) concept of ritual and liminal spaces, and I argue that hair stylisation is portrayed as a ritual process where identities are forged and celebrated.

The chapter explores the portrayal of the salon experiences of three women characters from different backgrounds, classes and races whose hair is tended to and plaited in *The Hairdresser of Harare*. I argue that the process of hair stylisation is essential to "the art-of-living", of enjoyment and happiness and of the attendant cultures where people choose to reclaim their dignity, and still retain agency against a repressive environment. I specifically focus on Trina (a white ex-farmer in Zimbabwe); Minister M ____ (a black female government minister who is also married to a minister); and an unnamed woman known to readers simply as Mercy's "Cousin sister" who works for Deloitte and Touche as an accountant. Though the three women characters are not the only ones whose hair stylization is artistically captured in the novel by Tendai Huchu, the choice derives from a realization that they are representative of certain traits that can easily be construed as typical in post-2000 Zimbabwe.

What ties the world of the women under discussion are the diverse experiences they have of Mrs Khumalo's Hair Salon, a top-notch hair clinic which has built its name through the skills of the workers and the impeccable care with which the customers are treated. However, it would be premature to take the salon as a microcosm of Zimbabwe. Rather, the experiences open spaces through which versions of Zimbabwe are lived in and outside the tumult of politics. Khumalo Hair and Beauty Treatment Salon is in the Avenues area, walking distance from the city centre which positions it as convenient for customers in Harare. Through hair stylisation and the embracing of what I call "beauty citizenship", as portrayed in *The Hairdresser of Harare*, Zimbabweans challenge, vary or moderate the state-sanctioned rituals, symbols, myths and functions of how capitalism operates within a nation-state as suggested by Žižek (1989; 1991; 1993).

Conceptualising the Art-of-Living

In an aptly titled article "Art-of-Living", Ruut Veenhoven (2003: 373) argues that "the term 'the art-of-living' refers to "the capabilities for leading a good life". Since there are different views about what constitutes a good life, Veeenhoven argues that "there could also be a difference in the capabilities called for" (ibid.: 373). He distinguishes two main thrusts to the definition of "the art-

of-living", the hedonistic view and the moralistic view. In the moralistic view, the 'art-of-living' is evaluated against an agent's capability to stick to moral tenets. The hedonistic view centralises enjoyment and pleasure (ibid.: 373). The "art-of-living is then the capability to take pleasure from life". In essence, "a good life should be 'authentic' in the first place, and since everybody is unique it should be 'original' […] and the art-of-living is in discovering one's true self and living accordingly" (ibid.: 375). In a critical survey on the philosophers who have come to be identified with the discourse of the 'Art-of-living', Joep Dohmen (2003: 252) defines the art-of-living as "a form of self-direction with a view to good life". He elaborates that the art-of-living, "employs a mix of both modern and classical concepts, such as autonomy, authenticity, and 'the good life'" (Dohmen: 252).

Dohmen (2003) foregrounds the notion that "the art-of living" falls within the purview of a branch of philosophy that has been distinguished as normative ethics. This, however, differs from the analytical philosophy that dominated 20th century ethics and restricted researchers to "the description of cultural mores and customs and subjective preferences", leaving philosophers with "a linguistic and conceptual analysis of concepts such as 'good' and 'ought'" (Dohmen: 351). There are various versions of this recent philosophy of the art-of-living as noted by Dohmen (2003). They range from the pre-modern, stoic version of Hadot (1995) and the virtue-ethic version of Kekes (2002) to the aesthetic versions of Nehamas (1998). In this chapter, I am guided by Nehamas's "Art-of-living" based on the aesthetic perspective that is predicated on a special kind of self-creation. Under this perspective, the goal is "to acquire uncommon and idiosyncratic character, a set of features and a mode of life that set one apart from the rest of the world" (Nehamas 1998: 50). This though is inadequate to explicate the type of freedom and latitude in space and time that is captured in *The Hairdresser of Harare*. Thus, I augment the aesthetic perspective with Dohmen's theorisation of the art-of-living based on authenticity. There are a number of reasons as to why I have come to this conclusion. Authenticity embraces the hedonistic version by Veenhoven (2003), the virtue-ethic version proposed by Kekes (2002), and the aesthetic value which enables one to discover one's true self and live accordingly (Nehamas 1998; Veenhoven 2003). Research has shown that the Salon proffers invaluable and multifaceted forms of self-stylisation and self-fashioning, as individuals "create a certain number of operations on their own bodies and souls, thoughts, conduct and ways of being so as to transform themselves" (Nuttall 2008: 93; Foucault 2003: 225). In *The Hairdresser of Harare*, one way through which the

Salon creates space that is detached from the Zimbabwean government's induced hyperinflationary environment is through people's determination to keep appearances and take life as an art.

In the following section, I highlight relational aspects in *The Hairdresser of Harare* through the portrayal of three women, but not always presented in the same order in which they are presented in the text. The positioning in this essay is informed by the patterns and versions of the art-of-living they exude in conformity with the exclusions and inclusions by the Zimbabwean government or through subversion of the various exclusions and inclusions. Barbra Miller (1998: 281) argues that hair can be conceptualized by basing it on three interrelated routes, namely "individually experienced hair, socially symbolic hair, and political hair". Miller traced the genealogy of her ideas from the work on the body by cultural anthropologists Nancy Scheper-Hughes and Margaret Lock who see the interconnectedness of the three bodies, "the individual body, the social body, and the body politic" (Scheper-Hughes and Lock in Miller 1998: 281). As Miller elaborates, the first is "understood in the phenomenological sense of the lived experience of the body-self"; the second refers to "the representational uses of the body as a natural symbol" […]; and "the third concerns 'the regulation, surveillance, and control of bodies'" (Miller 1998: 281). I find Miller's hair-body, society and body politic triangulation helpful in discussing the three women I explore in this chapter as they are portrayed in *The Hairdresser of Harare*. In some instances, the political aspects take prominence over the individual and the representational ones.

Minister M ——

Amongst the clients who frequent Khumalo Hair Salon is Minister M— who is also married to a Minister. Though a regular client, the episode in which she opts to have her hair styled by Dumi is quite significant. She allows Dumi to choose her hairstyle and he convinces her to go for braids. The hairdresser - client relationship is characterized by banter, laughter and rapport. With her trade mark "white Mercedes", the minister is typical of the affluent political elite who have been brought into prominence through the politics of patronage. As she enters the Salon, her clothes, "a green African dress with a matching head wrap, both of which had pictures of Robert Mugabe imprinted on them like large polka dots" (Huchu 2010: 58) signify the making and unmaking of the Zimbabwean subject as far as the government is concerned. We are told that "it was the design

they had used during the last election campaign that had seen the party back into power" (Huchu: 58).

The Minister is a typical character in Mugabe's land grab politics, given that she and her husband have already amassed eight farms including Good Hope farm, which formerly belonged to Trina (a white woman). The non-prescriptive name of the Minister leaves the character as an open signifier to be filled in by anyone in the ZANU PF-led government. The pictures of Mugabe on the party regalia worn by the minister are a marker of identity, and they confirm what passed as good 'Zimbabweanness' to the ZANU PF government in terms of citizenship, political loyalties and affiliation. In the Salon, Dumi takes the minister's hair as an open space in which identities can be disfigured and re-configured in ways that suit the client. Dumi chooses braids for the minister, and we note that in Africa and even Zimbabwe, braids had been part of hair stylisation since time immemorial. In terms of significance, there was a re-routing of the minister into Shona and African traditional ethos in ways that are in tandem with what ZANU PF claims to stand for. After finishing the braids, Dumi comments, "I am not finished yet. That's just the hair. Now let me give you style". We are told:

> He took the head wrap she'd worn and unbundled it. He grabbed a pair of scissors and cut it in half, right through Robert Mugabe's face […] one piece he folded in two lengthwise and placed over her head, tying it round the head, tying it round the back. He cut through what remained of Mugabe in the other piece and rolled both of them […] he tied the pieces of cloth around the minister's wrists as bow ties (Huchu: 60).

Initially, we are told that the Minister wore what was the best fit for the party's campaign for the election that put ZANU PF back into power. However, in this Salon, the best fit for a campaign or for winning elections is not the appropriate style for a Minister who should serve the interests of the people. It is quite tempting to go by Jennie Batchelor's (2005: 3) argument that "dress metaphorises sensibility's paradoxical status as both a genuine moral response externally expressed (graceful drap'ry), and a cultivated, possibly fictitious, mode of display (pictured dress) worn by the covetous and the immoral". Given the greed with which the Minister and her husband amass farms, that would to some extent place her in the category that uses dress to display an affinity with the agenda of ZANU PF. Significantly, Dumi does not throw away the head wrap but

opts for innovation and retention through the use of the pair of scissors which is essential in the modification of the design. Thus, leaving the face of Robert Mugabe intact on the head wrap does not enhance the minister's citizenship status. In the foregoing, there is an active exploitation of signs by Huchu (2010) to demonstrate how the body self-view, which then metaphorically translates into the nation body politic, can be actively cut through the imagery of the scissors, dismemberment, and re-deployment.

In modifying Karl Marx's labour theory of value, Jean Baudrillard argues that "commodities (like beauty) cannot merely be characterized by use-value and exchange-value but also by sign-value in which the expression and mark of style, prestige and status becomes an important part of the commodity and its consumption" (Baudrillard in Anne Tate 2009: 24). Thus, there are other ways in which the head wrap could become part of the new hair style; and by opting for braids, Dumi exhibits his inclination towards authenticity. Eric Fromm argues that, "In art-of-living, man is both the artist and the object of his art; he is the sculptor and the marble; the physician and the patient". He also calls the art-of-living, "the most important, and at the same time the most difficult and complex art, to be practiced by man" (Fromm in Dohmen 2003: 353). "The aesthetic perspective on the art-of-living has to do with a special kind of self-creation" (Dohmen 2003: 361). To transpose Fromm's words to the Minister's episode, one notes the novelty with which the dismemberment of the head wrap bearing the picture of Robert Mugabe brings to the style and body imagi(ni)ng of the Minister. Having gone through the experience, we are told that "the Minister admired herself in the mirror, paid her dues and left beaming, her soul on cloud nine" (Huchu: 60).

Mercy's "Cousin sister"

From Vimbai's point of view, Mercy's "Cousin sister" is introduced as "A professional-looking lady with tons of make up on" who upon witnessing her cousin's hair style visits the Salon and says, "I want you to give me the same style as her" (Huchu: 34). The statement creates the impression that she is an empowered professional woman. However, Vimbai's next comment discussing tons of makeup a contentious subject at best, conjures up negative images. Sheila Jeffreys (2005: 24) views beauty practices like "figure-hugging clothing, through makeup, hairstyles, [and] depilation" as the most notable forms where women demonstrate a penchant for being repressed by men in society. Accordingly, by wearing lipstick. other adornments and

trinkets, women are complicit in their oppression as men "gain the advantage of having their superior sex class status marked out, and the satisfaction of being reminded of their superior status every time they look at a woman. They also gain the advantage of being sexually stimulated by 'beautiful' women" (Jeffreys, ibid.: 32). In any case, as Jeffreys notes, "men can feel both defined in manhood and flattered by women's exertions and, if the women are wearing high heels for instance, pain endured for their delight […]. Those women who refuse beauty practices are offering neither complement nor compliment and their resistance can be deeply resented by members of the dominant sex class" (ibid.: 32). Jeffreys argues that beauty practices are time wasting, expensive and painful, and their apparent standards confine the body's spontaneity, posture and gait (Jeffreys: 6).

Contrary to the view that Jeffreys presents, in *The Hairdresser of Harare* Mercy's "Cousin sister" strikes the reader as an empowered individual who has her own personal conception of what she is worth and is equally certain of what she wants as an individual. My reading of Mercy's "Cousin sister's" visit is informed by theorisations of Salon visits by Black (2004: 29) who contends that "the overarching framework within which beauty Salon visits are experienced is that of negotiation between …self-view, world view and appropriateness". According to Black (2004) Salon visits comprise two broadly related stages, namely getting in and getting it right; while in between the stages there are many variables that also play upon time, self-view, worldview and negotiations between the hairdresser and the client. Getting it right requires skill, knowledge, experience and performance. What stands out in the "Cousin sister's" entry is the ease with which the rapport between the client and the hairdresser is established. Where the "Cousin sister" had a self-view that viewed "the other", that is Mercy, as the model, Dumi the hairdresser proposes a different hairstyle for the "Cousin sister". Writing about identities, Slavoj Žižek embraces Hegel's view that "tarrying with the negative" is the "magical power" through which the subject comes into being (Žižek 1993). What then appears to be the condition of impossibility and hindrance to identity totality becomes "the condition of possibility of our ontological consistency" (Žižek 1991: 70). Thus, self-identification rests on how "other" people conduct themselves.

Žižek (1993: 23) argues further:

> What is "subject" if not the infinite power of absolute negativity/mediation: in contrast to mere biological life, self-consciousness contains in itself its own negation; it maintains itself by way of negative self-relating.[78]

In *The Hairdresser of Harare*, Mercy's "Cousin sister" would seem to substantiate the above view by Žižek. Once the "Cousin sister" admires the hairstyle, it seems as if Mercy is not only the subject of the admiring gaze but also somebody who has access to some secret enjoyment. It is this which encourages the "Cousin sister" to come to the Salon. Without necessarily disputing the concept of a Cartesian subject who looks at the Self while thinking of the Other, I note that Huchu's characters go beyond Žižek and Hegel's notions of being. They resonate with Shirley Tate's (2001: 217) theorisation of the subject who "is dialogic, in so far as there is a dialogue between Self and Other in which there is a relation of simultaneity within space and time". Citing Michael Holquist, Tate argues that being is simultaneous: "it is always co-being", therefore "conceiving being dialogically means that reality is always experienced not just perceived, and that it is experienced from a particular position" (Anne Tate 2001: 217). To modify Holquist's views, I see a multi-centred being and multi-directional being in the portrayal of Mercy's cousin, and the idea of fixity in positions through which one reads the world, codes and decodes images is far less convincing. When she gets inside the Salon, she is in conversation with the self and she sees Mercy as the latest, most admired local model. However, in addressing the "Cousin sister", Dumi proposes something totally different: "You have beautiful eyes and your long hair tilts the balance away from your fine face. Your cheeks are sculpted but your long hair makes it impossible to admire them. Trust me" (Huchu: 35). The client is easily swayed, and she takes his expert advice to minimize the degree of error that may militate against the achievement of an ideal that is a certain level of uniqueness.

[78] Žižek borrows the idea from Hegel. He argues that one comes to self-identification when an "external threat coincides with [self-consciousness] own force of negativity" (1993: 23). The subject "has to internalize this force of negativity and recognize in it its own essence, the very kernel of its own being" (Ibid.). Accordingly, "'Subject' [therefore] emerges at this point of utterly meaningless voidance brought about by negativity which explodes the frame of balanced exchange" (Ibid.). It is the identification of a point of difference between the Self and the Other that the Self becomes conscious of its own identity.

In reworking her self-view to suit a desirable view, and to perfect what she perceives as the art-of-living, Mercy's cousin sits in the Salon waiting to be served. John Kekes (2002: 125) argues: "The successful practice of the art of life depends on the adoption of a reasonable ideal of personal excellence, on the adoption of a coherent attitude that dominates in one's character and on avoidance of aberration and other errors that vitiate these endeavours". The description of the hairdo is a productive process that makes Dumi, the new hairdresser, like Fred the artist in Dambudzo Marechera's anthology, *Scrapiron Blues (1994),* play a critical role in creativity. In this case, one can argue that "flourishing seems inevitably relative as people have different conceptions of flourishing of the good life" (Harman 1983: 312). However, Dumi's way of flourishing and enjoying the good life "involves at its core the pursuit of an individual project of excellence" (Harman: 312) and this entails reaching out to others.

Vimbai narrates:

> [Dumi] picked up a large scissors and in one quick movement took a snip from the hair on the left side of her head […] He seemed in a trance as he put the final touches to the lady's hair. She slouched in her chair, her eyes closed as he worked his magic. There was fluidity to his movements that I had never seen before" (Huchu: 35-36).

The agility, care and concentration that Dumi practises as a hairdresser ought to be interpreted as transformative in that he rejects the old order (old hair style) and asserts a new form of order which appears to be a way of conferring a new identity on the customer. Thus, the body becomes a form of dressing for multiple identities, depending on the needs of the customers. After the hairdo, the client stands in front of a mirror and Vimbai comments: "she touched her face as if to check if the person in the mirror was really her," while the client says, "I look like Halle Berry" (Ibid.: 36). In complimenting her, Dumi adds, "There are some women like Herry Berry[79] (sic) or Toni Braxton[80] whose beauty is beyond the ordinary. A face such as yours is a rare thing and it must be shown to the whole world" (ibid.: 36). Both Halle Berry and Toni Braxton are black Americans who have attained world fame through modelling, acting, and singing.

[79]Halle Berry is a black American fashion model and actress. She once became a first runner-up in Miss USA beauty pageant and number 6 in the Miss World pageant in 1986. "Halle Berry Biography", At www.people.com/people/halle_berry/biography Accessed 16 August 2016.

[80] Toni Braxton is a Black American actress, songwriter, producer and a television personality (See Kinnon, D, Bennet, R [December 2000] "The Rise and Fall of Toni Braxton". *Ebony*.

In this episode, Dumi is the agent who acts to maximize human flourishing (Harman, 1983) and the notion of what people in the Salon perceive as the good life. By being bi-sexual, Dumi practices his powers of choice by entering and exiting identities. In the process, he maximises his enjoyment. By falling in love with men, he subverts patriarchy. At times, he chooses the masculine gender when it suits him, for example, when he courts Vimbai.

Dumi is a hairdresser par excellence. Writing on "Hair Politics", Zimitri Erasmus (2000: 381) argues that hair is a cultural construct that ought to be perceived as a "site of contestation, both within black communities and between black and white communities". She also argues that hair implies race and "styles [have] been socially and politically constructed in a specific historical conjuncture" (ibid.: 385). To some extent, the reference to Halle Berry and Toni Braxton would give credence to Erasmus's observations. While both models are black Americans, Halle Berry's mother, Judith Ann (Nee Hawkins), is a Caucasian with English and Germany ancestry, and her father, Jerome Jessy Berry, was an African American[81]. Thus, Halle Berry represents a typical example of a celebrated hybrid identity. But the argument that hair implies race can be disputed. A reading of Banks (2000), Black (2004), Anne Tate (2009) and Latina-Huey (2006) reveals that hair in racial politics is a well-researched area. As Anne Tate (2009) notes, generalising about the racial significance of hair stylisation or lack of it is difficult, given the fact that, "the meanings of hair are not just formed by white aesthetic concerns but are also constructed out of Black political projects which continue to resonate in Black women's lives" (2009: 14). Even where the hairstyle on a black woman implies a racial choice, Anne Tate argues that there is pleasure and fantasy "produced by the hot comb" as "it brings 'the elsewhere' of beauty home to the surface of the Black body" (ibid.: 20). "This 'homing' releases affective beauty value even though here it is within the parameters of 'the straight hair rule" (ibid.).

When Mercy's cousin likens herself to Halle Berry, the picture painted is touching, signalling somebody who is an *arrivant* in the corridors of beauty incarnate. However, there are elements of

[81] Arogundade (2017) traces the genealogy of Halle Berry and avers that the 'one drop rule' in determining race and racial relations in America is problematic.

both irony and paradox in this episode. The description of the Salon reveals the city's infrastructural developments. Vimbai states:

> The Building had been crudely extended. A wall had been knocked down to the left and concrete blocks hastily laid to add another seven metres. The building is composed of knocked together material that is commonplace in city spaces in Zimbabwe. The right of the building was constructed of proper burnt bricks, professionally built in every respect (Huchu: 2).

The building is made up of knocked up together material and it shows. Yet for most people, appearances are paramount. In the same building there is, in appearance and stature, a Halle Berry in virtual time. Hetcht and Simone (1994) describe a somewhat similar situation. They argue that "Kinshasa is one of the world's largest shantytowns. Essential services such as transport, electricity, schools, and hospitals hardly work" (ibid.: 1994: 43). But in forms of bricolage, or simply patching up, people resort to dressing in high quality clothing, something that is christened 'sapeaux'. Dressing becomes a way of moving forward. In the case of people in Kinshasha, "Style becomes a strategy, a means of moving, going somewhere in particular. This phenomenon is known throughout French Africa as *Societedes Ambienceurs et des Personnes Eligantes* or SAPE" (Hetcht and Simone 1994: 46). In spite of the material cobbled in an *ad hoc* manner, Vimbai appreciates this environment and points out that "we were all grateful for the accommodation" (Huchu: 2). In other words, people decided to accept the situation. Highlighted in this instance is how the city projects meanings through different phenomena and how architectural designs impact on urban symbolism which also has a bearing on the nature of the "material, discursive, iconic and behavioral" patterns (Nas and Samuels 2006). While Vimbai applauds the creativity that the architectural designs denote, she also recognises that the building "rattled a little bit". This Salon is typical of the effects of the carnage and hyperinflationary environment that accompanied the Zimbabwean political and economic implosion (Sachikonye 2012; Hanke and Kwok 2009). The building is modest yet appealing in its own way, as it forebodes the "fests" and the creativity of the people in the Salon. The latter seem simple yet are portrayed as people who have the power to transform the hyperinflationary environment through subversions and transgressions that avail the good life to them.

Thus, the brutality engendered by the Robert Mugabe-led ZANU PF government and the attendant economic hardships are easily subverted in the Salon. What is crucial to note is that Mercy's "Cousin sister", who initially had intended to mirror Mercy, has undergone what appears to be a transmogrification which has torn space and place, necessitating the movement into the global in virtual time in her feeling of beauty. Regarding this aspect, Anne Tate (2009: 21) argues that:

> The *feeling* of beauty – both through touch and vision – induces pleasure. Being beautiful is clearly about pleasure in seeing, touching and feeling *differences on the body's surface* which make us recognizable within beauty norms. This recognition is important because without it we are excluded from the possibility of beauty.

Transposing Anne Tate's observation to the *The Hairdresser of Harare*, we note that Mercy's cousin is elated as the Salon experience enables her to go through a transformation even at the level of thinking as she envisions the global, local and translocal. The rapport in terms of conversation enables her to share her feelings with peers and colleagues living in the same political environment. The transformation engendered by hair stylisation and the Salon is also evident in Trina, a white Zimbabwean woman who, upon being given a hairstyle by Dumi at the Salon, walks back to her car, "her usual step replaced by swaying hips. It was the most feminine I'd ever seen her [look]" (Huchu: 47).[82]

Trina

The image of Trina walking to her car is significant in as much as it demonstrates ways in which some white Zimbabweans lived through the ordeal and trauma of losing property. After the hair-do by Dumi, Trina resembles what Raibley (2012: 1106) proposes is "a model of well-being" and "agential flourishing", where "an adult human person is doing well at a time to the degree that they resemble the paradigm case of the flourishing agent at that time. The paradigm case of the flourishing agent is a person who successfully realizes their values and is stably disposed to do so" (Ibid.: 1106). Trina is unperturbed by the circumstances engendered by the nation-state discourse of indigeneity and autochthony as she claims her space and place in the Salon. She even shares the same hairdresser with Minister M____ who is on a farm-grabbing spree. Overnight, white Zimbabweans were branded Rhodesians who had benefited from the stolen land. They were then

[82] One can argue that Trina's hairstyle makes her look childlike since it's a mere pony tail.

forcibly removed from the land, this despite the fact that Trina and her husband Dereck Price were willing to share the land with black Zimbabweans.

Like any other client, Trina feels comfortable while Dumi does his work. "He shampooed and conditioned her, untangling her frizzy hair. He ran a comb through and tried to style her before […] tying a pony tail" (Huchu 2010: 46). Then, when Minister M____ comes to the Salon and tries to edge the conversation towards the discourse of Rhodesians, the MDC (The Movement for Democratic Change)[83] and the colonialist/subject binaries, Dumi unapologetically emphasises the ethics and etiquette of hair citizenship: "This is not about the MDC, it is not about Black or white or any other kind of division. I'm telling you to respect our clients who are here". Thus, taken together, hair citizenship becomes a form of 'Zimbabweanness' and an art of living, well-being and human flourishing that also requires full observance and respect by the nation-state.

The Salon and Body/ Nation-spaces: A Discussion

In the Salon, there is a vast space of conceptualisation, imagination and reflection that is predicated on hair styling as a mode of self-stylisation (Nuttall 2008). Moreover, hair stylisation is projected as some form of clothing. Citing Renee Baert, Jessica Hemmings argues that "Clothing is a good second skin, a membrane that separates and joins, that surrounds and divides. Like skin, clothing is a border" (2005: 175). It follows, therefore, that in *The Hairdresser of Harare*, changing looks ought to be perceived as re-packaging and changing identities in the city.

The space is enriched by various rituals of politeness, the sharing of scarce commodities (such as tampons), and the openness as symbolized by Dumi's distribution of femidoms. So, the type of life being privileged in *The Hairdresser of Harare* somehow modifies Zimitri Erasmus's (2000) argument that hairstyles imply race at a level where hairstyles become a form of dressing, not masks but outlets to demonstrate the dynamism of identities and preferences. The reference to Halle Berry and Toni Braxton may mean that the professional lady either aspires towards black models, or merely appreciates circulating cultures and images that are brought by visual media.

The courteous treatment of Trina in the Salon and her participation in conversations with Yolanda, Memory, Fari, Mrs Khumalo and other customers is indicative of a society that has come to terms with its hybrid forms. Consequently, the exclusionary discourse of the Minister, who is also a

[83] MDC is a political party in Zimbabwe that opposes the ZANU PF way of governance.

minister's wife, is viewed with scepticism. She is counselled by people in the Salon when she vents dissatisfaction at the sight of Trina, a white woman. She says, "If I had known that this Salon catered for Rhodesians, I would have closed it down a long time ago. Zimbabwe will never be a colony again" (Huchu: 105). Apart from demonstrating deductive reasoning that because Rhodesia was ruled by white people, it follows that every white person in Zimbabwe is Rhodesian, the Minister mimics President Robert Mugabe's campaign cliché as a way of creating some exclusions and inclusions. However, ordinary people in the Salon tell the Minister that Zimbabwe belongs to all. Thus, the Salon is portrayed as ritual space where various configurations of identities are in the process of reformulating themselves. Victor Turner (1991: 6) points out that "Rituals reveal values at their deepest level…men express in ritual what moves them most"; and drawing from this assertion, I read hair stylisation in *The Hairdresser of Harare* as a ritual predicated on the packaging and reformulation of identities in the city that reconfigures alternative forms of good life and human flourishing.

In *The Hairdresser of Harare,* sensitivity to modes of dress and looks broadens the operational cultural spaces in the salon that are constantly being produced, modified and recycled. The salon foregrounds the portrayal of "an expressive subject" who constantly adjusts himself or herself to tap into, create or modify what s/he perceives as the good life and the idea of flourishing. Thus, '[h]air styles can also be seen as expressive genres… and the beauty salon can, by extension, be seen as an important site of cultural production where ideas regarding gender and identity can be discussed and operationalized' (Thompson 1998:239). Far from what Jeffreys (2014) terms 'women-only spaces', the salon exudes the multidimensionality of society with Charlie boy, the barber and several female characters who cut across colour lines and gender preferences. Gender is also problematized. The hairdresser Dumi is bi-sexual in orientation. Therefore, beyond nomenclature, masculinities as lived and experienced in Zimbabwe are demonstrated to be fluid and more complicated than the ruling party envisages them.

The Salon is also a place where people enjoy different forms of music and dance as evidenced by Mrs Khumalo who "jiggled her hips in rhythm to the beat and in that instant looked like a young woman again" (Huchu: 14). As Vimbai observes, before Dumi arrived in the Salon, she was

interested in rhumba music, and lyrics by Papa Wemba, Koffi Olomide, Kanda Bongoman[84] were constantly played there. When Dumi joins the Salon, the music changes to urban grooves as he introduces people to local singers including Maskiri, Willom Tight, Rocqui and Extra Large. Music creates a networked world where it is possible to talk of cultural milieu (Webb 2007). Peter Webb defines cultural milieu as the articulation of "a set of overlapping levels of meaning, relevance, disposition, and understanding. It then tries to illuminate the complex development of types of cultural activity within the stock of knowledge of an individual operating within a social grouping or number of groupings' (Webb 2007: 30). Drawing from Bourdieu's concept of habitus, Webb (2007: 12) concludes that cultures emerging out of such networked worlds may be perceived in some locales as subversions, "composed by a type of bricolage that is only conscious in its combination of particular stylistic items" and have the capacity of disturbing the mainstream culture at any place.

Fundamentally, therefore, the circulating cultures that combine lyrics and styles from Africa, Europe and the Caribbean add up to the creation of what the characters in the Salon perceive as good life and human flourishing. While the characters are in the Salon, they are actively engaged in negotiating and re-working both local and global circulating cultures and the sum total becomes something novel. Ritzer argues that "the coexistence of homogenization and heterogenization is manifest in the concept of "glocalisation", reflecting a complex and reciprocal relationship between the global and the local" (Ritzer 1998: 86). The Salon becomes the pivot through which people from different backgrounds, cultures, races, classes and diverse political and sexual inclinations enjoy multiculturalism, hybridity and the ability to understand differences as good life and human flourishing. Here there are resonances with Yvonne Vera's women characters in the city who are actively engaged in a cultural productive process through acting upon their situations (Muponde 2005; Lipenga 2012; Falk 2012).

Conclusion

In *The Hairdresser of Harare*, the characters demonstrate unique and novel ways of enjoying and creating happiness for themselves. This challenges the cultural spaces of good life and human flourishing engendered by the traditional Shona culture and the discourse of authenticity

[84] These artists are musicians from the Democratic Republic of Congo who are well-known for popularizing rhumba as musical genre.

predicated on the acquisition of land as championed by the ZANU PF government. I have argued that the diverse cultural spaces which characters are constantly producing represent good life and human flourishing, and ought to be conceived as valid. Drawing from Michael Foucault's observations, Wilson Scott (2008: xvi) argues that changes in societies are ushered in when modes of enjoyment and pleasure acquire dominance over others and shape certain fields of knowledge and discursive practice. Where Žižek (1993) proposes that conditions of subjectivity are predicated upon the identification of the other who threatens enjoyment, steals enjoyment or whose enjoyment is a source of discomfort, I have argued in this chapter that good life and human flourishing go beyond such binaries as demonstrated through *The Hairdresser of Harare*. Arjun Appadurai notes that "we have to follow the things themselves, for their meanings are inscribed in their forms, their uses, their trajectories. It is only through the analysis of these trajectories that we can interpret the human transactions and calculations that enliven things" (1986: 5). Huchu therefore focuses on the Salon and hair stylisation as a way of subject self-discovery and personal affirmation in city spaces.

Part Three: City Spaces

In part three, which covers chapters six and seven, I argue that the city[85] is a "contact zone" where transgressive "intercultural frontiers of nations, people and locales" (Clifford, 1997) are negotiated in Zimbabwean literature. In *Country Dawns and City Lights*, Musaemura Zimunya takes us through the city spaces by means of sensations of the experiencing subjects. When subjects enjoy city spaces, they establish intimate relations with things that are invaluable to them, whether material, emotional, symbolic or imagined. I take a cue from Muchemwa (2013: 2) who argues that the hyphen between the rural-urban divide "gives room for literary contestation and a more complex conceptualising of cities than that found in official narratives". I propose that the hyphen represents an explosion of joy, happiness and well-being in city spaces that challenge the divide in the making of subjectivity. I centralise enjoyment and well-being through the deployment of the theory of intimacies as propounded by Ellouz (2007) and Mbembe (2015). I argue that city spaces create fora for different experiences, and subjects relate in ways that enrich and make them flourish.

In chapter seven, I focus on distinct sites such as the beer hall, the pub, the bottle store and the shebeen as depicted by Marechera, and I argue that these spaces offer numerous instances of good life and human flourishing which help expand our understanding of the urban. I identify *eudemonism*[86] and *eirenéism* (Haybron 2008; Lewis 2012) as modes of agential flourishing and well-being. I note that *eudemonism* has the propensity to frame an "Other" and is akin to Žižek's (1993) designation of enjoyment that always involves framing the stranger, alien, visitor, and refugee among other exclusionary terms. Beyond that, I introduce the concept of *eirenéism* as propounded by Lewis (2012) and claim that it centralises well-being and agential flourishing that come without necessarily scripting an "Other" who has to be fought and destroyed.

[85] I acknowledge that most cities in Africa have antecedents in colonial restructurings that saw the provision of cheap labour for the colonial employment sectors. The labourers were the subaltern and in some instances, they had areas where they were not allowed. Interestingly cities are there and will be there in the unforeseeable future. What is important is to explore how subjects experience their "being" and their "being in" or for the cities.

[86] Eudemonism is derived from the Greek word *eudaimonia* which *"*comes from the idea of a life having a good *daimon* (or spirit, god, demon), and this means having a blessed, praiseworthy, life that conforms to one's wishes and has generally turned out well" Bremner (2011: 22-23).

Chapter Six

Happiness and Pleasure in City Spaces: Musaemura Zimunya's *Country Dawns and City Lights*

Introduction

In this chapter, I argue that in *Country Dawns and City Lights* (1985), Musaemura Zimunya foregrounds distinct orders of happiness and pleasure that are city bound and city grounded. The different orders of joy, pleasure and happiness should be construed as part of the ways through which city spaces help subjects stylize and transform themselves. In Zimbabwe, the discourse about patriotic history has foreclosed the political culture to a linear narration of heroism engendered by the pleasure and pain of the anti-colonial liberation struggle(s). Zimunya subverts the nation-state sanctioned order/disorder by re-inscribing the subjects into spaces of their own choice. The spatial concentration of many people and many things in city spaces produces certain orders of happiness and pleasure that are unique and locally grounded or cosmopolitan in nature. The types of pleasure and happiness produced in the city problematise the notion of a subject who has a structure with a gap/chasm that only identifies with a yearning for missing pleasure and happiness, thus ensuring that the subject is constantly looking for the Other. I contend, therefore, that in *The Puppet and the Dwarf* (2003), Žižek's argument that the real subject is continually co-present in subjectivising reality fails to capture the multiple-centredness, the multiple realities and the constant negotiations by subjects produced by city spaces as demonstrated in Musaemura Zimunya's anthology.

This chapter veers away from the conventional and established tradition in its criticism of Musaemura Zimunya's [87] poetry around the city. Musvoto (2010: 175) argues that in *Country Dawns and City Lights*, Zimunya presents the city, "as a destabilizing and alien construct" with "city women as embodiments of the city's dissoluteness". Mthathiwa (2011: 178) notes that "Zimunya's poetry shows […] there are no roots in the city, no memories and no happy moments remembered. In the city all is engulfed in a dark cloud of despair and suffering". The city, according to Mthatiwa, is portrayed as ugly, destructive, Godless and evil. "The city is a place of struggle, indifference, loss of purpose and loss of meaning of life; a place of existential despair"

[87] Musaemura Zimunya is a Black Zimbabwean poet with many anthologies; e.g. *Kingfisher, Jikinya and Other Poems* (1982a) *Thought-Tracks* (1982b) and he co-edited *And Now the Poets Speak (1981).*

(ibid.: 178). Ravengai (2013: 388), in discussing Musaemura's poetry, contends that "The city is synonymous with the 'rubbish hole' with a lid on it. If one makes it his/her permanent dwelling space forgetting one's mother and father 'you get hot' and become 'a rotten egg bombshell'". However, if we go by Ravengai's (2013: 387) argument that to come out with an "alternative reading", in that we "trust the tale and not the teller", there is another way of reading Zimunya's poems. Insofar as the city can be a place of danger, debauchery and care-freeness, it would be remiss to say that that is all that Zimunya's poetry describes. Zimunya also explores the pleasure of the city through a variety of sensations. The spaces produced through pleasure and enjoyment in city spaces are quite definitive and distinct and cannot be reduced to other orders of happiness and pleasure. I focus on the poems, "The City's Beauty", "City Lights", "Buns, Sweets and Biscuits", "Like Sugar in Tea", and "She Danced" to demonstrate the different orders of pleasure, joy and happiness. I claim that the type of "happiness and pleasure" in *Country Dawns and City Lights* creates a society of merriment that is neither bound by Shona cultural mores nor by western modernity.

In Zimbabwe, the nation-state appropriates happiness and pleasure spaces as characterized by a certain form of belonging to the land, which is often coded as "Son of the Soil"[88]. The "Son of the Soil" is viewed as somebody who will endanger his own life in defence of the territorial integrity of the nation-state, which is another name by which land is referred to in ZANU PF parlance[89]. The arbitrary nature of the status couched in the phrase *Mwana Wevhu* (Son of the Soil) has led to various struggles and bloodbaths, justified and unjustified. Kaarsholm (2005: 3) notes that the overriding *leit motif* in Zimbabwean history and literature is violence in its various forms: "the violence of the liberation struggle, violence of post-war Matebeleland (the Gukurahundi), the violence of relations at various levels of everyday life, and most recently - the violence of land invasions, the expulsion of white farmers and 'non-national' farm labourers…" Unlike the nation-state historiography on the packaging of happiness and pleasures, this chapter explores subjects

[88] Mthathiwa (2011) critiques Carlos Chombo's poem "Real Poetry" for suggesting that there is a template, to which real poetry should conform. It should also mirror, as Mthathiwa notes, "public rather than private issues; it should be about the pain and suffering of peasants, as well as their struggles for freedom and self-determination" (2011: 145-146). Mthathiwa disagrees with Chombo's "circumscribed view of poetry".

[89] Robert Muponde (2005b: 119-144) traces the phenomenon in A *Son of the Soil* and *Child of War*. In a *Son of the Soil*, Alexio joins the liberation struggle. He is the protagonist whose heroism is captured in the title of the novel.

situated in urban "space [s] in which they recognize or lose themselves, space [s] which they both enjoy or modify" (Lefebvre 1991: 35). I start by conceptualising happiness and pleasure and then go on to explore the value of things in city spaces which have the effect of what Davis (1981) calls "happifying", that is, according a subject good life necessary for human flourishing.

Conceptualising Pleasure and Happiness

There is no single theory on its own that can highlight the forms of subject authenticity and self-actualization derived from happiness and pleasure that we find in Musaemura Zimunya's characters in *Country Dawns and City Lights*. Also, where hedonistic theories of pleasure and happiness have been the objects of criticism, I argue that they offer limitless avenues for subject authenticity and freedom that contribute to the individual self-actualization which is captured in Zimunya's anthology. It is important to note at the outset that under capitalism, a new discourse on happiness and pleasure, which is detached from the nineteenth century conceptions of ethics, morality and the classical dualisms in western epistemology, is developing[90]. Ananya Kabar (2015: 11) contends that "to separate pleasure from happiness – ultimately, a Cartesian reflex of enlightenment severance of mind and the body is to miss the opportunity to decolonise the mind and body through a politics of happiness redefined as embodied, collective pleasure". Musaemura Zimunya's anthology demonstrates some of the new ways of conceptualising happiness and pleasure by way of intimacy as theorised by Ellouz (2007) and Mbembe (2015). I argue that *Country Dawns and City Lights* offers forms of happiness and pleasure that modify Fred Feldman's "intrinsic attitudinal hedonism theory"[91], the emotional state theory[92] enunciated by

[90] See Achille Mbembe "Happiness in the Age of Animism", paper presented at the Johannesburg Workshop on Theory and Criticism with the theme "Bios: Techne' and the Manufacture of Happiness" held at the Wits Institute of Social and Economic Research, Johannesburg, 28 June-8 July 2015.

[91] Fred Feldman (2010: 137) argues that in intrinsic attitudinal hedonism, "to be happy at a time is to have a positive net balance of intrinsic occurent attitudinal pleasure over intrinsic occurent attitudinal displeasure at that time […] Happiness in a domain is happiness taken in objects suitably associated with the domain. Happiness in life as a whole is happiness in the interval that is your whole life".

[92] In chapter 6 of *The Pursuit of Unhappiness*, Haybron treats happiness "as a psychological condition that can be determined objectively, from the point of view of a third party with sufficient knowledge of the individual's emotional state". However, Bremner (2011: 118-126) criticizes Haybron for being reductive in insisting that happiness is something that is there or not. Instead, when people say "someone is happy, we are doing something quite a bit different than what he [Haybron] suggests, and this is the motivation for the development of the dynamic affective standard theory".

Haybron (2006), the dynamic affective standard theory by Bremner (2011)[93], and the set-point, cognitive and affective theories that are proposed and explored by Veenhoven (2013). I deploy Mbembe's (2015) "feminization of self-introspection and talk as critical to self through psychoanalysis" to argue that subjects have the capacity to unlock their sensory domain, and through intimacy with capital, they therefore embrace agency in the manufacture of happiness and enjoyment.

In this chapter, I take pleasure and happiness to be constitutive of certain forms of governance that occurred because of the rising expectation in intimacy and emotions. I am informed by Achille Mbembe's presentation entitled "Happiness in the Age of Animism"[94]. In the presentation, Mbembe centralises new forms of happiness and pleasures that debunk the classical dualisms in western epistemology and the conservative Aristotelian conceptions of pleasure based on ethics and morality. The Aristotelian conception of pleasure is predicated on what Carolyn Merchant (1980: 13) calls, "Aristotle's biological theory [which] viewed the female of species as an incomplete or mutilated male". The ideas were rehashed during the enlightenment period to create classical dualisms in Western thought culminating in the mind/body, rationale/emotion, subject/object and the nature/nurture dichotomies. The dualisms impacted the way in which pleasure and happiness were conceptualised by scholars such as Jeremy Bentham[95], who discovered the hedonic calculus where pleasures of the flesh were downplayed and at times likened to base instincts. Base instincts were contrasted with higher order pleasures that were seen as morally ideal.

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[93] Ryan Bremner (2011: 168) argues that "The dynamic affective standard theory claims that happiness involves an individual and variable standard for positive affect. This is usually set by the agent at the time of the judgment as a result of her interpretation of the relative presence of positive affect and the relative absence of negative affect that can be expected in a vague conception of a socially constructed ―good life".

[94] Achille Mbembe's paper, "Happiness in the Age of Animism", was presented at the Johannesburg Workshop on Theory and Criticism, which was held at the Wits Institute of Social and Economic Research, Johannesburg, on the 28 June to the 8 July 2015.

[95] Jeremy Bentham (1748-1832) was a leading scholar in the conceptualisation of happiness and pleasure. Bentham's theories led to the development of the utilitarian theories of happiness by John Stuart Mill (1806-1873) and Herbert Marcuse (1898-1979).

The type of happiness and pleasure we find in Musaemura Zimunya's anthology challenges the classical dualisms of emotion/rationale, body/mind, subject/object and gives prominence to subject authenticity and self-actualization. Ellouz (2007) argues that in the trajectory of modern capitalism, emotions now are pivotal in creating what she calls "emotional capitalism". I view emotions as crucial in the production of good life and human flourishing especially when considered from the point of view of an active subject. Ellouz (2007: 5) defines "emotional capitalism" as, "a culture in which emotional and economic discourse and practices mutually shape each other, thus producing what I view as a broad, sweeping movement in which affect is made an essential aspect of economic behaviour and in which emotional life […] follows the logic of economic relations and exchange". My understanding of Ellouz's standpoint is that emotions are equally important and invaluable in determining the value of a thing apart from the economic or monetary value of the thing itself. In any case, the emotional value a thing evokes is not mutually exclusive of its economic and exchange value. Thus, my argument says that as characters and different personae exercise the power of choice, they act on their circumstances and retain agency. They create happiness, pleasure and joy for themselves and in the process, they subvert enjoyment spaces that the nation-state prescribes for them.

Building on Eva Ellouz's (2007) theory on intimacies and emotional capitalism, Achille Mbembe (2015) postulates that we now have a happy subject imbued with intentionality who views life as an asset at the individual's disposal. Although Ellouz (2007) is responding to the Western bourgeoisie feminist discourse, she foregrounds a crucial aspect through which subjectivities can be read and conceptualized, that is, through the prism of intimacy. Ellouz (2007: 29) argues: "The cultural model of intimacy contains key motives and symbols of the two major cultural persuasions which shaped women's selfhood in the twentieth century (namely, psychology and liberal feminism): equality, fairness, neutral procedures, emotional communication, sexuality, overcoming and expressing hidden emotions, and the centrality of linguistic self-expression are all at the heart of the modern ideal of intimacy". The cue is in overcoming and expressing hidden emotions, and this requires a certain level of self-assertiveness and an ability to determine one's preferences, that is, things that "happify". "Happiness then, as category, mediates something

immediate, a sort of affectation whose materiality can only exist in flesh, but can only be attempted to be reconstructed and explained through language" (Brinkman-Clark 2015)[96].

The subject therefore creates a whole world of intimate relations, some of which have therapeutic values, combined with desirable things in the environment. In this case, "happiness is, nothing more, or nothing less, than a relational value; that is, happiness is happiness must be thought of in the context of possibility of its potential infinite equivalency, happiness as a part of capital's quest for universal equivalency" (Brinkman-Clark 2015). I agree with the idea that happiness becomes currency for many possibilities, though I would add that it can also be realised as a practicality. Where the dualism between subject and object used to stand, we now have what Joshua Simon (2015)[97] views as a networked world conjoined with intimate relations. Even a commodity "entails not only the subjectivity of the people who [take] part in designing, making, delivering, and selling it, but also those who use, clean, dismantle, and scavenge it" (ibid.). The mere composition of such a commodity gives "the commodity a subjectivity that is not particular to any one of us, but is rather one in which we all participate in forming" (Simon: ibid.).

Mbembe notes that a subject imbued with intentionality disproves the wealth for all happiness that has been privileged by the Marxist/ Leninist paradigm. Unlike the type of happiness and pleasure championed by the ZANU PF government (Marxist Leninist in orientation), Musaemura Zimunya's personae and characters demonstrate the will to survive and are keen on desiring satisfaction in spite of the limitations and prohibitions set. The following section focuses on pleasure and happiness as products and processes that involve a dialectical relationship between the subject and commodities and valuables in the city. I explore the value of things in city spaces and argue that they have a usufruct value, a symbolic value and the capacity to be transformative. Therefore, *Country Dawns and City Lights* centralises a subject intimate's relations to capital and

[96] Brinkman-Clark (2015) "Achille's Talk on 'Happiness in the Age of Animism' at www.jhbwtc.blogspot.com/2015/06/Achilles-talk-on-happiness-in-age-of.html Retrieved on 19 July 2015

[97] Simon, J. (2015) "Neo-Materialism Part One: The Commodity and the Exhibition" at www.e-flux.com/.../neo-materialism-part-one-the-commodity-and-the-ex.. Accessed on 27 July 2015 as part of commentary on Achille Mbembe (2015) (Opcit).

valuables to a point where the subject/object dichotomy can no longer hold as the subject gives in to the imperative to enjoy.

Happiness, Pleasure and the Value of Things in the City

Musaemura Zimunya captures the livelihoods of the ordinary Zimbabweans in the 1980s, a period soon after independence in Zimbabwe when the ZANU PF-led nation-state championed a Marxist-Leninist political ideology with a mixture of communalism which venerated the "purity" of rural spaces and cooperatives as contrasted to the "corrupting" cities and individualism. The nation-state privileged a certain type of order that viewed cities as havens for "uncultured foreigners", and this trait has festered in post- 2000 Zimbabwe where foreigners were referred to as "totemless" by President Mugabe. In "The City's Beauty", the city space constitutes what the persona views as happiness and pleasure. The beauty of the city is equated with various things, groups of people and objects of endearment. We read:

like the beauty of a lover,
the beauty of the city
only lasts the lick of ice-cream
and the melting of chewing gum
or the coolness of beer
or the groan of a prostitute
the pleasure of the disco pounding numbness
and the tinkle of a coin (Zimunya: 34)

The reader is swayed into perceiving the ephemeral nature of the city's beauty. Muchemwa (2013: 136) succinctly captures the poetic slant as an invitation by the poetic voice to share intimate knowledge of the city, possibly also to condemn it. Mthatiwa (2011: 181) argues that the poem "exposes the lure and attraction of the city as artificial, fake and short-lived." Yet the detail and the imagery draw the reader to contemplate the value, significance and meaning of what is found in the city. Rather than seeing "the lick of ice-cream", "the coolness of beer" "the melting of chewing gum" or "the tinkle of a coin" as lacking value, there is a world of sensuality that is inextricably tied to the production of spaces in which subjects perceive and celebrate happiness

and pleasure as philosophies of life. That the persona is down-playing the significance of the interplay of senses and cultural practices of city dwellers is captured in the words, "the beauty of the city/only lasts […]". This glosses over the pleasure and enjoyment of the trinkets and the creativity in cultural spaces as demonstrated by several poems in the anthology.

The "lick" of ice-cream and "the coolness" of beer appeal to the tactile senses in novel ways that give the topoi of the city new meanings and re-order good life and human flourishing. In addition, the auditory sense is activated through the "groan" of a prostitute, the "tinkle of a coin" and the availability of disco sounds. The cumulative effect of the images is such that sensuality itself becomes enmeshed with city spaces. Where criticism of hedonism is centred on its preoccupation with the sensory aspects of life experiences, aspects that we see in "the City's beauty", Feldman (2004) proposes an attitudinal variety which has advantages. He states that "attitudinal hedonism has advantages. Once we recognize that pleasures have objects, we are free to draw distinctions among those objects and to claim that pleasure taken in objects of one sort may be more valuable than pleasure taken in objects of another sort" (Feldman 2004: 200). The attitudinal variety is in tandem with the revivication and animation of emotions as "things" in themselves are valued. The "melting of chewing gum", "the lick of an ice-cream" and "the coolness of beer" bring to the fore the notion of diversity in tastes and multi-reflex movements that accompany the types of tastes. Moreover, the city opens new vistas through which the sensory reality is felt, envisaged and enjoyed. Haybron (2008: 185-186) notes that proper functioning requires that one's desires be informed, "well enough". Good life and happiness should be informed by desires that are not "manipulated or otherwise non-autonomous", but by one's own character or disposition. Good life and happiness should therefore be authentic to the degree that they are "grounded in richer, more complex ways of living" (ibid.: 185-186). The intimacy and the emotional excitation engendered by various tastes in "The City's Beauty" generate happiness and pleasure. Happiness and pleasure are described in Zimunya's poem as a certain cluster of emotions that are both enriching and instrumental in one's well-being and flourishing.

In the city presented by Zimunya, subjects perceive multiple visuals at any given time and they constantly engage in the production, regulation and moderation of emotions. Ellouz (2007: 34) argues that "the clarification of one's values and goals, the use of the technique of calculation, and the decontextualization and objectification of emotions all entail *an intellectualization* of intimate

bonds, for the sake of a broader moral project: to create equality and fair exchange by engaging in a relentless verbal communication about one's needs, emotions, and goals". In Ellouz's words, I acknowledge that intimate bonds have the capacity to problematise binaries between the object/ subject divide, thus creating fora for intersubjectivity. It follows then that the diversity in tastes is crucial in self-creation and reimaging even for the ordinary citizen.

The images and visuals in the city have the capacity to bring pleasure but also to induce pain. To ascribe the pain to colonial debasement, and to package Zimunya as a cultural nationalist as illustrated by Musvoto (2010) and Mthatiwa (2011), would be to focus on one aspect while disregarding alternative readings that can be done of the anthology. In fact, to say that the city is presented as a "melting pot of black people's culture" (Musvoto 2010: 33) is to assume one set of values that are hegemonic and stable. Igor Kopytoff (1986: 70) argues that a "culture serves the mind by imposing a collectively shared cognitive order upon the world which, objectively, is totally heterogeneous and presents an array of singular things. Culture achieves order by carving out, through discrimination and classification, distinct areas of homology within the overall heterogeneity". Be that as it may, I differ with Kopytoff's (1986) view on culturally sanctioned cognitive order in the sense that the type of order in any culture may not incorporate the multiple variations, divergences and transgressions by people who claim to champion such a culture. The culture in this process glosses over the value of the things for themselves and how individuals would perceive such goods as individuals rather than collectives. This, then, offers room for the undermining of the cognitive discrimination by the same culture in which individuals create space for the enjoyment of such things in spite of the culture's moral basis. In the case of Loveness in "You Haven't Met Her", Tito's homestead is portrayed as a place where there are no alternative avenues through which Loveness can discover the self as "the honie-pie", "the sugar loaf" or "the "ice-cream-cone". Moreover, the distinct areas of homology in a culture are not constant as people keep on producing and recycling meanings and in this way, moderate the equivalence.

In "The City's Beauty", the culture privileged by the persona is also indirectly critiqued in that it does not offer what is available in the city. When the persona argues that the beauty of the city "only lasts the lick of ice-cream", by inference he/she is downplaying the validity of the things that constitute the city's happiness and pleasure. There is a regulatory Shona traditional culture as

seen through the viewpoint of the persona. However, what the persona misses is the invaluable nature of the new order of pleasure, happiness and enjoyment that has been necessitated by the value of things. Nuttall argues that in city spaces, there is need to view the subject as the centre of action who "is above all a work of art" (Nuttall 1999: 101). The subject who is a work of art is an active agent in negotiating meanings and in choosing things and valuables that are important in the concept of happiness and pleasure. For example, in the poem "Grace", the character Grace, with "a gentle neck-scarf/ a trembling looped ring/ a red skirt of pleats/ [which] blew into folds as she sat/ where the couch seemed to squeak" (Zimunya: 57), looks more like a work of art, with gestures and simulations well calculated to signify what the persona calls "modelled grace". In the cocktail bar, Grace is captivating and she sets tongues wagging yet she is unperturbed by what people say or think of her. If one centralises the artefacts with which Grace adorns herself, it becomes clear why things ought to be taken seriously when focusing on the self-moulding of subjects in city spaces.

Theorising on the nature and value of things, Georg Simmel (2011: 63) argues that "the being of objects can never be inferred logically: being is rather a primary form of our perception, which can be sensed, experienced and believed, but cannot be deduced for somebody who does not yet know it". In Simmel's assertion, there is a way in which experience of a thing makes it a participant in its valuation. What the persona in "The City's Beauty" fails to appreciate is the type of happiness and well-being that draw people in the city to the chewing gum, ice cream and the coolness of beer. Subjects are not victims of the harmful practices, but have agency in exerting the power of choice. The process itself is liberating and opens new ways in which the subject identifies the self without any inhibitions. Borrowing from Simmel, Tajbakhsh (2001: 98) argues that "the multiple spaces and associations that urban life supports and with which the subject must identify are the condition for the enhancement of a complex, hybrid sense of self".

In "The City's Beauty" the hybrid sense of self is demonstrated through the interplay of the subject's sensuality; thus, the conception of space is informed by the multiple-centeredness of the subject. Appadurai (1986: 38) proposes that even the so-called luxury goods should be regarded as goods that have a social and rhetoric value, "goods that are simply incarnated signs" with a cultural value of their own. For example, in "City Lights", goods such as "Vaseline", "toothpaste" and the hot stone/ hot comb are captured as symbols that carry a social value of the importance or

otherwise of cleanliness within particular locales. Timothy Burke (1996: 202) argues that the concept of cleanliness has been highly cherished among the Shona and Ndebele people. With the coming of modernity, people "re-ordered and reimagined their personal and collective universe of practices, values and meanings" (ibid.: 202).

The persona in "City Lights" marvels at Auntie Loveness's teeth that "rival milk". In another instance, the persona dissociates herself from boys who wipe mucus with their palms in preference to city men who use "hankies". Also, individuals have divergent predispositions towards these goods. These need not be judged using a specific centre or moral barometer, because the process of setting such a centre is also problematic. I argue that there is need to foreground the necessity and value of "things" that are found in the city since "the concept of place is pivotal because it is the contact zone between physical reality, the social context, shared meanings and the self" (Pile 1996: 54).

Although *Country Dawns and City Lights* demonstrates subject flourishing and good life in city spaces, Zimunya also foregrounds the embedded pain and displeasure. The pain and displeasure are constitutive of the happiness and pleasure in the city. The title poem, "City Lights", captures the paradoxes that are part of the happiness and pleasure found in city spaces. Zimunya foregrounds the "juggernaut of modernity"[98]. The city is said to have "eyes' that reach the village. The "eyes" can be viewed as the omniscience and towering presence of city spaces, and also as city visions that keep on beckoning with their glitter and glimmer. In Egyptian mythology, "eyes" were associated with Horus, a sky god whose eyes were proclaimed as the sun and the moon[99]. Since all energy comes from the sun, there is a way in the poem in which the use of the image of eyes to describe city spaces creates a balance or congruence between humanity and life-giving forces. The life -authenticating imagery is bolstered when the persona makes recourse to "fate star" in explicating a statement of intent thus, "fate star fate star/ I want to marry in the city". The eyes and the stars are associated with a sparkle, light, vision and the future. The persona praus for a life conferring deity, "fate star," and then expresses a wish to marry in the city. Thus, apart from

[98] In *The Consequences of Modernity* (1991) Antony Giddens talks about riding the juggernaut of modernity with its unstoppable rumble and dangers. He suggests the need for humanity to harness modernity, minimize the dangers and maximize the opportunities.

[99] Barbara Mertz (1964) argues that symbols are important in the development of what is now accepted globally as Egyptology and related religions. In many cultures including the Shona culture, eyes are viewed as symbols of vision and foresight.

capturing city spaces as places of happiness, pleasure and enjoyment, the persona foregrounds city spaces as places to be in the future.

By exploiting a contrapuntal technique with different personas, a male and a female in the first person narrative viewpoint and the commentary by an "ungendered*"* third person narrative viewpoint, the poem "City Lights" brings to the fore the societal dynamics and the inevitabilities of change for the better in terms of what it means to be happy and to have a pleasurable life. In city spaces, there is "the sound of engines," the availability of choices in the procurement of consumer goods, various enjoyment and re-creational spaces such as city bars, parks, clubs and the intricate network of city streets and buildings. In the poem, even night-time is no longer prohibitive in terms of a subject's realization of happiness and pleasure as it is well-lit to equal day-time. This corresponds with the imagery of the eyes and the conflation of the sun and the moon in the regulation of a subject's fate. In the din and hubbub of city life we are told: "A dead man gazes deep/ into the lens of a man held camera/ his pain screeches like maniacal brakes/then resigns/as the dawn of commuters confront the city/condemning money, beer and Loveness" (Zimunya: 45). The stanza graphically captures the hazards of the city, suggesting that it has its moments of displeasure that are also as life threatening and overpowering as the empowering forces of the city. Where the imagery of the eyes has been associated with the magnetism of city spaces in their capacity to draw people, the same magnetism repels. The stanza underscores the notion that in *Country Dawns and City Lights*, happiness and pleasure do not preclude moments of displeasure. Instead, there is a way in which such images add onto the greater constellation of signs and signals that define the city space.

The shining imagery in "City Lights" is bolstered when the persona talks of "Shoe shine city" and the "clean clean daughters" found in city spaces. Burke (1996: 201) argues that in city spaces, cosmetics have acquired the power to symbolize for women (and men as well) the cultural divide between "urban" and "rural lifestyles". Captured in this poem is the notion of access, convenience and expediency which cumulatively add to the pleasure and happiness found in city spaces. The persona states, "I won't marry a country girl/ who vaselines dusty legs/and burns her forehead with hot stone/pressing wet cat smelly hair" (46). Instead, it is the city that ironically corrupts in a likeable way. There is a level at which the persona's voice registers disillusion with the village and rural spaces. The rural spaces are projected as primal, owing to the lack of access to basics such as

the “hankies”. As a result of this, “Boys of the Country/ Wipe mucus with their palms/But men of the city/ Have hankies for my tears” (ibid.: 46). The city, however, also appals in an unattractive way to the persona in the format of “cultural malaise” as conservatively referred to by Rino Zhuwarara which I interpret as the process of “being” (subject formation). This occurs in the poem, “O Harare!” where the persona bemoans, “O Harare! Your lipstick and beauty soap and perm Salons/ have courted the little girl now she blushes and touches/ kisses and turns endlessly before the mirror”.

The invaluable nature of things that bring happiness and pleasure is explored in “Buns, Sweets and Biscuits”. We are told:

The city has long arms and fingers
That reach the furthest bush – lights,
Buns, sweets and biscuits that turned
Children of peasants restless.
Thus, in the days of the Empire
She entered the city
On a policeman’s half-crown

In the city there were scones, pies,
Cream-buns, cream-biscuits
Cream doughnuts, coca-fizzle-
And ice-cream and cream-cake.

The city and the half-crown
Thrust demon roots down a village soul
And like a fig-tree
Split the original in turgid growth (Zimunya: 33)

In the first stanza the city is personified, with arms and fingers to draw and embrace people in its glitter and glamour. There are echoes of what Marechera (1994: 8) dubs the “demon lover”, who

has a propensity to lure. There are insinuations that it spreads its tentacles to the hidden and the mundane forms of rural innocence. The fact that children are courted by this "demon lover" signals the notion that the lover's strength lies in capturing the generation of the future. The unnamed persona who enters the city enjoys good life, well-being and human flourishing while in the process undergoing a changed perception of the world.

In the city the persona meets a new order of pleasure and joy as denoted by the active engagement with the various senses. The recurrence of "cream" activates the visual sense which signals hope, pleasantness and the elegance that comes with the city. Cream also highlights the idea of food and taste. The olfactory and tactile senses are activated through enjoying cream-doughnuts, cream-cake, and ice-cream. Access to different types of foods and new tastes in the city usher in a whole regimen of happiness and pleasure. Elizabeth Telfer (1996) underlines part of the philosophy of food as its capacity to be pleasurable:

> [..] the pleasure of food includes not only the pleasure of eating it, but also the pleasure of choosing it; the pleasure of exercising one's judgment and taste in selecting what will suit the occasion and combine well together – expressing oneself or being creative [..] (Telfer 1996: 2).

This quote suggests an inextricable intimate relationship between a subject and food. The relationship involves the pleasure to choose the meal and the freedom to determine its setting and occasion. There are relational aspects between Telfer's observation and Musaemura Zimunya's "Buns, Sweets and Biscuits". Here, the persona "enters the city" and the "city and the half-crown thrust demon roots down a village soul". The persona's relationship with the city is rooted in true love, where agency is captured in the process of entering the city and the same agency is negotiated as the city thrusts its roots within the persona. There is the symbiotic relationship built out of choice, and the types of food in the poem denote a subject actively engaged in the process of selectivity. In addition, the food types demonstrate the global nature of city spaces because they originate in different parts of the world; and the subject is exposed to a wide array of choices, including those that expose him/her to health options and preferences through their nutritional value.

The city in "Buns, Sweets and Biscuits" orients the persona to Coca-Cola which comes from America. Ritcher (1998) notes how many various types of food there are[100] Living a happy or a worthwhile and pleasurable life requires the subject to create and safeguard happiness, and one established way of doing this is by eating pleasant foods offered by city spaces. This confirms Telfer's (1996: 26) viewpoint that "good food [is] part of the wider personal ideals of style and elegance, hospitality and friendship".

In "Buns, Sweets and Biscuits" the type of pleasure is primarily *eudemonic.* The pleasure, good life and well-being are influenced by the notion of agential flourishing. The notion of "tarrying with the negative" as postulated by Žižek (1991) does not apply here. Žižek (1991) argues that a subject comes into being by observing difference with what he terms the Other, who is envious of the subject's enjoyment. The city though, as portrayed in the poem. offers the point where pleasure and joy "forms subjectivity" at the moment of "imaginary fullness" when the persona is connected to things that activate her senses. Scott (2008) notes that pleasure, joy and enjoyment "tear open subjective forms into nonsubjective space traversed by the play of forces". Instead of observing or insisting on the subject/ object dichotomy as insurmountable, Scott's standpoint explains how intimacy breaks open any artificial differentiations of subject/ object. Thus, in the intermediate space between the subject and the real, Scott (2008) contends that there are things – "[u]seful things, desirable things, vision things, epistemic things, things of nothing, real things that find their contours in the subject's negotiation with its own reality" (ibid.: xv). I understand Scott's argument as referring to the things that offer subjects innumerable avenues to attain good life and human flourishing. For example, in "Buns, Sweets and Biscuits", the city spaces offer innumerable modes of happiness and pleasure in varied food stuffs that denote global origins and local modifications. Moreover, Appadurai argues that "the social life of a thing participates in different registers of value, shifting over time, space, and context, moving in and out of commodity status" (Appadurai in Weiss 2005: 177).

[100] Ritzer (1998) explores how cultural spaces are reconfigured through food in what he calls "the MacDonaldization thesis". Taking the case study of the MacDonald food chain, Ritzer (1998: 84) argues "the fast food restaurants are bringing to the rest of the world not only Big Macs and French fries, but more importantly the American style of eating on the run". He adds, "The fast-food restaurant brings with it the idea (and the structure to implement it) that eating is something to be completed as quickly and effortlessly as possible" (Ibid.).

The motif of eating enriching and varied foodstuffs is further explored in the poem "Like Sugar in Tea". Good life, happiness and pleasure encompass the view of an agent believing in and acting upon his/her wishes, demonstrating creative power and "the desire to do it (which) leads to its being done" (Harman 1983: 319), Through the technique of epanalepsis, in this case the use of "like" which begins every line in a sixteen-line poem, "Like Sugar in Tea" foregrounds the feeling of accomplishment that results from city happiness and pleasure, prompting the persona to conclude that the city spaces are likeable in totality. The persona refuses to specify the basis of good life and flourishing as a single thing or object. Rather, the persona highlights how the sum total of what is found in the city carries one to a moment of radiant insight. The poem "Like Sugar in Tea" foregrounds a broader base through which good life in the city is experienced.

Zimunya (1985: 60) writes:

Like water running out of the tap
Like a pot on the fire
Like Salt on meat
Like sugar in tea
Like ice-cream in the mouth
Like alcohol in the head
Like dung in a toilet
Like money at the month-end
Like a crook's hand in your pocket
Like a shop in first Street
Like a car on wheels
Like an aeroplane in the sky
Like a football on Shaya's foot
Like a man in woman
Like a kiss on the tongue
Like purple folds of the Jacaranda in spring
She cried and longed to belong to the city (Zimunya: 60)

Apart from the pain induced by crime, poverty, stench and general lack in city spaces as demonstrated by "dung in a toilet", "crook's hand in your pocket" and "pot on fire", the poem captures a whole programme of access, availability, convenience and the practicality of happiness and pleasure that is ushered in by instant and long-lasting desire satisfaction. The phrase "dung in toilet" also suggests, albeit in a different way, eating well and bounty. In terms of time management and the amount of labour, the persona finds that the city has the desired solutions as denoted by "water coming out of a tap", "sugar in tea" or salted meat. The "sugar in tea" and "salted meat" symbolize the temporal zoning (time/ space) introduced by both modernity and certain regimes of labour that have gone a long way in packaging pleasures and happiness in the city. The additive simile "like" has the effect of a camera lens capturing the city spaces by using different angles, ranging from the soccer pitch, the streets and the household to the cosmos. The poem is rich in imagery that denotes the cosmopolitan nature of the city space. Good life and pleasurable experiences are not limited to foodstuffs only. In city spaces there is a whole array of products that make life easier for the persona, if not at the intimate level, then at the level of visuals.

In "She Danced', the idea of sport is captured in the simile "like football on Shaya's foot". The evocation of George Shaya, a talented Zimbabwean soccer player of the 1970s, is significant. The soccer spectators generally marvelled at how dexterously Shaya dribbled past the defences of opposing teams. Here, the image denotes the persona's visual satisfaction with the city. Sport as leisure, the cosmopolitan nature of football,[101] and the image of an aeroplane are significant and powerful metaphors that denote the compression of time and space (temporality) in city spaces. In cities we are told there are cars, there is alcohol and the "purple folds of the jacaranda tree", a tree that is not indigenous to Zimbabwe yet has become commonplace in city spaces. What we see are the travelling cultures (cosmopolitan in nature) in circulation, some of which are re-packaged to suit the local environment.

The poem is rich in visual imagery and there is conflation of the local and the global. Where the aeroplane is a common feature, the idea of possessing and identifying with the type of technology

[101] As a game, football unifies people from different nations, cultures, races and religious backgrounds. Little wonder; the African Cup of Nations, the World Cup among other tournaments have been crowd pullers in different parts of the world.

that traverses rural and city spaces is significant in blending the local and the global. The poem captures happiness and pleasure at the level of sensations such as the visual and the tactile. City spaces thus emerge as rich in offering insights into the type of life that leads to the flourishing of the agent. I agree with Musvoto (2010) and Mthatiwa (2011) that there is an inescapable gendered dimension which Zimunya privileges, of the sort that reduces the pleasure and happiness of women characters. My reading furnishes this form of subject and object intimacy with pleasure and happiness as felt and evaluated by people. In the poem, sport opens ways through which an agent enjoys reflexivity. I elaborate on reflexivity as an order of pleasure and joy in "She Danced", stanzas three and four:

> In the city she was lost at first
> but soon it took her with both arms
> she knew it was the madness of ages
> occasionally she looked back to the country
> and she saw only darkness of the edge of the city
>
> Then one day she put on a dress
> one sparkling dress of scales of fish
> and when she heard the guitar wailing on the wind
> she danced and danced until the loneliest streets lit up (Zimunya 1985: 35).

The stanzas capture reflexivity and kinaesthetic bodily movements as both a request for and a source of pleasure and happiness, as the protagonist responds to music. The reader's senses are activated as the protagonist becomes immersed in a dialectical relationship with the city spaces. There is the overriding notion of choice, one that comes from weighing options, evaluating what could be good for her. The unnamed protagonist decides to embrace city life, especially the glitter that accompanies it. In the city, she re-works her identity or identities to incorporate the idea of looking good. She wears a "sparkling dress" and takes time to listen to the wailing guitar. Dancing in her case becomes a productive process and the effects are also transformative for the streets as "the loneliest street lit up". Holland et al. (1998:49) argue that "imaginary worlds can inspire new

actions; or, paradoxically, their alternative pleasures can encourage escape and a withdrawal from action".

It is the idea of immersion in the city and acting upon circumstances that gives Angy in "Please, Stay", Grace in "Grace", Loveness in "You haven't Met her" and in "Loveness" the happiness, enjoyment, pleasure, conception and meaning of good life. The various female characters/ protagonists act at times against a critical persona's poetic voice in their transgressions and subversions; yet, I argue that they seek to negotiate space in which they enjoy and flourish. One of the ways through which they retain agency over their bodies is executing their will. In "Grace", the persona states: "When she walked in/ it was with such modelled grace/ her eyes transfixed the horizon/ of many terrains/ through the walls of the concrete/ beyond the city and the noise of the cocktail bar" (Zimunya: 57). Grace's movements stun many people as "faces turned".

In "Loveness", the persona captures the "long fingernails", the "high heels", and the "shining" which make people call Loveness "Fanta face" and "Coca Cola legs". The legs and the face's contrasting colours are indicative of the ambiguities and the broadening of choices that have been ushered in by urbanity[102]. The binaries of the colours can be extended to the natural/ artificial, the indigenous and the exotic. The presence of preferences exposes people to different orders of joy. Unperturbed and confident of the self or multiple selves within, she retorts "Ah! Beneath the orange and the coke/ I am all fire-furnace!' The freedom and emancipation from the Shona traditional culture with its aesthetics and cosmetics creates a space for the women characters to re-configure what the good life is and re-work the notion of flourishing. The persona highlights that men mock Loveness in the crowd, yet "beneath their laughter/ lie whistle-trains of desire" (Zimunya: 37). The notion of "whistle trains of desire" is strongly related to the eroticism of the city in general. Sandercock discusses the value of eroticism along these lines: "the eroticism of city life, in the broad sense of our attraction to others, [lies in] the pleasure and excitement of being drawn out of one's secure routine to encounter the novel, the strange and the surprising" (Sandercock in Lees 2004: 13). The strange and surprising experiences are crucial to a subject's self-authenticity. I therefore disagree with Muchemwa's (2013: 36) observation that "the gustatory

[102] It is worth noting that in the late 1960s and early 1970s, some skin lightening creams were harmful and caused permanent damage to women's skins. Some women's faces were affected by chemicals, especially the poor and uneducated. However, other women, e.g. Loveness found joy and happiness as the application of skin lightening creams enabled them to glow and this boosted their self-images.

and tactile imagery become a way of violating the bodily integrity of Loveness". On the contrary, I see Loveness waxing in the immanence of city spaces and reclaiming her individuality, unshackled by the exigencies of patriarchal cultural dictates.

What we see in the women protagonists or antagonists is the "improvisational responses to social and cultural openings and impositions" (Holland et al., 1998: 270). Timothy Burke argues that the "Fanta face and Coca Cola legs" phenomenon was commonplace in the 1970s and this was typical of skin lightener consumers who were subject to both abuse and veneration by many people. On one hand, "they were said to be people who tried to become white in their faces but could never escape their essential Africanity, their blackness" (Burke 1996: 190). Thus, "the rest of their bodies would betray them twice over: to the whites they wanted to join and to the blacks they strove to leave behind" (Burke: 190). But the equation was not as simplistic because skin lighteners and cosmetics were also significant for women keen on discovering a strong sense of selfhood. Skin lighteners would help in demarcating or feigning class in a society where skin colour was a means of classification.

The idea of self-grooming ushered in city spaces empowers women. Little wonder then, that the persona in "O Harare" opines, "O Harare! Your lipstick and beauty soap and perm Salons/ have courted the little girl now she blushes and touches/ kisses and turns endlessly before the mirror" (Zimunya: 74). To imagine the subject's use of beautifying commodities as indicative of a Shona "cultural albino inhabiting an anomalous landscape bereft of the sacred" (Zhuwarara, 1985: ii), in city spaces is to miss the point. It is more fruitful to view this process as complex, empowering and one of self-identification. Brad Weiss (2005: 177) argues that a focus on the value of a thing "allows us to avoid the pitfalls of normative models, from modernization to deprivation and dependency theories that describe social orders primarily in terms of lack". Moreover, "the uses and understandings inherent within a commodity in a given time and place are likely to be a result of intersections of micro powers and macro powers, the partial and challenged hegemony of the rulers and the episodic creativity of the ruled, the logistics and disjuncture of everyday life" (Burke 1996: 7). Thus, self-stylisation and the notion of embracing one's choices as occurs in *Country Dawns* and *City Lights* offers enjoyment in city spaces which is dynamic and which continuously creates and redefines through the daily practices of the protagonists.

Conclusion

In *Country Dawns and City Lights*, Musaemura Zimunya offers numerous ways in which the city creates different orders of enjoyment, happiness and pleasure for ordinary Zimbabweans. Following Njabulo Ndebele's (1995: 51) "rediscovery of the ordinary", especially on "how the ordinary would emerge from the entire experience feeling triumphant", I have shown how ordinary Zimbabweans as represented in the poems embrace their capacity to act, create "tradition and custom to manage their day to day family problems [and individual problems]" (Ndebele: 51). Even when confronted with adversity, representations of Zimbabwean subjectivities exude their penchant to act, as they exert themselves in endeavours that are equally transformative and distinctive in culture (s). These are unique cultural spaces that are reminiscent of Homi Bhabha's interstitial spaces[103] which ought to be viewed as postcolonial on their own, often characterized by rapid dynamism, vitality and enthusiasm. In the next chapter, I argue that Dambudzo Marechera presents novel ways of enjoying city spaces, which confirm, vary and modify the ways the city is enjoyed by Musaemura Zimunya's protagonists.

[103] In *The Location of Culture (1994)*, Homi Bhabha deals at length with the notion of third spaces.

Chapter Seven

Different Orders of Pleasure: Good Life and Human Flourishing in the City in Dambudzo Marechera's *Scrapiron Blues*

Introduction

In this chapter, I contend that Dambudzo Marechera's *Scrapiron Blues* demonstrates different and varied orders of enjoyment and well-being in the city. These orders challenge the authenticity and truth of the narration of the enjoyment space(s) sanctioned by the ZANU PF-led nation-state in Zimbabwe. I attest that Marechera provides fora in which enjoyment and well-being in the city boosts subject self-actualization, subject mobility, and subject creativity. In addition, I centralise well-being, enjoyment, pleasure, good life and human flourishing as values that are invaluable in people's lives as portrayed in Marechera's writing. For the purposes of contextualising this examination, I discuss concepts such as *eudemonism* and *eirenéism* in order to demonstrate what characters in the text perceive as good life and enjoyment, with my emphasis on *eirenéism*. I maintain that the variations and modes of human flourishing, enjoyment and good life that are depicted by Marechera create an environment where "all parties" flourish and enjoy their identified categories irrespective of the spaces sanctioned by Robert Mugabe's government.

Firstly, I explore the specific modes through which the city is enjoyed by subjects in the process of creating various forms of cultural spaces. I then outline enjoyment (happiness and pleasure) spaces as places of belonging or identified categories as depicted in Dambudzo Marechera's *Scrapiron Blues (1994)*. In *this* anthology of short stories, poems and plays written between 1982 and 1987, Marechera captures a society that is still trying to recover from the wounds of colonial rule and an equally violent liberation struggle, even as the ruling class tries to justify misrule by fashioning subjects. However, Marechera documents alternative spaces to those championed by the nation-state in which citizens are classified through binaries such as sell-out/sons of the soil, indigenes and aliens. Marechera's spaces problematise, vary, moderate and at times expand the parameters of enjoyment spaces as mediated by the nation-state. By focusing on Marechera's distinct sites such as the beer hall, the pub, the bottle store and the shebeen, I will demonstrate that these spaces offer numerous instances of good life and human flourishing which in turn help expand our understanding of the urban. The element of philosophy in this chapter derives from Wilson Scott's (2008: xv) observation that enjoyment and pleasure "silently shapes and configures

the order of things". Moreover, "all order is informed by pleasure, and historically different orders of knowledge therefore imply different orders of pleasure, enjoyment or joy […] pleasure forms the basis of any discursive formation at least as fundamentally as an episteme, the rules, regulations, and relations that are shaped by the very pleasure that they afford" (ibid.: xv). I agree with Scott's viewpoint that enjoyment has the capacity to shape "thought in distinctive ways" (ibid.: xvi) which vary from enjoyment in building, destroying, differentiating, interpreting and consuming to simply dispensing with certain things.

Good Life and Human Flourishing in the City

In this section, I consider the various scholarly debates on good life and human flourishing, and link them to existing literature on cities in general, and Zimbabwean cities in particular. In a seminal text, Fred Feldman (2004) undertakes to explore happiness, pleasure, enjoyment and good life. His strength is his ability to trace the concepts back to ancient Greece, engaging such scholars as Aristotle, Plato, Epicurus, Zeno and the school of thought that became renowned as the Stoics. A common streak in the scholarly works with which he engages is this overarching idea: "Every person by nature ultimately seeks only pleasure" (See Davis 1982). For Feldman, pleasure is intrinsically good and therefore enjoyable, though what people enjoy differs from individual to individual and from society to society. Feldman (2004) differentiates three types of pleasure, thereby altering John Stuart Mill's delineation of "lower order pleasure" and "higher order pleasure" faculties into sensory pleasure, attitudinal pleasure and static pleasure. This enables him to claim that though there might be a thin distinction among them, they are nonetheless constitutive of what may turn out to be "good life".

Focusing on "good life and human flourishing", Court Lewis (2012: 221) employs the concepts of *eudemonism* and *eirenéism*. Lewis states that *eudemonism* is a Greek word for happiness and well-being, and like Feldman (2004), Lewis takes the concept from Greek philosophers. This chapter alleges that: "*Eudemonists* are not looking at how to produce particular instances of desire-satisfaction or the greatest amount of pleasure for all. Rather, *eudemonists* are concerned with producing a life that is well lived, and therefore happy. For them, value is dependent on what one does and what one benefits from that action. Moreover, *eudemonists* tend to view relationships as "instrumental to their own happiness", in the process disregarding "the worth of the other" (Lewis 2012: 222).

Lewis's strength lies in his ability to transcend the limitations of the *eudemonist* happiness and desire-satisfaction that merely foregrounds 'agent satisfaction' by introducing the concept of *eirenéism*. He argues that *eirenéism* is "a moral theory that combines both non-consequentialist and consequentialist features to explain how certain moral agents have a set of obligations based on the inherent worth of the other" (ibid.: 223). The word *eirenéism* was mooted by Wolterstorff (2008) who designed a Greek equivalent of the Hebrew word "shalom", meaning "peace". Taken from the Septuagint (Hebrew Bible), the Greek equivalent *eirene* is adapted by Wolterstorff (2008: 226) to clarify the vision of good life and well-being as agential flourishing with a recipient dimension. Following this paradigm, an agent "embraces their vulnerability" in a relationship and the agent also takes note of and respects the rights of others. *Eirenéism* is the type of happiness and enjoyment that regards the interests of others as crucial. Looked at closely, *eudemonism* could create an enemy of the Other or an antagonist, something akin to the type of enjoyment that Žižek (1991) characterised as negative, where it is perceived as a preserve of the Other. I partially agree with Feldman (2004) that to try and illustrate every subject as a desiring subject whose enjoyment is dependent on what Žižek (1991) foregrounds as identifying a form of theft, deprivation or prohibition, would be to miss the point. Rather, if one were to go back to the Lacanian symbolic order, there is the view stated by Judith Butler (1993: 206) that the boundaries delineating the so-called "inside" and "outside" of the symbolic order are quite opaque, and the fixity of such boundaries remains mythical.

Good life and human flourishing derives from what Lewis elaborates as a happy life. He states:

> …a happy life is a life of activity, because individuals are involved in the process of becoming happy. Happiness is not a thing, like money, that is possessed; rather, it is part of the process of making the right decisions about how to best live one's life. Living one's life virtuously then means that one carefully considers one's actions and decisions in order to produce a happy life out of the random events one is constantly engaged with (Lewis: 221).

Based on this analysis, there are a number of issues that need more explanation as regards the city spaces we find in *Scrapiron Blues*. The use of the words "process", "becoming", "constantly engaged", "involved" and "produce" signifies the fact that happiness is intertwined with daily creativity by subjects and is neither a pre-given state nor a *fait accompli* in any society. The notion of embracing personal choices, and the ability to live a life that derives from one's choices, tend

to create new forms of identities and spaces of imagination that need to be publicised. The spaces of imagination and real spaces that characters enjoy in the city of Harare, as represented in *Scrapiron Blues,* are typical examples of what Michel Foucault (1986) describes as heterotopia. "Heterotopia are spaces of alternate order that organize elements of the social world differently to that which surrounds them and hint at alternative ways of ordering society" (Foucault in Brown 2004: 92).

Reading the Pub in Marechera's *Scrapiron Blues* as "A Description of the Universe"

As I explore good life, well-being and human flourishing, I describe how the city pub can be read as a world on its own in the play "The Servants' Ball" and the sequel "Tony Fights Tonight-Pub Stories". In "The Servants' Ball', through a textual interweaving of the characters' ribaldry, innuendo, song, dance, beer drinking and work, Marechera positions alternative spaces that offer distinct orders of joy and enjoyment outside the binaries of hero/sell-out, legitimate/ illegitimate, black/white, son of the soil/alien as privileged by the nation-state. The sequel "Tony Fights Tonight" provides a cartography of Harare beer halls that deconstructs notions of good life which derive force from the country/city binaries that were popularized during the days of nascent Afro-radicalism in Zimbabwe's liberation struggle. In "The Power", the persona is giving chase to his creative Muse[104] in an imaginative story about Tony and Jane, yet the search takes him to "the Musasa, the Long Bar, the Sportsman, the Oasis, even Magaba […] back to Jacaranda" (Marechera 1994: 8). Thus, city bars, pubs, beer halls and shebeens create a mosaic of life in Harare, one that centralises merriment and joy, and opens opportunities to reconceptualise notions of what it means to be happy and how one broadens oneself in the city.

Where the word "alcohol" is used synonymously with "abuse", I argue that Marechera's *Scrapiron Blues* centralises beer drinking not only as a pastime but as identity-conferring. Beer is seen to be liberating, especially in a society that is in the process of reflecting and healing after the traumas of a prolonged liberation struggle. "The Servants' Ball" goes beyond *eudemonistic* models of well-being and enjoyment, to the Aristotelian *eudemonist* model, which is centred around the notion of well-functioning, the Epicurean version that prioritises the fulfillment of humanity's natural desires, welfare *eudemonism* (Haybron, 2008: 36), and Raibley's (2012) "well-being as agential

[104] In Greek mythology, literature and poetry, muses were generally perceived as the goddesses of inspiration and creativity.

flourishing" theory. Raibley (2012: 1106) proposes a model of well-being as agential flourishing in which he argues that "an adult human person is doing well at a time to the degree that they resemble the paradigm case of the flourishing agent at that time. The paradigm case of the flourishing agent is a person who successfully realizes their values and is stably disposed to do so". However, in *Scrapiron Blues*, Marechera highlights the futility of the divide that critics create between *eudemonism* and *eirenéism*.

The *eudemonist* models gloss over the recipient dimension which is foregrounded in "The Servants' Ball". Thus, I use the *eireneistic* model as propounded by Wolterstorff (2008) and Court Lewis (2012). This model is modified by "The Servant's Ball" to suit the post-conflict Zimbabwean situation. This changes the sites and orders through which good life and human flourishing ought to be envisioned. The power exuded in this play problematises the artificial boundaries across races, ethnicities, generations and gender, and re-configures the binaries set by historical time through re-envisaging and conflating the past and the present. In "The Servants' Ball," there are various myths, truths and fears that are allayed in song and dance, and these are at times invoked for the sheer enjoyment of the situation, for identities and as a pastime. Although referring to a different case study, Mitchell (2004) notes that the "networks" forged through drinking and merriment take place at, "the level of an individual brain, one after another, but they are still cultural and collective in nature" (Mitchell 2004: 11).

In what turns out to be a form of "alcoholization", a term mooted by Tim Mitchell (2004: 6), Marechera's characters in "The Servants' Ball" are able to have "access to sources of deep inspiration and authorization", according to Mitchell (2004:8), although they refer to a different context. They have some forms of creativity and innovation that escape strictures set by the teleology of culture and history as construed by the nation-state. Taking such spaces as fora where merely disparate and conflicting histories of white people and black people in Rhodesia and Zimbabwe are reproduced (as does Memory Chirere 2013) would be reductive especially when it comes to Marechera's works. Of course, "people do not resign themselves so easily to powerlessness; they seek out alternatives. Alcohol is at its most 'magical' in environments that do not offer sufficient real-life outlets for power assertion" (Mitchell 2004: 10). However, there is need to view these spaces as products of a multiplicity of backgrounds that do not necessarily jostle for redefinition in multiple forms. Inasmuch as the spaces ought to be conceived as confluences of

culture, they are transformative in themselves, "where new knowledge is imparted", and "new power is absorbed […] through the weakness of liminality" (Turner 1991: 258). In post independent Zimbabwe, Hove (1994) argues that shebeens remain illegal as they provide beer outside formal structures, in the process competing with registered companies that are taxed by the government[105].

In "The Servants' Ball" the shebeen is the meeting place for both black and white people, young and old, male and female. Unlike the type of shebeen that Hove (1994) and Mager (2010) write about, the shebeen in "The Servants' Ball" is located in the affluent suburbs. In *The Shebeen Tales*, Chenjerai Hove foregrounds the centrality of shebeens in the production of cultural spaces in Harare. In Hove's text a patron, Gwature, highlights the illegality of shebeens and ironically divulges the following: "The Police know it and drink there too" (Hove 1994: 43). In any case, "Everyone knows life begins at the shebeen, where people drink at home and have the benefits of other services – shebeen talk and all that" (ibid.: 43). Hove notes that orality plays a crucial role in the creation of alternative spaces of enjoyment. In the shebeen, the subjects' behaviour patterns, as I shall elaborate later, are demonstrative of what Lefebvre (1991: 34) views as the "natural and social, practical and symbolic" acts which are both signifying and non-signifying. In agreement with Lefebvre's observations, even at a symbolic level, shebeens provide fora for distinct orders of joy, pleasure and well-being. Moreover, pleasure "provides the possibility of experiencing differently, making possible a different correlation of knowledge, decentring and dissolving norms and therefore re-ordering the conditions of subjectivity" (Scott 2008: xiv).

"The Servants' Ball" demonstrates a future where the society has managed to create a new order of pleasure, joy and good life that negates the identitarian binaries set by the liberation struggle between black and white Zimbabweans. The "subversive" use of a residential place that has been transformed into a shebeen for the commercial sale of varieties of beer redefines nation-spaces away from the spaces idealized by the nation-state, to alternative practical spaces that are signifying and symbolic in the re-definition of good life and human flourishing. The setting of the play "The Servants' Ball" is indicative of Zimbabwe's history in which new forms of belonging

[105] Where shebeens originated and thrived "because of and despite the 1928 prohibition on the sale of 'European Liquor' to Africans" in the colonial townships in South Africa black people set out "home" beer businesses as a way of subverting authority (Mager 2010: 12).

and identification gather. The shebeen is said to be the servants' quarters at Norman Drake's house (endearingly referred to as Comrade Drake). The shebeen is run by Thomas, a black cook-houseboy who works for a white couple, Mr and Mrs. Drake. Because of their busy schedule, Thomas enlists the services of Granny Mberi, an elderly woman, to work as the shebeen queen. The main house is also a shebeen of some sort where white people also enjoy beer parties and binges. Thomas, the house boy, when commenting on the parties says, "tomorrow there will be hundreds of empties, thousands of cigarette stubs and ashtrays will be overflowing" (Marechera 1994: 74).

Set in the form of Shona traditional festivals related to Ndari[106], or Jakwara[107], where people gather and enjoy working, drinking, chatting and banter, "The Servant's Ball" creates an atmosphere of openness, freedom and self-actualization as people talk together unhindered by societal prohibitions. Chirere (2013: 159) points out:

> The satirical atmosphere of the play is facilitated by the fact that the drama takes place at a beer drink whose register in Shona traditions allows suspension of formal language when addressing others […] later on, when sober, the attendees of such beer parties can always dismiss unpalatable or confrontational pronouncements as '*Zvepahwahwa*'[108] that is to say, nonsensical issues from a beer party that need to be set aside from further, perhaps serious, consideration.

In the above paragraph, Chirere overlooks what Marechera describes in the portrayal of the revellers. Instead of viewing it as the indulgence of a playful nature without any serious purpose, Marechera demonstrates that this is a way of life that is valid on its own. Whereas Chirere (2013: 158) argues that the play "satirize(s) the new African elite and their local and international white racist and corrupt associates for not showing responsibility in their exercise of power and business", the story does not centralise corruption, racism or anything of that nature. It portrays the imperative to enjoy and the need to flourish that has been necessitated by the here and now of the situation. Contrary to Chirere, to view the whole discourse as play and to regard whatever

[106] Ndari is a Shona equivalent for a beer party.
[107] Jakwara is a Shona word for a special beer party. However, unlike an ordinary beer party, work is done to assist the person who provides beer and food, something akin to community work ritual often accompanied by a ceremonial meal and beer drinking.
[108] *Zvepahwahwa* is a Shona word which refers to beer talk and playfulness.

comes from such a gathering as "Zvepahwahwa" is reductive. It strips it Marechera's point, that is, the cultural-cum-spatial productive process. There is now a need to focus on the new forms of life that are realised through such episodes. The "humming, ululating, exploding epithets of glee" (Marechera: 76) predicated on the need to enjoy and explore untrammelled horizons of life are characteristic features of the beer party. The atmosphere is hilarious, light hearted and carefree. When Granny Mberi, who is projected as the over-bearing matriarch, downplays racial epithets and confronts the revellers with questions, "Aren't you enjoying yourselves now? Do you see anything wrong with that?", no-one is able to answer the challenge she poses. Being old and selling *Kachasu*[109] and *Chibuku*[110], she becomes the conduit through which certain forms of joy and power are realized by the revellers who hail from diverse cultural and ethnic backgrounds. Mitchell (2004: 11) affirms that "These alcohol-constructed selves possess a cultural weight so great that it defies measurement. Euphoric forms of communities really do give birth to complex semantic systems of pivotal, multi-vocal symbols and myths which achieve conjunctive power". I agree with Mitchell especially if one considers the dialogue at the beer party and how it unites people of different age groups, sex and races. Granny Mberi invalidates stereotypes often associated with shebeen queens in Zimbabwean writing (see Hove 1994). In typical Arachne-style in Greek mythology, as indicated before, working on and enjoying the sewing machine, humming and stitching, Granny Mberi metaphorically designs the type of enjoyment, pleasure and good life for the revellers irrespective of gender, age, race and class in the shebeen.

The guitar and the mbira which are played respectively by patrons Bonzo and Majazi at the shebeen, present the contrapuntal nature of music in city spaces. As the two play, one after the other, people sing songs both modern and reminiscent of tradition. The songs are suffused with *ndyaringo*[111] that revolve around the gaming "say nothing words" which produce the comic nature of the whole enterprise, and this reminds one of *Ndari* (social gatherings for beer drinking) in Shona culture (MacGonagle 2007: 84). Thus, when Chirere argues, "Interestingly, Marechera also organizes a silent competition in this play between Bonzo, the mbira player, and Majazi, the guitar player. Bonzo and Majazi are subtly juxtaposed so as to portray the contest between traditional

[109] *Kachasu* is an illicit brew with unspecified alcohol content but widely believed to lead to death if consumed in excess.
[110] *Chibuku* is a traditional brew that is prepared using fermented sorghum.
[111] Ndyaringo is a Shona word for jokes.

African ways (the mbira) and the 'new' western ways (the guitar) in contemporary Zimbabwean society" (Chirere: 162-163), he misreads Marechera's vision in the juxtaposition. Majazi is not modern, nor is Bonzo a traditionalist. Instead, they are part of a community of enjoyment with a new perception of good life and human flourishing.

Drawing from Lewis's conceptualisation of *eirenéism,* where good life and human flourishing stipulate 'that we move away from isolation and we participate and enjoy the relationships that exist round us' (2012: 225), I posit that Majazi and Bonzo are agents in the re-configuration of Zimbabwe as a model for new societies which are composed of subjects from diverse backgrounds keen on making new and various identities. The musical instruments, though played alternately, communicate with each other as they offer the revellers the choice to realise their full potentialities and weigh different avenues to flourish. The idea of sharing is vindicated when Thomas orders six packets of *chibuku* and four cigarettes to share with others. Alfie, a white Zimbabwean who is a friend of Mr Drake, calls Dick, Mr Drake's young white Zimbabwean nephew, to join in drinking the opaque beer (a brand associated with black people, not whites in colonial times), at the same time bemoaning how little is known of good beer songs from ancient Medieval Latin literature which could have added to the enjoyment. In this case, the recipient dimension of morality, where the goodness of life and the idea of flourishing involve the welfare and enjoyment of others, is captured. The act of buying beer for others blurs the class disparities which often create vulnerability.

Though the characters in the play come from different backgrounds, they combine in choruses to declare their willingness to work together in a society of merriment. Lewis (2012) argues that *eirenéism* explains how moral agents should also be cognizant of the needs of people around, that is the recipient dimension. The theory shows "why carrying these obligations produces the best consequences" (Lewis: 223). "The Servants' Ball" is illustrative of the agential flourishing dimension and the recipient dimension as well. In order to produce the best forms of good life, well-being and flourishing, the characters transcend all forms of barriers and prohibitions set through the exclusionary and classificatory discourses of race, class, gender and age. The happiness that occurs at the shebeen is a result of *kachasu* (an illicit alcoholic brew with high and unstipulated alcohol content), opaque beer (black Zimbabwean traditional brew) and the crate of bottled beer (a brand associated with Western modernity and whites in colonial times) that Drake

gives to Thomas. The three brands typify the disparate elements that comprise the current community. *Kachasu* is prohibited in Zimbabwe for its lethal levels of alcohol content. Since *kachasu* is highly intoxicating, it is dangerous to the workers who then frequently absent themselves from work due to ill-health and general fatigue. It is ironic to note that colonial and postcolonial capitalist interests meet at this juncture. *Kachasu* is prepared by the poor and needy people of society through the distillation of left-over starchy foods and other unspecified ingredients which make it so potent. It is cheap and therefore competes unfairly with other beer brands on the market. In this regard, it does not serve the venal requirements of a capitalist system. *Chibuku,* on the other hand, is a traditional legal opaque brand as it has been re-packaged by both colonial and postcolonial capitalists. The two beer types, *kachasu* and *chibuku,* are enjoyed alongside huge quantities of clear beer.

The diversity of the beer types and brands provides an atmosphere in which multiculturalism and multi-spatiality are celebrated. The various beer types expose the revellers to what can be seen as democracy in taste. Through song and dance, the revellers transform the generic traditional song forms into something new and yet extremely enriching, drawing imagery from modern townships such as "Glen Norah", modern shopping centres, "Machipisa", and using playful phrases such as "Smith bathing in Kariba" and the "baboon's screams" in a bid to create joy. Nyaradzo Mtizira (2008) argues that "the sons of the soil" must own the land and the natural features, both flora and fauna in Zimbabwe. Seemingly, in contrast, Marechera presents the image of Smith, the former white Rhodesian Prime Minister, bathing in Kariba, the biggest man-made dam in Zimbabwe. The image is powerful in that it subverts the teleology of the history of Zimbabwe by the nation-state through entrenching the white Zimbabwean identity in the nation-spaces. Kariba Dam supplies Zimbabwe with electricity and tourism revenue, thereby providing both city and rural lights. The image works by writing Zimbabwe as a nation in global modernity.

Unlike Mtizira's (2008) views on who is a good Zimbabwean, Marechera's standpoint is that of valuing the worth of all in the process of enjoying one's well-being and good life. By alluding to the "baboon's screams", the story foreshadows the message that Marechera develops in the story "Baboons of the Rainbow". Recounted in folktale form, this story manifests the futility of fighting as a way of addressing hunger by two baboons, the Black and White baboon. The Green Baboon comes to arbitrate between them, and the fighting baboons suddenly realise that they can resolve

the acrimony if they kill and eat the Green Baboon. This echoes the postcolonial, post-conflict situation of the erstwhile warring parties from the colonial era. In this case *eudemonism*, that is agential flourishing, works alongside *eirenéism* as the two baboons decide to please each other and themselves by addressing their hunger in the worst and most grotesque manner. Achille Mbembe (2001: 131) notes that "the postcolony is characterised above all by scarcity", therefore, "food and tips (*pour-boire*) are political, 'food', like 'scarcity', cannot be dissociated from particular regimes of 'death', from specific modalities of enjoyment or from therapeutic quests". The Baboons create a ceremonial meal out of the Green Baboon and instead of fighting, they create spaces in which both subversively enjoy, eat, sing and celebrate life. However, this is done at the expense of the *bona fide* discordant voice of the Green Baboon. Muponde (2004b: 18) argues that the killing of the Green Baboon demonstrates "the mindless brutality of the post-war ruling elite when faced with a determined opposition to its politics". Thus, in a postcolony, as Mbembe (2001: 129) observes, enjoyment and pleasure can take the forms of "conviviality and covering over" where through connivance, parties celebrate "the aesthetics of vulgarity".

Unlike in the "Baboons of the Rainbow", in "The Servants' Ball", the *eireneistic* model of enjoyment is dominant as the song by Majazi synchronises images of modernity and lyrics that derive strength from tradition. This type of song also elicits different responses and different dance types in Zimbabwe, namely *mbakumba*, *muchongoyo*, *Jerusarema*, *kongonya*[112] (Owomoyela 2002). It is modified in the city as people allude to and introduce sexual gestures in environments that are far less restricted by the unwritten codes of etiquette that apply to a Shona culture which venerates patriarchy.

In this alternative space in the city, Majazi is at liberty to sing without inhibitions binding powerful society rules. He sings: "You mother of the children the sun has set/ Come into the blankets I am cold" (Marechera, 1994, 79). This environment is quite conducive to talking and singing about sex; and in the process, it breaks and recasts the margins set by ritual spaces in Shona culture. In "The Servants' Ball", the profane as well as the societal taboos are sung and re-lived in urban spaces creating environments that resemble select traditional Shona ritual spaces like *nhimbe*[113]

[112] These are dance types that come from different language clusters and ethnic groups of the Shona.
[113]*Nhimbe* is a ritual by the Shona ethnic group in Zimbabwe, where people work together with a common purpose, and it usually incorporates a ceremonial meal.

and the *kurova guva*[114] ceremonies. Consequently, what takes place in "The Servants' Ball" ratifies Michel de Certeau's (1984: 95) observation that "urban life increasingly permits the re-emergence of the element that the urbanistic project excluded" and facilitates "recourse to a different world from which can, must, come the blow that will change the established order" (ibid.: 86).

The world created in the shebeen in "The Servants' Ball" defies reductive interpretation and demystifies philosophical speculation. The songs are quite telling: they are interspersed with rhythmic and barely decipherable meanings, but the meanings are nonetheless there. It would be unjust to set boundaries for them. Alfie, Mr Drake's white friend, starts a song as a soloist and the audience join in: "Beer is a star in the river/ remove your shoes and enter Kariba/ The crocodile is adrunk and it has bitten my small wound/Oh I have seen the smoke from the lightning!" (Marechera: 83). As portrayed in the song, the idea is immersion and enjoyment, pleasure, joy and happiness, and there are no limits. Although the crocodile is drunk and injures the reveller in the river, it does not stop the reveller from having an epiphany. The play ends with the announcement of an imminent wedding between Dick, Mr. Drake's nephew who is a young white Zimbabwean man, and Raven, a black Zimbabwean woman who is the niece of Mrs Nzuzu, the Minister's wife. Prior to this episode, the two, Dick and Raven, are introduced by Alfie to the revellers in the shebeen as "Bush babies", meaning they were born during the liberation struggle that was fought in the bush. Their wedding, a union in which people swear to cling to each other as long as they are alive, is significant in that it creates a future in which there is no Other, thus upsetting the Žižekian conceptualisation of subjectivity. Revealingly, the play ends with all the revellers in the shebeen shouting in a polyglot voice [Shona, English, Ndebele, Nyanja, etc.] "The Future is Zimbabwe" (Marechera 1994: 84).

In "Tony fights Tonight – Pub Stories", Marechera depicts a combination of agential flourishing and symbiosis, as well as reciprocal and social well-being. *Eirenéism* here best explains the order of pleasure and good life that is described, but that does not preclude aspects of hedonism as I demonstrate in the following analysis. In *eirenéism*, "my flourishing is not and cannot be in my

[114]*Kurova guva* ceremony is a ritual that is carried on after a year of death and the descendants and relatives of the deceased welcome the spirit of the departed back into the family. One of the descendants becomes the *svikiro* or spirit medium.

own hands. To achieve shalom, then, people must not only be in relation with others and respect their rights, but they must also embrace (i.e., enjoy) their vulnerability in this relationship" (Lewis 2012: 223). This, however, is not to say that Marechera does not capture the violence of the colonial and the postcolonial governments (Gagiano 2005: 41-54). While tracking the violence is one way of reading Marechera, I argue that he presents a society that enjoys relationships and companionships that stem from the colonial through to the post- colonial era.

In the sequel "Tony Fights Tonight – Pub Stories", Fred occasionally takes centre stage in different pubs and attempts to assume the role of traditional Shona Sarungano (story teller/ oral artist). Fred demystifies the inhibitions set by the Shona culture to tell stories that include what are generally regarded as profane and taboo subjects in society. The Sarungano (oral artist) in Shona culture is the point of focus for the oral composition or performance (Vambe 2004: 10). Kabira (1983: 35) puts it succinctly when he argues that the role demands that the Sarungano becomes "the sensitive needle in his society and in the case of the communal narrator, the spokesman for the little people, the underprivileged". Fred however subverts that role and his audience is generally not children. The story also fails to highlight the plight of the underprivileged.

The story Fred tells in "Smith in Dead Skin"[115] challenges the Shona ethos where culture is used to regulate behaviour and to sustain the primacy of patriarchy in society. The protagonist in this story is a shrewd and cunning woman who does not subscribe to the cultural ethos of upholding chastity and fidelity regarding her husband. To subvert that authority and poke fun at the cultural edifice which reveres such chastity and fidelity, the unnamed woman gives strategic responses to the husband. The ease with which Fred tells the story, his choice of words and the level of attention he gets from the audience demonstrate the emancipatory nature of city spaces where people drink alcohol. Writing on experiences of a similar nature, Mager (2010: 5) makes the point that, "As a

[115] In the story, a married woman whose husband had gone away brings home a lover. They start having sex. Suddenly, there is a knock on the door. The married woman tells the lover to hide in a sack. The person who enters is another lover. The woman has sex with the second lover. Then there is a second knock on the door. The woman instructs the second lover to pick the sack and pretend to be asking for directions. The husband assists. The man carrying the sack is curious to see what is in and he opens it. He is dumbfounded as the first lover jumps out of the sack and starts running away. This story is recounted against the backdrop of an official opening of Parliament where the pomp and ceremony by the Robert Mugabe-led government resembles the Ian Smith government's parades in totality. Being highlighted in the story is the idea of mimicry of colonial structures by postcolonial governments.

sociable experience, drinking brought men together in commensal ways; it was a form of social communion, a commensal sharing in which persons who participate are stripped of the capacities in terms of which they interact in non-beer drinking contexts". The idea of communitas and the enjoyment which radiates in the interaction, especially as the subjects enjoy themselves without fighting or trampling on each other's rights, frames a crucial reading of the episode as mirroring *eirenéism*. Fred sets the stage for effective dialogue with his audience. Moreover, as Mandlozi Moyo (2013) observes in *Scrapiron Blues,* Fred resembles Apuleius in Greco-Roman classics whose "tale of the Tub" makes a critique of cheating wives who are found by their husbands to be having extra marital sex. In creating Fred as character, Moyo (2013) states that Marechera's education in classical allusions plays a crucial role. From Moyo's observation, one can argue that the infusion of Greco-Roman classics gives the story a global scope. However, there is something in Fred that situates him as a typical city character, especially his quick wit in recounting the stories, and his reference to places that are often talked of in the media.

Unlike the traditional Sarungano, this type of Sarunganos sounds somewhat phoney while telling the story. The imagery from which Fred draws is indicative of the cultural expanse both in time, space and place that comes with city cultures. Describing the woman protagonist's sexual encounter with the third boyfriend, Fred says: "They've never seen a session like that in Las Vegas. I was in this scene in Houston called the O.O.L. The Opening of the Legs" (Marechera 1994: 3). The references to Las Vegas and Houston offer allusions to versions of cities and ways of enjoying "citiness" that are global in outlook. Las Vegas is the most populous city in the state of Nevada in the USA and it is famed for its casinos and entertainment hotels, earning itself the name, "The Entertainment Capital of the World" (see Charisse 2013).[116] Las Vegas is also called Sin City because it is full of vices and it plays host to excessive sex, drug-taking and consumption of alcohol. Significantly different from Las Vegas, Houston is the most populous city in Texas, USA and it is often lauded as the cultural hub of America because of its theatres, arts ensembles and

[116]In "Top Convention Destinations: Orlando, Chicago, Las Vegas", *USA Today*, Johns Charisse (2013) describes Las Vegas as a city to visit for its entertainment and hospitality. The world class casinos offer multifarious ways of pleasure, enjoyment and good life. At www.usatoday.com/.../2681695/ Accessed 14 August 2014.

musical groups (Cody 2002). Fred's reference to the city of Houston simply demonstrates the magnitude of the action which is suggestive of world class enjoyment. The protagonist manages dramatically to outwit the two boyfriends to clear the sexual scene of evidence, and the husband even accompanysthe duo thinking that he is showing them directions. Unbeknown to the husband, the woman is the trickster, the generic Hare in Shona traditional folklore whose antics save him/her from the hook of accountability.

The stories by Fred challenge androcentric ideals which society tends to place on a pedestal. Conversely, the stories also replicate the same patriarchal discourses within society. Try as much as men can to control women's behaviour and cultural spaces, Fred notes that the notion that "good sex" as perceived by women has the capacity to tear apart the spaces sanctioned by the nation-state and create alternative spaces that may be construed as illicit yet quite valid, enjoyable and pleasurable. Fred therefore calls for a multiplicity of images in which the society ought to re-envision itself. I believe that the stories may not be meant to counsel, inform or highlight any serious aspect of society. Rather, they are meant to excite and boost the revellers' level of enjoyment, good life and human flourishing. Little wonder that after the telling of the story we are told, "Fred was laughing. I was laughing. The barman was laughing. Somehow the bar had come alive during the telling of the story" (Marechera 1994: 12). In critiquing social humour, Michael Billig (2005: 6) notes that laughter or humou, "plays a central and necessary part of social life. It is not an extra but enjoyable adornment, like an embroidered pattern on a garment designed to keep out the cold. It is central to social life". At times laughter is cathartic; it rejects and establishes a new order, and in this case, it becomes transformative and revolutionary. Apart from demonstrating the moments of pleasure and happiness, laughter foregrounds the notion of authenticity among the patrons.

Laughter as reflex action demonstrates these moments of authenticity. In summarised form, though no less effective, the episodes in the bar evoke the type of enjoyment and joy that poke fun at the nation-state in a way that the Beer Hall Putsch[117]failed to do for the German revellers. Analysing Marechera's *Scapiron Blues*, Muchemwa (2013: 66) graphically captures the effects of

[117] Taking advantage of a beer hall where people used to gather to drink, Adolf Hitler and Erich Ludendorff and other kampfbund leaders used the beer hall to steer people to initiate a coup d'état in German (See Moorehouse, ed, "the Munich Putsch" at www.schoolhistory.org.uk Accessed 2 August 2014).

storytelling: “like a flash” it “transforms the bar” and “the thick opaque beer miraculously turns into smooth nectar”. The image of nectar is suggestive of sweetness and nourishment, and by inference the pub becomes the flower which the revellers enjoy as bees enjoy nectar. The patrons’ taste senses are constantly transformed by the combination of good storytelling, listening, and laughter, thus making the process occasionally conventional. I note that the patrons are actively engaged in a productive process. The observation captures what anthropologists Ivan Karp and Juha Partanen term “pure” sociability, a process that allows playful pleasure as “individuals… engage in commensal, reciprocal social interaction” (Karp and Partanen cited in Mager 2010: 4). However, I disagree with Karp and Partanen’s suggestion that the type of pleasure and well-being among revellers is detached from the substantive and objective goals. On the contrary, storytelling and listening in a relaxed setting activate the aural and auditory senses in pleasurable ways. Storytelling reconfigures the patrons’ reality by offering alternative spaces of imagining what constitutes good life and well-being. To suggest that such pleasurable experiences are detached from substantive goals in life is to miss the point. The stories fit well and go beyond the agential flourishing model of *eudaimonia* well-being proposed by Raibley (2012: 1106), which he describes as “a model of well-being that explains its connection to happiness in both the episodic and personal attribute senses”. In the pub episode, the speaker and the listeners are exposed to a variety of sensual and visual experiences evoked by the dialogue. One can argue that this is an example of agential flourishing which incorporates the recipients’ enjoymentwithout necessarily centralising acts of compassion as suggested in *eirenéism*.

In “A Description of the Universe”, Marechera describes the multi-layered nature of the human subject as typified by the author-narrator who is also the protagonist. Conceptually, while “A Description of the Universe” activates the aural and the auditory senses, it also transcends the mundane as there is a whole world of imagination and reflection in embellished forms that enriches the experiences of revellers and readers. Seated in Long Bar, the narrator is actively engaged in dialogue with other revellers who are keen to know the mystery surrounding his artistic creativity. As the protagonist is busy charting his mind-set, he is also occupied with the fictional story of Tony and Jane, and the happy time they are enjoying at Meikles hotel when taking gin, tonic and tomato juice. The protagonist can also transcend the present situation as, in his conversation and imagination, he makes reference to Norman Mailer, a renowned American author (1923-2007),

Charles Dickens (Victorian era author) and Graham Greene (who is popularly known for his Latin American texts). The three authors offer different versions of cities in their writings.

Through his writings, Norman Mailer envisaged the city as secure with functional bureaucracies. He once ran for Democratic Party primary elections for Mayor of New York City presumably to put theory into practice (Radford 1975). Charles Dickens viewed the city as a place of danger, robberies, and innumerable abuses which he evoked in "Hard Times". In *Hard Times*, the inhabitants of Coke Town are subjected to harsh working conditions, child labour among other ills. Graham Greene exposes the violence and invasiveness of state surveillance agents in cities through his writings. In the *Comedians,* people are vulnerable to murder by the Tontons Macoute (secret police) in Haiti under the rule of "Papa Doc" Duvalier (McEwan 1988). In "A Description of the Universe", the bar becomes the nerve centre in which people imagine varieties and versions of city spaces. Its name, the "Long Bar", is significant in that it can aptly be titled the macrocosm of the whole universe where people engage in a creativity which straddles several continents and time spaces. The allusion to size in terms of length as captured in the name, allows readers to experience vicariously the expanse of the space in which the world is imagined. The allusion challenges the constraining spatial discourses of the Zimbabwean nation-state. The significance of the story is predicated on the free play of a human mind, its ability to negotiate the interplay of positions, and its dependence "upon a field of continuing social discourse and everyday interaction" (Holland et al. 1998: 251). The experiences in Long Bar bring to the fore a repertoire of sensory interplay in the revellers that underlies human flourishing and well-being.

Conclusion

In Dambuzo Marechera's *Scrapiron Blues*, the pub is presented as the cultural hub where new forms of thinking and a certain level of consciousness about the ills and traumas of the past colonialism and the blood bath of the liberation struggle are negotiated. It is a liberated environment where people discuss issues with minimal restrictions. In "The Skin of Loneliness" in *Scrapiron Blues*, Heat, the author-narrator, visualizes the city as a lover and equates it to the "shadows and fluorescences" that Grace's effect generates in him. He states: "I even started to write a series of sonnets under the overall title of 'The Cemetery of Mind', on the general theme of the demon lover. The city as a demon lover, its visitations into my paranoid imagination, night after night of terrifying embraces which in the cold light of day would retreat into the netherworld

of stark clarity" (Marechera 1994: 122). The sentiment by Heat can easily be generalised when re-configuring city spaces in Marechera's work. Both the white and the black communities are able to mend relations, embrace and flourish under the circumstances.

In conceptualising space, Michael Keith and Steve Pile (1993: 6) argue that the present ought to be viewed as a "simultaneous present" where there are "multiple enunciations of distinct forms of space and these may be reconnected to the process of revisioning and remembering the spatialities of counter hegemonic practices". Thus, society and space become "simultaneously realized through acting upon or doing, thinking and feeling" (ibid.: 6). My understanding of Keith and Pile (1993) is that different environments have ways of impacting on given subjects. The open-ended nature in creativity is also dependent on subjects' imaginations, thereby creating the multi-sensory and multi-vocal points of enunciation of well-being and human flourishing. The beer hall is a creative space where different modes of good life and human flourishing can be realised. There is a strong platonic bond which ties Marechera's protagonists to the iconography of city life that is woven through bars and shebeens. Through the enjoyment of alcohol and good stories, beer songs and bawdy talk, patrons stylise themselves as works of art formulating versions and revisions of "the-art-of living" far detached from the violence, pillage and wanton expropriation of private property and spaces by Mugabe's government.

Part Four: Transcendental Spaces

In part four which comprises chapters eight and nine, I argue that Zimbabwean writing from and about the diaspora highlights the production of nation-spaces in areas of settlement in the fashion of Obeng's (2008) shaping membership. In chapter eight, we note the creation and shaping of nation-spaces outside the confines of patriotic historiography. The nation-spaces which subjects enjoy are neither bound by the territorial borders nor do the subjects perceive land as the *magna carta* of existence, as does the ZANU PF government. The chapter debunks Mishra's (2007: 1) assertion that "All diasporas are unhappy, but every diaspora is unhappy in its own way". In chapter eight, I argue that transcendental spaces are enjoyable and offer diverse ways of relating. These are not only limited to the diaspora, because people within territorial borders also enjoy these spaces through activating mobile phones, the internet, the television, pictures, computers and the use of algorithms. The protagonist in *Harare North* negotiates space through cunning, play and work, and manages to be part of how the London citizenry gets defined in the global age.

Deploying theories on enjoyment by Davis (1982) and Scott (2008) among others, I highlight how Zimbabweans carve enjoyment spaces in America as appears in *We Need New Names*. In chapter nine, Fuller queries the position of a Zimbabwean subject that essentialises "blackness" and some conflicted existence as the only subject worthy of happiness, joy and well-being. Transcendental spaces defy the logic of Self and Other that is privileged by Žižek (1993) and Mishra (2007). Mishra feels that, "Diaspora as Other has an important function to play in the construction of fantasies of the nation-state as a Thing to be 'enjoyed'" (2007: 15). Fuller queries that position; what she conceives of as enjoyment is the idea of hard work, self "organization" and resilience. She centralises humanity's capacity to strive to improve its environment and do the best that befits "The Good Society". Fuller refuses the tag of "ethnic minority" and makes a symbolic declaration (see Clifford 1997: 255) of her being. In *Don't Let's Go to the Dogs Tonight*, I argue that enjoyment is re-articulated as people register memberships in extra-territorial spaces – transcendental spaces of enjoyment, happiness and joy.

Chapter Eight

Transcendental Spaces and Enjoyment in Black Zimbabwean Writing: The Case of Brian Chikwava's *Harare North* and NoViolet Bulawayo's *We Need New Names*

Introduction

In this chapter, I contend that Brian Chikwava's *Harare North* (2009) and NoViolet Bulawayo's *We Need New Names* (2013) examine cultural spaces of enjoyment, happiness and pleasure beyond the nation-state's territorial borders. The texts foreground the human propensity for broaching and transcending borders, for boundaries, and for what has become accepted as the inside and the outside of the subject's symbolic order in psychoanalysis[118]. In *Harare North* and *We Need New Names*, there are configurations of nation-spaces that take imagination, animation, memory and memorialisation as sources of order, balance, enjoyment, happiness and pleasure. The television, the telephone (cell phone), the internet, music and the picture are symbolic tokens which work together to create an individual with networked identities. In this chapter, I explore the spaces engendered by the symbolic tokens as sites for transcendental enjoyment, happiness and joy or lack thereof. I claim that the television, the mobile phone, music and the picture as symbolic tokens are boundary broaching and they create continuities and discontinuities between host cultures and people in the diaspora that are enriching and identity conferring. Although host cultures share the same tokens, they work differently for people in the diaspora as they become markers of differences and diverse particularities depending on the subject's networks and projections. Contrary to essentialist identities that create binaries of the Self and the Other, the chapter demonstrates that in the re-presentation of the good society (a society that is enjoyable), Bulawayo and Chikwava portray transcendental subjects with the freedom and capacity to identify with spaces of their own choices.

[118] The symbolic order has been theorised by Jacques Lacan as social order that comes through language and that differ from the real and the imaginary worlds. The emphasis is on split consciousness between the "I" and the "you" of a subject and a void that has its real substance outside the symbolic order. (see Žižek, 1989; 1993) I am particularly interested in recent scholarship that problematizes that formation of a symbolic order with a void; for example, I concur with Mladen Dolar (2013: 13) who argues that in the void or the gap there are atoms which create the imperative for the being to embrace the non-being.

In this chapter I triangulate Immanuel Kant's theory on transcendental subjectivity[119] as modified by Tymieniecka (2004), Scott's (2008) theories of enjoyment and joy, and Robin Evans's (1995) theory on the projective cast. The triangulation has been necessitated by the fact that theories on "enjoyment, happiness and joy" as enunciated by Davis (1982), Žižek (1993) and Scott (2008) cannot adequately explain the notions of travel, dispersion and relocations. Moreover, when a subject transcends any structure, be it the body, the territorial borders of a nation-state or any other space, I argue that there are entanglements[120] and crossings within spaces that make demarcations meaningless. Transcendentalism is not exclusive of what is transcended, as the subject relates to what is transcended through the projective cast. To explain this concept, I use Robin Evans's theory on the projective cast[121] to explain how borders are broached and negotiated. Moreover, as Voorhees observes (2013: 180), "projection, as an operation, is readily tied to forms of architectural thought and production by way of representation. Orthographic and perspectival projections establish potential relationships between what is drawn [written] on a page (as a representation) and what happens in the world (as a consequence)".

I embrace the projective cast, which is an aspect from architecture to explore characters who disembody a nation-state's territorial borders, something which I view as constitutive of a structure of some sort. Moreover, as Roemer van Toorn notes, "architecture is a relational aesthetics. [It is a] politics of appearance in space. A viewing machine that directs the gaze. Not from a single point

[119]Johnston (2007: 119-120) argues that, "For Kant, time and space, as pure forms of intuition, are conditions of possibility for the occurrence of any and every possible experience. Hence, one cannot intuit an originary limit-point to the spatio-temporal universe, since such a hypothetical experience would involve intuiting a state prior to (i.e., outside time) and/or external to (i.e., outside space) temporally and spatially mediated reality [...]. Such an intuition is, according to Kant, impossible, given the conclusion of the "Transcendental Aesthetic" that time and space is necessary possibility conditions for the occurrence of any intuited experience whatsoever". My understanding of Kant's position is that things are what they are and they are devoid of contradictions, rather they have self-consistency and have extra-ideational being (Ibid.: 121).

[121] In *The Projective Cast: Architecture and its Three Geometries*, Evans (1995a: 117) argues that, "projectors need not extend very far from the picture to reach the thing pictured, and the imagination of the designer need travel no further than the projectors to envisage what has been designed". The novel has a projective capacity apart from being documentary in itself. In similar breadth, "the projective avoids the false dichotomy of fact and fiction". (Evans in Voorhees 2013: 387)

but with a simultaneous gaze".[122] Although Robin Evans (1995) writes in the broad field of architecture, he stresses that the concept of projection is crucial in visual and cultural histories. He argues that architecture always exceeds representations (Evans 1995). Evans (1995) proposes a tripartite framework of plan, painting and photographic illustration to explore the relationship between space, life and vision. He adds that although projections are central in everyday life worlds, the "projective cast", which he defines as "a visual projection onto the vault," has the capacity of problematizing and enriching the form, perception and imagination, in the process giving the much needed "oblique dynamic and live projection" (Evans in Zhu 2011: 287). I again use the projective cast to explore pictures and television screen projections[123], the concept of memory and to some extent the role of imagination in *We Need New Names* and *Harare North*.

Transcendental spaces as exemplified in the texts defy built dwelling spaces. Built spaces are composed of compartmentalised territorial spaces that demarcate class, i.e. the affluent suburbs and their precincts, the shacks, townships and locations. Zimbabweans who were caught up in the economic implosion of post 2000 either receded into spaces of imaginations or became internally diasporised, while others had to "vote with their feet" into diaspora spaces. I emphasise that the characters in the texts enjoy good life and flourish uninhibited by the nation-state's borders and boundaries. The boundaries delineate the inside and outside and have certain configurations of power to serve sectarian interests within a nation- state. However, the characters' enjoyment does not preclude their pain of dislocation. Rather, it is in the ability of the characters to surmount the pain and transcend the limitations imposed by various structures, whether bodily or territorial borders of the nation-states, that I will be analysing in this chapter. Edmund Husserl (1969: 273) defines transcendental subjectivity as a form of identification that exists "in itself and for itself in

[122] Roemer van Toorn "Looking through space: the politics of appearance" at www.roemervantoorn.n//Resources?The accessed on the 5th October 2015.

[123] Robin Evans (1995b) states that "pictures on a television screen are projections. Converging lines of light reflected from the subject are gathered by a camera lens and focused on a photo-sensitive surface…the resulting image is turned into electrical signals that are transmitted into a cathode-ray tube [..]". Evans notes that the process leads to duplicates of original images being reproduced in reverse. Evans's standpoint is that projections revivify the original images in real time, making it possible to view simulations of the original scenes on the screen.

a hierarchical order corresponding to the constitution that leads to the different levels of transcendental intersubjectivity".[124] The type of subject created defies the Self/ Other binaries and classical dualisms of body/ mind and emotion/ rationale that have been privileged in psychoanalysis and that have their origins in the enlightenment era.

As one focuses on the portrayal of the picture, the television, the mobile phone, the internet and music, there is need to talk of "identifications not identities" (Clifford 1997: 7). These are composed of "networks of partially connected histories, persistently displaced and reinvented time/space of crossings" (ibid.: 7). Foremost within the productive spaces is the idea of enjoyment and happiness in roving/mobile nations that subjects generate. Scott (2008: xv) argues that "a general economy of pleasure, enjoyment, and joy shapes particular orders of subjective existence". I deduce from this that that enjoyment and happiness are decisive in creating episteme or bodies of knowledge and spaces of identifications.

Although much ground has been covered in literature that focuses on the diaspora and transnational entanglements, there remains a gap as none has yet focused on transcendental spaces as spaces characterised by joy, enjoyment and happiness[125]. Yet there is need to focus on enjoyment and well-being of immigrant communities. Clifford (1994: 307) has written on "transnational networks built from multiple attachments" where immigrants "encode practices of accommodation" and "resistance to host countries and their norms". Appadurai (1995) conceptualised the transnational flows of people, goods and services. Benedict Anderson (1998) argues that the diaspora is a form of "the world-in-motion" and Dan Ojwang (2004) centralises the idea of "forged cultural codes" by the East African Indian migrants in East Africa. Godwin Siundu (2005) deploys the concept of

[124] My understanding of Edmund Husserl (1969) here is that any symbolic meaning is generated through interplay between the subject and his/her projection. Shaun Matthee elaborates the "projection of unconscious content onto various" phenomena (Matthee, 2016). Matthee gives examples of the phenomena as "anything that you project onto, whether it is a person, a movie, a picture, a vase, a song, a company, event or anything really".

[125] I acknowledge that in *Beautiful/ Ugly: African and Diaspora Aesthetics*, Sarah Nuttall lays the groundwork for the conceptualisation of Diaspora subjects. She motivates for a new way of reading and conceptualising cultural aesthetics in diaspora communities.

"double consciousness"[126] or schizophrenia to describe the conditions of East African Asian communities as represented in the works of Yusuf Dawood and Moyez Vassanji. While displacement, trauma and mourning are important tropes, I infer that they are not exhaustive, as enjoyment and happiness also play crucial roles in immigrant communities.

The chapter is divided into two sections: "Enjoyment and the projective cast" and "Realm of Neitherness". Conceptually, what unites the sections is the notion that although space is transcended at an individual level through various mechanisms and methodologies, transcendence does not necessarily lead to lack of identity or anti-nationalistic[127] sentiments as imagined by the Zimbabwean nation-state. Rather, "the Neitherness" is seen to be a type of nationalism that has a global reach with local mutations.

Enjoyment and The Projective Cast in *We Need New Names* and *Harare North*

This section covers the concept of the projective cast, a concept borrowed from Robin Evans (1995) to foreground the centrality of memory, picturacy,[128]imagination, animation, remembering and projection as notions that are inextricably linked to happiness and enjoyment within and outside a nation-state's territorial borders. Specific sites in *We Need New Names* (2013) and *Harare North* (2013) have been selected to illustrate the portrayal of transcendentalism as contrasted with the idea of identities that are essentialist and cast in stone, and which the Zimbabwean nation-state privileges for strategic political reasons. I focus on Darling's descriptions of photographs as she imagines and sees them while in Zimbabwe and in America, the enjoyment that comes from watching the screen, the compression of time and space through the use of the telephone, and the circulation of music and how subjects are enriched through projections. Robin Evans (1995: 353) notes that projection involves "reflection, luster, luminosity, softness, absorption […] instability in shape", although some of "the properties jeopardize perceptions in metric uniformity". This does not mean that subjects do not enjoy the spaces brought

[126] W.E.B Du Bois (1903) describes the "peculiar sensation" where one feels his twoness by looking at oneself through the eyes of others. Siundu (2005: 22) borrows the concept and highlights the challenges "of measuring one's soul by the tape of a world that looks on in amused pity and contempt".

[127] Shepherd Mpofu (2014: 193) observes that Zimbabweans in the homeland, including President Robert Mugabe, caricature people who live in the Diaspora for subjecting themselves to menial work.

[128] Heffernan (2006: 11) argues that picturacy is the ability to read pictures and deduce meanings. He adds that: "pictures are windows through which we read the world" and at times they expose humanity to alternative visions and versions of the world.

in by the changes in environment. To augment the standpoint, Arjun Appadurai argues that "global genres circulate everywhere but gain currency and luminosity at particular places and in particular moments" (Appadurai in Bystrom and Nuttall 2013: 311).

In *We Need New Names*, Darling Nonkululeko Nkala, the protagonist-cum-child-narrator, recounts a story of her imperfect life that stretches from the squalor and squatter camps of Bulawayo, Zimbabwe to Detroit, Michigan in America. Unlike the generic cliché, "son of the soil"[129], that has become commonplace in ZANU PF parlance, the subjects in *We Need New Names* see beyond, beside and above the limits and delimitations set by the Zimbabwean and American nation-states to create roving nationsthat have their own distinct and unique identities and that are flexible to the forces of chance. As Muponde (2015: 147) aptly points out, in *We Need New Names*, migration is intra-territorial between the slums and middle class white suburbs in Bulawayo, and inter-territorial between Zimbabwe and the United States of America. With this in mind, I claim that it is possible to perceive Zimbabwe's territorial borders as structured in the same way as locations, slums and suburbs are designed or at times emerge spontaneously to cater for specific clusters and classes of people.

Reading Kant and Tymieniecka, Madas (2004: xxiii) argues that, "Kant clearly understood the crucial role of imagination in the constitution of the perceiving, cognizing subject […and] the role of imagination in the constitution of aesthetic and moral responses to the world". While Tymieniecka acknowledged the gap covered by Kant, "[she] places the imagination itself in a creative, sovereign role". Apart from being "mimetic, reproductive, or a matter of remembering the world …the primary significance of the imagination is its ontological import as the bearer of meaning" (Madas 2004: xxiii). To this end, humanity is not merely "perceiving machines"; instead, people act upon (*homo faber*) and create (*homo creator*), which results in humanity

[129] In Zimbabwe, the ZANU PF-led government uses an arbitrary system to separate the indigenes from the aliens and what they identify as the sell-outs. Those who toe the party line are hailed as "the sons of the soil". In *Harare North*, the unnamed narrator beats opposition party supporters who "attack the sons and daughters of the soil, but the traitor say the soil belong to the white man and that our brothers and sisters is invaders. Me give him small lesson of history of Zimbabwe…" (Chikwava: 19). The arbitrariness of the system is such that heinous crimes are committed allegedly in defence of sovereignty.

simultaneously entering and transcending the world (ibid.). Brian Chikwava (2009) and NoViolet Bulawayo (2013) convey transcendent spaces through the use of the picture/ photograph motif. The projected identitarian spaces are engraved on the pictures and demand different things from different perceivers[130].

In exploring the "personhood of pictures"[131], the descriptions of three different photographs in *We Need New Names* suffice to illustrate the nature and forms of spaces they occupy in relation to the way Darling perceives her surroundings, and in the way in which nations can be perceived. Talking of her childhood in a shack in Paradise, Darling describes several pictures, the first one as follows: "I look at my father at the other end of the shack: he is dressed in a strange black dress, like a woman, and a silly square hat; there are ropes and things going round his neck and down his dress. He is carrying paper in one hand, and a fat man in a suit is shaking the other" (Bulawayo: 22). In search of content and of a signification trope concerning this picture, Mother of Bones helps Darling by telling her that the photo was taken on her father's graduation before she was born. To further complicate the situation, Mother of Bones argues that she was also in the photo despite the fact that she is not visible because the "fat man got in front of her just when the camera was snapping" (Bulawayo: 22).

Captured in the photograph is the father's graduation which signifies his quest to join the middle class and be part of the elite. The space occupied by the father figure in this particular shack remains solely that particular photograph which serves as a reminder of a promise of enjoyment and happiness. Sadly, however, this does not happen as the father returns from South Africa as an acute HIV/AIDS case and immediately dies. The picture demands that it be viewed in certain ways that point to the debauched masculinities which overarch the "shack as structure" that has become

[130] Gordon (2004: 97) argues that "during scanning movements of the eyes, lines and edges will move across the retina; thus, large numbers of overlapping receptive fields will be stimulated by features within the visual image. There is therefore a very plausible set of mechanisms that could do the required job of spatial frequency analysis, and spatial frequency information can certainly be recombined to form percept". This means that there are innumerable unmediated transcendent spaces that occur as one looks at visual images and reminisces on what the visual image might mean. Psychic energy is generated and the body by itself is not in control here.

[131] The phrase is borrowed from Mitchell (2005: 32) who notes that pictures have a life and individuality of their own.

an extended metaphor of Zimbabwe under the leadership of President Robert Mugabe. The promise of happiness captured in still-motion of a graduation ceremony with the gown, certificate and beaming faces remains just that: there is no conversion into currency that can be used by the future generations typified by Darling. The father has gone to South Africa leaving behind the squalor and helplessness as his legacy. Ironically, the father in real life "never writes, never sends money, never nothing" (Bulawayo: 22). As Darling looks at the photograph, her surroundings are testament to the shattered dreams due to bad governance by the ZANU PF-led government.

In *What Do Pictures Want?* Mitchell (2005: 10) argues that "we need to account for not just the power of images but their powerlessness, their impotence, their abjection". There is need to conceptualise an image "that it is alive – but also dead; powerful but also weak; meaningful - but also meaningless" (Mitchell 2005: 11). Therefore, to ask "What do pictures want? is not just to attribute to them life and power and desire, but also to raise the question of what it is they lack, what they do not possess, what cannot be attributed to them" (ibid., 2005: 10).

There is a genealogy of photographs along the patrilineal line that is surreal to and unfit for the young girl child. I find this to echo the parochial and patriarchal discourse of nationalism by the Zimbabwean government. There is the picture of Darling's father, the picture of her cousin Makhosi carrying her, and the picture of Darling's grandfather. Darling states: "Inside the tattered Bible [under the bed] that Mother of Bones doesn't take to church, is a picture of my grandfather. He was killed before I was born, but I knew who he was at the moment I laid my eyes on him for the first time; it felt as if I were looking at myself and Makhosi and father and my uncle Muzi and my other relatives, like my grandfather's face was a folded fist and all our faces were collected coins inside it" (Bulawayo: 24). With a "bone going through his [grandfather's] nose" and wearing "earrings," the photo's background shows fields of waist-high maize crops (ibid.: 24). In the pictures, one notices the representation of the hopes, the ambitions, the pain and the loss, the promise of happiness and enjoyment, and hopelessness.

In America, Darling looks at a picture that was taken while she was in Zimbabwe and makes certain significant comments:

> This is me in the picture, wearing the pink shirt; I was still living in my country then […]. For memories, one day all you'll have are these pictures, that's what she said. This is Bastard and this is Godknows and this is Chipo and this is Stina and this passing by is Godknows's sister S'bahle. This is Aunt Fostalina and Mother in this picture, they are twins. Aunt Fostalina is pretty but I think Mother is a lot prettier; if she had been born here she would have maybe become a model or something (Bulawayo: 149).

In the foregoing musings, one detects that Darling's notions and illusions of "being" are the sum-total of experiences she gains from different individuals, some of whom are friends and others who are family. Referring to the picture captured above, one agrees with Mitchell that pictures may not necessarily have power and life. However, that which is missing or, as people say, what pictures want, becomes the strength that makes them a sustained metaphor of "image-as organism" (Mitchell 2005: 10-11). Through memory and recall, Darling's world is mediated by the various experiences. Remembering is not simply about re-calling the names of her friend in Bulawayo: those friends constitute her present consciousness. When she talks to them on the phone, the projective identifications constitute her Zimbabwe, "a nation […] forever waiting in the air like flags of unsung countries" (Bulawayo: 250).

The telephone plays a crucial role in broaching borders and boundaries and in creating a hybrid Zimbabwean-American within Darling, among other identities she co-opts. This is evident in her friendship network which straddles the two continents, Africa and America. In solitude, she enjoys the companionship of her Blackberry and she comfortably texts messages to her friends Marina and Kristal in America. This allows for what Grace Khunou (2012) calls inner subjective reflection, proximity and even intimacy. Though Grace Khunou is referring to a different case study, her observations are important when we focus on the use of the phone in the type of relations on which Bulawayo focuses. Relations between Darling and her friends and relatives in America and Zimbabwe are maintained simultaneously, resulting in her having multiple identities which she manages extremely well. In one episode, she receives a phone call from Zimbabwe whilst she is enjoying watching pornography on the computer with her friends, Kristal and Marina. Kristal tells Darling to "answer the phone and git it over with" (Bulawayo: 202), thus signalling the levels of anxiety. In this incident, Darling's situation resembles some characters captured in Muponde's

(2012: 155-167) “fictional essay on cellffairs in cellfares. These are primarily Fanny Chenharo and Dick Stroker who have mastered “the creativity around countering and subverting” even the violence of mobile telephone as relatives make incessant demands, some of them ludicrous, to relatives in the diaspora. The phone becomes a gadget of enjoyment and excitation but also at times a source of discomfort and pain. People in Zimbabwe constantly harass their relatives in the diaspora with many monetary and material demands. Darling points out that “whenever you see a number from home you start freaking out because the call could be about anything else” (Bulawayo: 203).

In Darling’s case, answering a phone is akin to entering a whole world that is tinctured by uncertainties. Darling often marvels when the phonecall is from a relative or friend she loves, and she enjoys their conversation. Her philosophical postulation about the telephone gives us an insight into “entangled meanings of networks” which characterise her “here and now” world, a world that is global and local. She muses: “Time dissolves like we are in a movie scene and I have maybe entered the telephone and travelled through the lines to go home. I’ve never left, and I’m ten again and we are playing country-game and find bin Laden and Andy-over” (Bulawayo: 205-206). She talks to Godknows, Sbho and Bastard, and during the conversation, she is able to travel back to Zimbabwe through memory and also reflect on her childhood. My reading of the episode is that this creates her particular space of cognition that Kristal and Marina, her *bona fide* American friends, do not understand. However, this does not create any traction in the way they relate. The telephone removes, decentres and momentarily disconnects a subject from the people near by and connects her/him to people in distant places. Darling’s world becomes a particularised one which does not disturb her interactions and liaisons with her American friends. Instead of weakening her, I concede that this gives her a position of strength as it becomes a marker of difference. Yet the position encourages her to contribute to the attributes of being a citizen of the world from a unique position. Interestingly, in the telephone conversation she is asked by Sbho whether she has seen Victoria Beckham, Kim Kardashian, Lady Gaga and Oprah Winfrey. Each character represents something ideal in the minds of the children. The fact that the celebrities come from America and Europe gives credence to the compression of space and place in real time through technology, the phone being one among many. The satellite dish is critical in the compression of time and space. It follows, therefore, that Darling’s mother’s request that she needs money to buy a satellite dish

from a neighbour's son who is importing them from China should be viewed in the light of creating enjoyment and transcendental pleasures.

In *Harare North*, we view the picturesque portrayal of Aleck "lying on his bed […] and [is] busy sending messages on mobile phone. There is Nike shoes and shirts in disorder all over the floor of his room and pictures of people who play for Arsenal on the wall opposite his bed" (Chikwava: 42). The mobile phone enables him to be well-connected with relatives and friends in Zimbabwe, and colleagues in the United Kingdom. Aleck keeps the narrator waiting while he is busy on the phone. The episode demonstrates the untying of space from place as he is conversing with people far from where he is. Moreover, the pictures of Arsenal become part of the new identities that have been co-opted by Aleck. These are global and transcend ethnicity, race and gender among other inhibitive classificatory categories. In the article, "European football worlds and youth identifications in Kenya", Godwin Siundu (2011) argues that soccer creates enjoyment and happiness across cultures, religions and classes. Siundu explores the African youth's imaginaries and "the youth's own desire to live the tales of riches that the West promises, especially in regard to forms of consumerism of leisure, fashion and trends that are part of life in contemporary times" (2011: 343). Global identities and imaginaries are necessitated by "an electronically borderless world" as people "experience far-reaching interaction in cyber- and other forms of spaces, where ambitions are expressed and pursued" (ibid.: 343)[132]. In *Harare North*, the fact that the pictures are not part of the disorder points to the value they are given by Aleck. Harare North for Aleck means being closer to the team of his heart. Aleck shares the camaraderie with fellow Arsenal fans and in the process, there is the shaping membership in soccer life worlds. Nike is an American logo and brand of sportswear and its etymology is linked to the Greek goddess of victory.[133] Aleck becomes the sum-total of different identitarian categories, yet this does not render invalid his Zimbabwean identities as demonstrated by the kinsfolk for whom he cares.

[132]Godwin Siundu (2011) carried out the study in the townships of Mumias, Kakamega and Kisumu, in Western Kenya. He discovers that African youth imaginaries are bolstered through participation in sports. Amongst the youth, variations of masculinities are put to test in contests that takes European soccer as the model.

[133] Nike is an American Multinational Corporation that specialises in sportswear and its products are marketed in many countries. Aleck is part of the sporting citizenship whose membership spans the globe. Therefore, his love for the Nike logo and sportwear ought to be construed as part of the sporting culture.

In *We Need New Names* (2013), the internet enriches the interconnectivity of spaces and people, in the process bringing to the fore novel ways of enjoyment and pleasurable experiences. Local practices can easily be shared and spread to distant sites, and relations are enjoyed in spaces that supersede geographical places. At Dumi's wedding in South Bend, Indiana, guests are buoyed up as they listen to messages of well-wishing coming from across the Atlantic through the internet. The fact that Dumi's parents and grandparents could not be present does not remove the lustre from the wedding as their email messages are read in full. As Dumi's grandmother updates everyone on the rich heritage and culture, little is lost of the cultural particularities which are tributary to the trough that has become known as globalisation. The email and internet prove to be excellent forms through which people converse and link with other people across the world.

The television as seen in *We Need New Names* resurrects intimate spaces through colour, the separation of light and shadows. There is a convergence of force of matter and human beings, with machines no longer operating at the basis of the split Cartesian subject but instead using convergence and animation[134]. Images beamed from the screen generate enjoyment, happiness, laughter and desire, and these are re-located in the bodies whose eyes are glued to the screen. Darling, Kristal and Marina, all of whom are in their early adolescence, sneak away from a world governed by prohibition and strict adult laws to watch pornography. The graphic exposé by the young narrator, Darling, introduces a welcome voyeurism for these teenagers into the world of sex; "we've seen amateur, we've seen anal […] we've seen Asian, which was respectful; we've seen big tits and blond and blow job [..] we've seen double penetration" (Bulawayo: 200). To further demonstrate their enjoyment, the three mute the volume and become the "soundtrack of the flicks" (ibid.: 201). The pleasure they feel from watching pornography, and the availability of innumerable options, open new spaces that differ radically from Darling's environment back in Bulawayo's (the city) Paradise where they would subvert authority by stealing guavas. Thus, the television as spectacle and the source of semiotics plays a crucial role in the rite of passage into the domain of variety and different adulthoods. The conservative stigma that criticises

[134] The idea is borrowed from Achille Mbembe's "Happiness in the Age of Animism", paper. The paper was presented at the Johannesburg Workshop on Theory and Criticism with the theme "Bios: Techne' and the Manufacture of Happiness" held at the Wits Institute of Social and Economic Research, Johannesburg, 28 June-8 July 2015.

pornography as bad for adolescent children is transcended as the three seek to understand the world of sex, their own bodies and the bodies of men. As they are exposed to different forms of pleasurable experiences, they participate vicariously by mimicking sounds coming from the electrical gadgets.

But they also experience pain, which arises because of the same mobilisation of signs and images that disempower and emotionally disturb them. In one episode, Aunt Fostalina reaches for the remote and switches off the television to remove the images of President Mugabe on BBC Talk "saying how our country is a black man's home and would never be a colony again and what what" (Bulawayo: 192). The screen therefore is able to enhance or harm bodies and people's inner capabilities. The fusion of human bodies and the machine creates spaces that transcend the confines of the territorial borders of nation-states. Guy Debord (1967) observes that words, gestures and images have become significant in mediating social relationships. We then see nations that are conjoined by mediascapes, in Appadurai's parlance. There are observations made by Achille Mbembe (2015)[135] that I find invaluable when explicating the questions of travel and transcendence, and how the two become sources of happiness as well as the lack thereof. Mbembe argues that in an age where the sensory domain no longer succeeds in controlling one's body, where individuals suffer shortness of breath, clinical depressions, anxieties built on sexual appeal as well as their absence, there is an urge for transcendence which encourages people to take sensory stimulants. There is an area of inter-human sensations that makes the individual body both a repository and a generator of meaning (Mbembe 2015). The television, the phone, the internet and the picture offer experiences that make borders porous and defy identitarian limits that nation-states seek to impose on subjects.

Images of Zimbabwe as a nation 'off its rails' and different from "when the country was still a country" (Bulawayo: 160) do not necessarily translate to selling-out as the ZANU-PF led government in Zimbabwe would have Zimbabweans believe. The Master of Foxhound tells the unnamed narrator in *Harare North*, "Zimbabwe is a state of mind, not a country" (Chikwava: 183),

[135] Achille Mbembe "The Politics of Aspiration and the End of Utopia": paper presented at the Wits Institute of Social and Economic Research, 7 October 2015 Aspiration, Exclusion and Belonging in South Africa and Kenya: Cross Regional Dialogues (7-8 October 2015)

because as a nation itself is a sum-total of various entities, so too is the country. Muponde (2015) delineates the nation as legal entity, as territory, as ethnicity and most importantly as "migrant nation". The name Zimbabwe, which translates to "house of stone," operates at various levels in *Harare North* and in *We Need New Names*. As the fulcrum through which individuals find identities, exit certain repressive identities and enjoy new pleasurable ones, Zimbabwe is choreographed by children when they play a country game where "Everybody stands in a bigger circle, one foot in his country, the other foot outside" (Bulawayo: 49) or as Muponde (2015: 144) adds, "both feet outside metaphorically and physically". Unlike situations where the familiar offers ontological security to individuals and displacement ushers in a state of estrangement (Giddens 1990: 140), there are constant adjustments and negotiations of space and identities. I believe ontological security is guaranteed by the multiple spaces and concepts of home in which individuals find pleasure and enjoyment, even as they reflect on Zimbabwe and in the hospitality of its host nations viz, the Republic of South Africa, the United States of America and Britain.

"Realm of Neitherness?": Forging Identities in "Nations in Motion" in *Harare North* and *We Need New Names*

The phrase "realm of neitherness" is used not to mean lack of anchorage or place of abode; rather, the opposite is true. It is meant to mirror the multiplicity of spaces of identitarian categories that Zimbabweans in the diaspora and within the territorial borders enjoy. In relation to this idea, Darling comments, "Home one, home two, home three, home four. When somebody talks about home, you have to listen carefully exactly which one the person is referring to" (Bulawayo: 192). Darling emphasises the complexities engendered by travel and the immense capacity of humanity to find enjoyment and happiness in creativity and imagination. The portrayal of characters manifests a form of shaping of memberships in nation-spaces, something akin to Obeng's (2008) observations on the Siddies who have managed to retain African cultural values and simultaneously blend them with Indian values to create a distinct hybrid culture with characteristics that straddle both continents.

In *We Need Names,* there is an areaof inter-human sixth sense which characters enjoy. The individual body becomes both repository and generator of meaning. There is an extension of life itself into the infinite and unregulated space due to technological advancement. Confronted with the seamlessness of diasporic spaces, individuals regroup to create manageable spaces of

enjoyment and happiness that border on group and ethnic identities. Focusing on people of Asian descent in East Africa, Dan Ojwang (2004) argues that they forge "cultural codes" that help deal with a history of dislocation and re-grounding in an alien land, and these cultural codes demonstrate the influence of both home and host countries. Citing Brubaker and Cooper, Ojwang (2004: 36) describes the multiplicity of fora where identities as practice surface and take on different features, namely; identity as "collective phenomenon that reflects sameness", identities as "marker of deep, foundational ontological status"; as "product of social or political action", and "a basis for further action". Basch et al. (1994: 269) argue that diaspora as a concept is closely related to the "nation" in that "while dispersed across boundaries and borders", diaspora people "salvage from their common loss and distance from home their identity and unity as "a people". They also point out that contemporary diasporas are "nation-unbound" who "reinscribe" space in a new way (ibid.). Bhabha (1994) sees the diaspora concept as prompting the subject of nation, nationalism and the relationship of citizens to nation-states.

In *We Need New Names*, the body is also extended physically[136] and Darling's skin is portrayed as clothing. While on the way to a wedding Darling comments: "I fish my Hello Kitty case from my purse and take out my mirror and lip gloss […] If I were standing outside of myself and saw this face I would maybe say, Who is that? […] it also looks interesting and I'm happy with it" (Bulawayo: 165). This paragraph suggests that Darling is inside herself, thereby complicating the notion of subject identity. Through makeup, Darling's body becomes a work of art and it is captivating. Aunt Fostalina encourages her to look different and good because she is "now a teen'. In this case, enjoyment and pleasure extend to the domain of the art-of-living where Darling sees the possibility of self-creation. The skin is "a bearer and scene of meaning" and subjects re-create themselves in ways they see fit. Therefore, in the manner of dermographia (from Greek "*derma*", skin, and "*graphesis*" writing) (Ahmed and Stacey 2001: 15), make-up accessories open a whole world of self-conceptualisation and enjoyable modifications for Darling. The body is able to both transcend and evaluate itself from a distance. In America, according to Darling, "if you were not happy with your body you could go to a doctor and say for instance, Doctor, I was born in the wrong body, just make me right; Doctor, I don't like this nose, these breasts, these lips" (239). The

[136] Here, I have the realm of neitherness in mind. Transcendentalism takes place when the subject supersedes the body as structure and delves into diasporic spaces through imagination.

take on the body as artwork demystifies the view of essentialist identities. Contrary to Slavoj Žižek's subject, who "always imputes to the 'other' an excessive enjoyment" and whose enjoyment is uneasy when dealing with the Other who threatens enjoyment (1993: 203), in Darling's self-recreation and in taking the body as clothing, one is reminded of Immanuel Kant's conceptualisation of a subject, particularly the "I" of transcendental apperception as modified by Tymieniecka (2004).

In *We Need New Names*, the ethnoscapes[137] are taken as identity categories. These are, though, greatly modified to suit their "situatedness" in America as "cosmopolitan patriots", a phrase coined by Appiah (1998). When black and white Zimbabweans gather at Aunt Fostalina's house in America, Darling notes that uncle Kojo, a Ghanaian, leaves the house "for most of the time because everyone will be speaking our real language, laughing and talking loudly about back home", as do Uncle Charley, a white Zimbabwean, Uncle Themba, Aunt Welcome and Aunt Chenai among others. The episode demonstrates the obvious cast of ethnoscapes and that these are exclusionary is demonstrated in the way uncle Kojo excuses himself. The iconography of the ethnic mosaic of Zimbabwe is evident with the white, the Ndebele and the Shona participating in the practice of making identities in America. The cultural codes they forge cover the types of food and the ways of eating the food as "They tear off the *sitshwala*[138] with their bare hands, hastily roll and dip it in relish and pause briefly to look at one another before shoving it in their mouths" (Bulawayo: 161).

Still on the subject of food, Darling observes: "The uncles and aunts bring goat insides and cook *ezangaphakathi*[139] and *sadza*[140] and *mbhida*[141] and occasionally they will bring *amacimbi*[142], which is my mother's number one favourite relish, *umfushwa*[143], and other foods from home, and people descend on the food like they haven't eaten all their lives" (Bulawayo: 161). The uniquely Zimbabwean dishes remind Darling of her mother in Zimbabwe and it is pertinent to note that the

[137] Arjun Appadurai (1995: 7) suggests a framework that focuses on the inter-relatedness of global cultures. He proposes five dimensions of global cultural flows namely; ethnoscapes, mediascapes technoscapes, financescapes and ideoscapes. Appadurai's formulation imagination plays a central role.
[138] The Ndebele word for porridge cooked out of maize meal and water.
[139] The Ndebele word for tripe used as food. Tripe includes intestines, lungs, etc.
[140] Sadza is the staple food in Zimbabwe and it is cooked out of maize meal.
[141] Ndebele word for vegetables.
[142] Ndebele word for Mopani worms
[143] Ndebele word for dried vegetables.

grouping is not necessarily nostalgic as they create their Zimbabwe in the here and now. This type of Zimbabwe is used in the negotiation of space in America, creating hybrid cultures in the country that are inclusive of the cultural enclaves of "Zimbabweanisms". The space that the group occupies is transcendental in that it projects the Zimbabwean spaces, yet it is neither regulated nor contained in the nation-state spaces of policing, nor is it understood in American spatial-locale. There is an unending circulation of values and concepts between Zimbabwe and America as demonstrated through the lives of the characters. Robin Evans (1995: 352) contends that in projection, there is translation.

The language, the music and the stories the revellers narrate are basically informed by their background in Zimbabwe. Anderson (1998) points out that cultural formations of nations are driven by two types of seriality – bound and unbound seriality. Discussing bound seriality, he argues that nations are bound by standardized forms of audit-like census and standardised election norms. Describing unbound seriality, he singles out the market forces and newspapers as determinants. He posits that nations transcend territorial borders as people tend to be conjoined around national aspirations through such binding (1998: 129-133). Whereas Anderson advises that national allegiances can seldom be broken by transnational ones, he leaves out the core, which is enjoyment and joy that make a people keen on retaining or shaping memberships in cultural spaces. Darling comments: "After the food comes the music. They play Majaivana, play Solomon Skuza, play Ndux Malax, Miriam Makeba, Lucky Dube, Brenda Fassie, Paul Matavire, Hugh Masekela, Thomas Mapfumo, Oliver Mtukudzi" (Bulawayo: 161).

The musicians are from Southern Africa and are well known in Zimbabwe and South Africa, with each artist representative of an epoch and tradition. It is interesting to note that the artists mentioned had hit songs in 1960s to late 1980s and they are associated with progressive thinking in terms of peace, reconciliation and anti-apartheid lyrics. Fred Zindi (2014) argues that musical genres from Southern Africa are predominantly fusions as there are lyrical entanglements from Western music, Brazilian and musical forms from Central and Eastern Africa. Miriam Makeba is by far the most renowned and celebrated of the musicians who played an assortment of lyrics that included marabi, pop, jazz, Afro-soul and world music, thus earning herself the name "Mama Africa". Miriam Makeba's fame straddles the world, and her appeal in townships in Johannesburg,

like Soweto, Alexandra and Thembisa, and in Zimbabwe's major cities, townships and rural enclaves, is still evident when her name is mentioned among people in their late forties and older. As the revellers dance to the music, Darling observes that:

> They dance strange. Limbs jerk and bodies contort. They lean forward like they are planting grain, sink to the floor, rise like whips and lash the air. They huddle like cattle in a kraal, then they scatter like broken bones (Bulawayo: 162).

Thus, there is a sense of communitas in which there is much going on at the symbolic level with the dances and release of energy. A workable cue has been propounded by Achille Mbembe's (2006: 62) article "Variations on the Beautiful in Congolese Worlds of Sounds". He asserts that dancing is performance necessitated by "a polyphonic interaction of lines, variations in speed, counterpoint or instrumental accompaniment, timbre, rhythm and tone". The kinaesthetic, the circulation and sudden release of energy by subjects, still in full control of their bodies, strike the transcendence mode. The pleasures become contoured to the sounds of the lyrics. As the revellers dance to the tunes, there is a replication of the scenes of old from back in Zimbabwe and Southern Africa. These dances are part of the new cultural codes that define new nations, new identities: Zimbabwean-Americans, South African- Americans. The lyrics evoke certain types of dances and these revivify certain modes of flourishing and living a good life.

In transcendental spaces, there is a way in which the nation-state territorial boundaries lose meaning since the nation gets unbound, as Benedict Anderson (2011) notes. In *We Need New Names*, Stina makes the analogy that "a country is a Coca-Cola bottle that can smash on the floor and disappoint you. When a bottle smashes, you cannot pick it back together" (Bulawayo: 160). The individual is left with infinite choices and he/she then embraces agency to try and make sense of the multiplicity of choices. Thus, when it comes to subjects and subjectivities, the "post-nation" "post-state" embodies the self that is self-quantifying, the self that differs from the one coming out of psychoanalysis[144].

[144] The idea is borrowed from Achille Mbembe "The Politics of Aspiration and the End of Utopia" paper presented at the Wits Institute of Social and Economic Research, 7 October 2015 Aspiration, Exclusion and Belonging in South Africa and Kenya: Cross Regional Dialogues (7-8 October 2015)

In *Harare North*, Brian Chikwava presents a pro- ZANU PF narrator who has sought exile in the United Kingdom due to a political crisis back in Zimbabwe. He had been a member of the dreaded "Green Bombers"[145], a militia group charged with the responsibility of tracking down the "enemies of the state". Overzealous in dealing with a particular opposition party sympathiser who he eventually kills, he becomes a man on the run. He keeps reminding himself that he will be on the first plane back home once he raises five thousand United States dollars, enough to take care of his problems. As he runs away from the police in Zimbabwe, he faces an almost similar situation in London where he is an illegal immigrant. When Aleck, the cunning benefactor and landlord, moves out, the narrator and other squatters move out of the squat temporarily because they are afraid that he might report them to the immigration department.

In *Harare North*, the migrants in the United Kingdom face accommodation problems as the narrator says, "Asylum sometimes take year to get approve" (Chikwava: 23) The problem begins when their relatives, who are already settled in London, do not welcome them. They end up having to seek accommodation somewhere and pay a lot of money, which explains the narrator's sentiment: "if it was not for this silly rent, I would be back home years ago". Their plans are scuppered by the high accommodation expenses. The narrator says, "Sekai is busy putting mars bars in other people's pockets but can jump on she relative if he touch she bread. That's Harare North for you". Even his cousin Paul echoes that: "Now want to be helpful to help me get to Brixton. I know he is trying to help me find the way out of they life, old Paul". Relatives treat each other like strangers in the foreign land, not only because they have crept into their enjoyment spaces but also because they have become voyeuristic in their pain and private lives. Beacon Mbiba (2011: 9) argues: "Beyond the legal immigration conditions that plague many immigrants […] economic and social survival is about overcoming multiple unexpected barriers. In particular, Zimbabweans in Britain often experience exclusionary forces that operate in the job market". Nonetheless, they enjoy their stay in Britain and the struggles are part of the enjoyment, an enjoyment that is not exclusive of its pain and hurdles. The political polarisation in post-2000

[145] The idea was formulated to train young people in Zanu PF ideology and tactics under the auspices of youth national service and the first centre was named Border Gezi after a diseased "hero" who was involved in a car accident. The colour green derives from the fact that they used to wear green uniforms.

Zimbabwe creates a subversive space of enjoyment in other countries which cuts across tribe, race, musical tastes where hardships and pain become celebrated as part of well-being and human flourishing. Characters immerse themselves in common pain and in time they begin to enjoy the pain.

But enjoyment does not necessarily preclude pain. In *Harare North*, young girls like Tsitsi are deceived by their relatives to accompany them with the hope of living a better life. They are ill-treated and overworked when they arrive in London. We hear from the narrator that "Tsitsi … have run away from tyrant auntie who is married to a doctor". She runs away and is taken care of by Aleck who impregnates her. In transcendental spaces, there are also problems. The episode demonstrates that what takes place in Zimbabwe is not unique to a single country. However, what makes Zimbabwe a different case study is the degree of poverty and violence that followed the land invasion/ reclamation movement. In the United Kingdom, poverty has caused people to become victims of circumstance, as in this instance: "Farai leave because they were being exploit because they don't have work permit". Men and women are exploited at work places because they do not have work permits. Chikwava describes the kitchen as an extended metaphor of the life in London. The kitchen is a place where food is prepared because people cannot live without food. People go to London in search of basic needs such as food and clothing. He writes: "Kitchen and the air smell of bad cooking and the sink are one heap of dirty dishes and all. It's like they lie there for donkey years. The ceiling on one corner is growing mushrooms and things" (Chikwava: 30).

Unlike the society captured by Chikwava, where food at times mirrors the depravity of Zimbabwe in crisis due to insufficient money among the migrants in Harare North (London), in *We Need New Names*, NoViolet Bulawayo states: "we […] saw all that food […]. We ate like pigs, like wolves, like dignitaries; we ate like vultures, like stray dogs, like monsters; we ate like kings (Chikwava: 239). Underscored is the granting of human dignity and access to food by individuals enshrined in the Universal Declaration of Human Rights. Apart from enjoying food in America, Darling marvels at the technology, the computers, televisions, computer games, remote controls and the idea of choice.

Marriages and live-in arrangements between couples or partners are subjected to re-evaluations that seek to enrich the enjoyment and pleasures of the partners concerned beyond the confines of the family set up. In marriages, couples become producers of their own data until without warning they suddenly become extremely secretive. In this, case as Achille Mbembe (2015) propounds, even Facebook is a response to certain anxieties with which people are supposed to deal with, for example; Who is in one's mind? What is an individual thinking? What is one feeling? What happened? The same anxieties replay themselves at Dumi's wedding where uncle Kojo takes pictures of Tshaka Zulu to post on Facebook and where revellers are video filming to retain motion pictures of events. Uncle Kojo is described by Darling as somebody who is "like Aunt Fostalina's husband but not really her husband" because they are not "married-married" (Bulawayo: 148). It follows, therefore, that where marriages had their own merits, the merits are put under strain by the unquenchable desire and imperatives to enjoy different orders of pleasure. In *Harare North* Sekai, who works at night as a nurse while her husband Paul works during the day, finds time to share with her Russian boyfriend Yakov pleasurable sex and an intimate time. Relations and relationships are pleasure and enjoyment driven with or without ulterior attachments.

In *We Need New Names,* Aunt Fostalina brings a white boyfriend, Peter, and they have sex, but uncle Kojo is unaware of that. In *Harare North*, this type of liaison looks counter to the culturally sanctioned orders of pleasure as perceived by the unnamed narrator who blackmails Sekai by persistently demanding money. However, there is another way of looking at it, especially if one were to get into Sekai's mindset. She, apart from being sex starved, has her own anxieties built on the need to experience inter-racial sexual liaisons. Though Sekai is not given voice to justify the transgressive and subversive act that undermines on her marriage, she must conceptualise her bold move in order to transcend the confining spaces engendered by patriarchy and inhibitive cultures. The concept of taking multiple partners is commonplace in these spaces as women and men search for enjoyment and pleasure.

Conclusion

Unlike the confining spaces[146] symbolised by the shacks in Paradise squatter camp in Bulawayo's *We Need New Names*, there is the grandeur and expanse of the shopping malls and the montage of

[146] Mupondi and Mangena (2011) use the phrase "confining spaces" to describe the hardships that people run away from and opt to become global citizens.

global food chains in America. Darling enumerates the latter as follows: "we pass the Chinese restaurant and the Indian restaurant and Walgreens and the McDonald's and the Burger King" (Bulawayo: 217). Where the levels of enjoyment and pleasure were limited by the poverty experienced in Paradise and the idea of stealing guavas in Budapest (a low residential area in Bulawayo), in America, the pursuit of happiness makes Darling identify and express her eagerness to own a "Lamborghini Reventon", an expensive Italian car. In the mall, Kristal, Marina and Darling pass a telephone booth, and Darling points out that people in the queue wait patiently to call their relatives in "Chicago and Cape Town and Paris and Amsterdam and Lilongwe and Jamaica and Tunis" (Bulawayo: 227). Amongst the pleasures ushered in by postmodernity is the "re-zoning" of spatio-temporality and the notion of place and location. The various cities and the country, including Jamaica which is mentioned, constitute the "here and now" of subjectivities in America as the people are able to communicate with each other in real time.

In Beacon Mbiba's formulation, we now have global citizens; the "term 'global citizen' is here used in an effort to imagine and bring into being a person whose social, economic and political life is not bound by the confines of a single country's political boundaries. He/she can settle and contribute to the welfare of anywhere in the world, and make a home anywhere without restrictions" (Mbiba 2005: 6). At school, Darling is assigned to read Jane Eyre, an 1847 British novel by Charlotte Bronte which traces the life of a girl, Jane, into adulthood.

The unnamed narrator in *Harare North* and Darling's concepts of nation and home are enriched by global experiences that also feed on different time frames. In contradistinction to Clifford (1997) and Appadurai's (1995) findings on diasporic identities threatening the existence of nations in the globalised world of capital flows, I favour Obeng's (2008) idea of shaping membership of a nation and Anderson's (1998) conceptualisation of the "world-in-motion" and "the logic of seriality" to demonstrate that enjoyment is key in unfolding the existence of nation-spaces portrayed in *Harare North* and *We Need New Names*. There is a way in which subjects transcend the type of subject fashioning privilege by the nation-state and create spaces of enjoyment and happiness, though such spaces do not preclude pain.

Unlike Chikwava (2009), Bulawayo (2013) explores the concept of identities predicated on citizenship as part of the "global" good society – a society worthy of merriment and happiness. I concur with Muponde (2015: 152) who notes that *We Need New Names* "articulates the

impossibility of thinking and living post-nationally without reflecting on the narratives of the child migrant who partakes of joys and pains of drawing on multiple sources of identity and revels and squirms in a multiplicity of geographies without being bound by an inflexible territoriality". In America, uncle Charley, who is a white Zimbabwean, joins the revellers in enjoying Southern African music and Zimbabwean foods. While she still in Bulawayo, Darling and her friends – Stina, Bastard, Sbho and Godknows – become both excited and perplexed when they receive a phone call from Dan who "starts speaking to me in my language" (Bulawayo: 129). Darling finds this "funny" (ibid.) as well as disappointing as she is keen to speak to Dan in English. However, one discovers limitations in the portrayal of white Zimbabweans. There are stereotypes or overgeneralisations in terms of character portrayals and the behaviour of white Zimbabweans in the black Zimbabwean novel. In *We Need New Names*, a conversation overheard by Darling from the other end of the telephone refers to her as, "some weird African kid" (ibid.: 128) and in conversation with Dan, she is told to get out of the house. The episodes demonstrate some realism that demarcate spaces between races, classes and generations. For white Zimbabweans, any form of transcendentalism is suggestively acknowledged by black Zimbabwean writers when it breaks the bounds of language or mirrors the characters[147] of black Zimbabweans.

The next chapter explores transcendentalism and the concept of a good society from the perspective of a white Zimbabwean. I make the point that Alexandra Fuller contests the concept of good society that is privileged in black Zimbabwean writing.

[147]Dan speaks Ndebele which is why he gets special mention. Uncle Charley who is white enjoys Zimbabwean foods and dances to the music of Solomon Skuza, Lucky Dube, Miriam Makeba, Thomas Mapfumo and Ndux Malax. In black Zimbabwean writing, Uncle Charley gets the attention as somebody who is worthy of the pleasure and enjoyment of the transcendental spaces. From Bulawayo's perspective, Uncle Charley's Zimbabwean identity is beyond reproach.

Chapter Nine

Transcendental Spaces and "Enjoyment" in White Zimbabwean Writing outside Zimbabwe

Introduction

In this chapter, I propose that Alexandra Fuller's *Don't Let's Go to the Dogs Tonight*[148] contests the representation of "the Good Society" as projected in black Zimbabwean novels. I deploy the concept of "the Good Society" to represent ways through which white Zimbabweans envisage happiness and enjoyment spaces. The chapter defines a white Zimbabwean's version of the "Good Society", a society in which subjects transcend territorial borders, structural limitations and prescriptions from a non-normative[149] viewpoint. Tagwirei (2014: 169) observes that Fuller strategically avoids the word "belong", opting instead for the word "live" which he sees as more neutral. Nevertheless, I believe that belonging is central to Fuller's explication of subjects and this takes many forms. Bobo, Fuller's protagonist, expressed the "Good Society" as one which is enjoyable and where subjects transcend borders and boundaries, whether ethnic, racial, geographical and territorial, or demarcations set by historical periods and traditional values. However, I note that crossings and entanglements abound as people, ideas, languages and things circulate in what resembles "dialogic networks"[150].

In configuring "the Good Society", I observe that Fuller presents black and white Zimbabweans as co-creators of a tradition. In the tradition, black and white Zimbabweans are brought together in perpetual entanglements and crossings to create local cosmopolitanisms and cosmopolitan localisms. Therefore, she challenges what Chikwava and Bulawayo would call a Good Society without necessarily attacking the various versions of the Good Society they offer. Fuller is cognisant of the various identitarian particularities and ethnicities with which her family interacts. She does not pretend to write their story. Instead, she tells her story as part of the everyday livelihoods in Africa. Tagwirei (2014) aptly observes that, "White movement occurs at various

[148] In this chapter, I make use of the Fuller's 2002 reprint except where I indicate a different version, e.g., 2001 or 2003 where the versions differ in preface and where there is a postscript.

[149] Black Zimbabwean authors define identitarian spaces from a normative position. Alexandra Fuller contests the normative identities.

[150] The phrase is borrowed from Muponde (2005: 126) though he is referring to a different context. The concept of dialogism is Bakhtinian (from Mikhael Bakhtin). In this chapter, dialogue is deployed to capture the interaction between subject and other subjects.

levels in the text. It is both internal and external, and it is literal as well as metaphorical" (169). Though I partially concur with Tagwirei that white movement is endemic in the text, I propose that there are crossings and entanglements with black people's movements. The strength of the Fuller family derives from its ability to adjust and at times adapt to new environments and carve out spaces it views as the Good Society at each particular juncture.

In envisioning "the Good Society" into which individuals pass and recede in and from, Chikwava (2009) is silent on the white Zimbabwean. Bulawayo's (2013)[151] version of "the Good Society", (a society that generates enjoyment, happiness and joy) however, incorporates white Zimbabweans who speak vernacular languages (Ndebele in the case of Dan), eat "umfushwa", "mbhida", "amacimbi" and "sitshwala", and identify with black Zimbabwean and black South African musical genres[152]. White characters in *We Need New Names* are presented in the way in which they are viewed by their black counterparts. However, such characters tend to exude overgeneralisations[153]. Through her character Bobo, Fuller sets out to present alternative ways of belonging that centralise "enjoyment and well-being" in terms of the content and value of that belonging to the nation-state and nation-spaces. I assert that what constitutes the "Good Society" to Fuller differs from what constitutes the Good Society to Chikwava and Bulawayo.

The chapter has two sections. In the first, I conceptualise the notion of the Good Society as theorised by Friedmann (1979) and Cooke (2006). I then embrace some aspects of the Good Society which I relate to Fuller's text. In the second section, I use Kwame Appiah's (1997) theories on cosmopolitan patriots and cosmopolitan citizens, and Martin Heidegger's theory of transcendentalism to explore the portrayal of the Good Society in *Don't Let's Go to the Dogs Tonight*. I augment my analysis with Sarah Nuttall's theory on entanglements[154]. I argue that the

[151] It is important to note that as Bulawayo (2013) recounts Darling's story, she presents entanglements and crossings between black and white Zimbabweans. I argue that these projections are contested in Fuller's portrayal of white Zimbabweans.

[152] Uncle Charley in *We Need New Names* is a typical example. If one were to generalise, it is possible to argue that Bulawayo is grudgingly accepting that indeed white Zimbabweans belong. However, Bulawayo applauds white people who speak Ndebele and who are familiar with Zimbabwean and South African music.

[153] In one episode, a white Zimbabwean resists eviction from his property on the grounds that his father is also Zimbabwean.

[154]Sarah Nuttall (2009: 1) argues that "entanglement is a condition of being twisted together or entwined, involved with; it speaks of an intimacy gained, even if it was resisted, or ignored or uninvited". I realise

Fuller family finds itself in intercultural environments where there are no clear cultural boundaries between themselves and the various people and families they encounter, to merit the term multiculturalism. The Fuller family typifies the concept of cosmopolitan patriotism in intercultural environments.

"Re-Presenting the Good Society"

The heading of this section is borrowed from Maeve Cooke's title, *Re-Presenting the Good Society,* in which she seeks to explore "the relations between the Good Society and particular representations that are offered in critical social theories" (2006: 98). The concept of the Good Society[155] is highly contested across historical periods, geographical, cultural and territorial spaces. I determine that Fuller re-presents the Good Society from a white Zimbabwean's perspective[156]. In *The Good Society* (1978) John Friedmann offers the rationale through which the Good Society may or may not be envisaged. He begins by highlighting what the Good Society is not. He argues:

> …the Good Society is neither ideology, nor plan, nor a utopia. As ideology it would merely confirm existing practice and leave us where we are. As plan or blueprint it would be constrained by the necessity for compromise, being neither co-opted into the world of social planning nor cast aside as unfit to survive in it. And as utopia, finally, the Good Society would be remote from life, a realm of speculative thought (Friedman 1979: 15).

I understand Friedmann's argument in relation to the Zimbabwean context which is that the notion of the Good Society challenges prescriptions such as ideologies, for example, the Marxist-Leninist

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that the condition of entanglement is crucial in describing the relationship between black and white Zimbabweans.

[155] As a concept, the idea of "Good Society" can be traced back to Plato's (427BC – 348BC) *The Republic,* Aristotle's (384BC – 322BC) pursuit of virtue, good and meaningful life, John Locke's (1632 – 1704) concepts of the public good and civil society, Jean-Jacques Rousseau's (1712 – 1778) good-natured man and Immanuel Kant's (1724-1804) transcendent ethical object among other theorists. In *The Good Society* (1937), Walter Lippmann tries to synchronise ideas by various theorists to come out with a definitive version of the Good Society.

[156] The binaries between black and white people in the context refer to the situation in Zimbabwe. The binaries capture the Zimbabwean situation which was as a result of the settling of a historical injustice. Some 4 000 white farmers owned the bulk of arable land. In redressing the historical injustices, race played a factor. The Zimbabwean government sanctioned the invasion of white-owned farms by war veterans. The Western world was viewed as defending the concerns of its kith and kin. Hence, white Zimbabweans felt it imperative to argue their side of the story.

ethos that the ZANU PF government privileges. The definition also spurns the ultra-nationalism that takes the land as a basis for identification. In configurations of the Good Society, the second variable suggested by Friedmann, where a Good Society defies any set script/plan, resonates with Bulawayo's (2013) good multi-racial mobile Zimbabwe(s). Bulawayo's good society is composed of multi-racial uncles and aunts who enjoy "customary foods" together and who dance to music by black African musicians as can be extracted from Darling's observations. One is reminded of the Protocol in *Chimurenga Protocol* and in this case, Bulawayo suggests a behavioural script which Fuller contests.

Friedmann contends that the Good Society continuously creates and recreates itself in social practice. It works "in enclaves beyond mere appearance, secure in dialogue but extended in action, it comes to rest within itself" (Friedmann 1979: 175)[157]. Cooke (2006: 119) points out that the Good Society should have a persuasive capacity to "command the allegiance of the autonomous agents, even though they are aware that they are imaginative constructions". To Cooke[158], it is the representations of the Good Society that are important. "The success of representations of the Good Society in motivating thinking and acting depends on their ability to arouse the feeling that the social condition in question is attractive […] the images they project resonate with the feelings, intuitions, and passions of participants" (Cooke 2006: 152). Following Cooke's formulation, I argue in this chapter that what Bobo views as the Good Society derives from her value judgements, the evaluations of those immediately around her and her position in spaces she enjoys. Fuller accords the reader the vantage of evaluating the character Bobo and her environment by letting Bobo tell her story.

[157] The strength in the definition lies in that it gives the subjects the agency to transform their environments. Edmund Husserl (1969: 234) theorises "the good" as something that is existent to a subject and judged to be such: "what it is to me [the subject] already and what it still leaves open for me". Husserl adds on that, "all this indicates certain performances, which cohere synthetically thus and so, […] which I can explicate, and which l can also bring out". In my understanding the good is something that can be judged to be so by the perceiving and acting subject who retains the rights and will to continue acting upon.

[158] Maeve Cooke (2006) engages a number of philosophers, including Ernesto Laclau, Richard Rorty, Jurgen Habermas and Judith Butler, to portray the various ways through which the Good Society can be represented. She argues, "In Laclau's writings, it is formulated in terms of the relation between the transcendent ethical object and particular representations of the object" (2006: 98). "In Rorty's and Harbermas's writings, it is formulated in terms of the relation between truth and justification" (ibid.: 98). In this chapter, I am interested in Maeve Cooke's (2006: 120) findings about the Good Society, that it should have the power to arouse feelings of attraction to an independent agent/ subject.

Critical works have been dismissive of the post-2000 white writing, opting to call the corpus "Rhodesian". Taking the fast track land reform/invasions in Zimbabwe as the "discursive threshold"[159], Harris (2005), Chennells (2005) and Primorac (2010) argue respectively that works by white writers demonstrate neo-Rhodesian discourse. Primorac (2010: 211) posits that "Fuller's story is reminiscent of the post-independence neo-Rhodesian texts in that it tells an all-white narrative, and locates a sense of humour". The labelling is more succinct in Rory Pilossoff's *The Unbearable Whiteness of Being* (2012) which gives a scathing attack on the works by white authors as avowedly Neo-Rhodesian. In what he calls "writing a nation," he states that, "Rhodesia […] still has the capacity to capture the imagination and consciousness of many people across the world, not only of ex-Rhodesians but also of their supporters and sympathisers largely found in the western world" (Pilossoff: 151). This suggests that because Rhodesia used race as a means of classification and white people were privileged in that era, the works are nostalgic and yearn for the reinstallation of white privilege. The critics also agree that such a standpoint vindicates President Mugabe and ZANU PF's stereotypes and overgeneralisations by treating white Zimbabweans as colonialists. However, in this chapter, I take a different approach by concentrating on aspects of the good and on what Bobo envisions as the Good Society. It is the latter that debunk the prescriptive and inflexible positions that have been privileged in the criticism of white writing on Zimbabwe.

"The Good Society" in *Don't Let's Go to the Dogs Tonight*?

In this section, I explore the good in *Don't Let's Go to the Dogs Tonight* with a view to emphasise how Fuller challenges normativity predicated on variables like race, class, gender and even religion. In this text, the Good Society starts from the level of subject satisfaction, well-being and flourishing. Accordingly, "[t]he world looks better when your belly is full, brighter and more hopeful" (Fuller 2002: 190). This statement carries one of the universal position which links food to happiness that the little Bobo quips after a luxurious meal at a picnic. The words, "better", "brighter" and "hopeful" are not space/ time bound; they unite space and time and bring them into the domain of the transcendent. The statement by Bobo challenges and puts territoriality into the domain of "being", about which I will elaborate through theorisations by Martin Heidegger (1972).

[159] I take the phrase "discursive threshold" from Rory Pilossof (2012) who argues that "it is associated with Gillian Whitlock and her use of it in discussing various forms of life writing". "A threshold is a point of beginning or entry. It is something that, when crossed, represents change or at least alteration" (118)

Fuller discusses transcendent identities that vivify the validity of content of character; what a person can do to himself/ herself and to the environment in order to enjoy and ensure the well-being of the society. This, however, rises above ethnic and racial identities. She notes that the Fullers as a family are a living testimony to the transcendent family whose identities can not be limited or confined to a single nationality. Apart from being what she calls the "Federal Fullers" (i.e. citizens of the former Federal states of Zimbabwe, Zambia and Malawi), the Fullers still enjoy the European heritage through remediation[160]. Discussing issues to do with identity, Bobo argues:

"I say, 'I'm African.' But not black.

And I say, 'I was born in England,' by mistake.

But, 'I have lived in Rhodesia (which is now Zimbabwe) and in Malawi (which used to be Nyasaland) and in Zambia (which used to be Northern Rhodesia).

And I add, 'Now I live in America,' through marriage.

And (full disclosure), 'But my parents were born of Scottish and English parents'.

What does that make of me? (Fuller 2002: 8).

Bobo's musings demonstrate her ability to transcend territory and create spaces of belonging that straddle nation-states which are constituted by colonial boundaries. Her Africanness straddles three continents, namely Africa, Europe and America. That neither makes her less of an African nor does it make her alien to the heritage of her parents which is Scottish and English. Apart from being affirmations of identity, the assertions come against a background of autochthony discourses. Here black is directly equated to indigeneity and whiteness to foreignness as presented in *The Chimurenga Protocol* (2008). In response to the notion of binaries often deployed by the nation-state, Bobo says, "Africa owned me" (Fuller: 306). Bobo's statement says that as much as

[160] Often deployed in media studies, Bolter and Grusin (1999: 53) argues that remediation is, "the reproduction of the feeling of imitation or resemblance in the perceiving subject". My own understanding of remediation especially when applied to the Fuller family's context, is that it enables them to enjoy and flourish and even relive their multiple identities through various methods. These include enjoying Scottish and British music, food and reading literary works. This neither makes them less African nor less Zimbabwean.

she may try to identify with America and Europe, she strongly feels her African identity and cannot be weaned off it.

Fuller challenges what Achille Mbembe identifies as the *differend* concerning one's origins in self-writing. He is not that much concerned with the question: "Where are you from originally?" (Fuller 2002: 8). The question stifles a subject of agency and it creates certain regimes of control that impinge on the capacity of the person to whom it is directed to act outside place of origins. In his article "African Modes of Self Writing", Mbembe (2002: 266) argues that the *differend* concerning origins follows this way of thinking:

> …there is no identity without territoriality — the vivid consciousness of *place* and mastery of it, whether by birth, by conquest, or by settlement. Territoriality in its clearest manifestation is to be found in the cult of locality — or, in other words, home, the small space and inherited estate where direct, proximate relationships are reinforced by membership in a common genealogy.

This style of belonging is often employed by writers who yearn for a form of Afro-radicalism, the type of identification that Mtizira (chapter 2) privileges in *The Chimurenga Protocol*. The "cult of locality" is a political invention that is sustained by ideological myths at the level of family and the community (Mbembe 2002: 266-267). Adrienne Rich (1984) articulates "the place and event in the idea of 'locale'; on the level of location, [and tries] to consider how some experiences can be denied or erased"[161]. The important observation to make is that the politics of location and the attendant cult are political creations usually policed by cultural purists and advocates of some indigeneity. Fuller explores the multifaceted and multipronged modes of belonging to space. One can belong to a space through imagination, territorial grounding and remediation, or through claiming one's "being".

In *Don't Let's Go to the Dogs Tonight*, Fuller offers alternative subjectivities that refuse to be cowed into poverty and misery despite the inhibitive socio-political and historical contexts in

[161] Adrienne Rich, "Notes toward a Politics of Location". At www.eng.fju.edu.tw/Literary_Criticism/postcolonism/g_identity_politics.doc Accessed on 1 May 2016

which they find themselves. Despite the wording, Anne Enright (2014)[162] rightly points out that "*Don't Let's Go to the Dogs Tonight* (2002) is full of the sheer bloody enjoyment of being alive. It is also a triumph of proper judgement, a political comedy, an act of clarity". I concur with Enright that enjoyment and joy are central in the way identities are experienced in the text. Tagwirei (2014) is stuck in the pseudo racial dynamics in the text, suggesting that it is a story of losses and gains that accompany race[163]. Harris (2005: 108) makes similar claims when she notes that at the centre of the text is the quest for legitimacy and authenticity opposed to the displacement and alienation of white Zimbabweans. Harris adds that the "movement from one farm to another exacerbates this sense of displacement and alienation" (2005: 115). Anthropologists such as Hughes McDemont and Rory Pilosoff quote a word, phrase or small passage from *Don't Let's Go to the Dogs Tonight* to substantiate the neo-Rhodesia argument. I contend that such a reading of Fuller's work is erroneous. Yet this is the type of reading that has been getting recognition for its criticism of white Zimbabwean writing.

I use Martin Heidegger's theory on being and transcendentalism to refute and reveal the closet of colour that has entrapped critics such as Harris (2005) and Tagwirei (2014). We may ask the following question: If whiteness is equitable to access to some secret "kernel of enjoyment and well-being", then is whiteness about colour or a metaphor for power? I establish that "enjoyment and well-being" can easily translate to the power that spurs agential flourishing for the subject. Thus, to limit that to colour would be reductive. Fuller is quite conscious of the muddied waters characterised by racial polarities in Rhodesia, Rhodesia Zimbabwe, Zimbabwe, Malawi and Zambia. She therefore chooses to set up racial dynamics for ridicule and laughter rather than for a serious politics of approbation and rejection that some understand her to be doing. The character Bobo does not deny any of her experienced identities, whether Rhodesian, Zimbabwean, Malawian, Zambian or any other identity related through genealogy. One can argue here that she

[162] Enne Enright (2014) "Alexander Fuller's African Childhood". At www.theguardian.com>Arts>Books>Autobiography Accessed on 1 May 2016

[163] Tagwirei (2014: 178) argues that "White is described as "a ruling colour in Rhodesia" (Fuller 30) but the Fullers are poor whites and not so much a ruling colour regarding their insecurity, manifesting as it does largely through their numerous dislocations and relocations". However, I claim that the text is operating at a higher level than this: it's not so much about poor whites and rich blacks as evidenced by John Chiweshe, a black boy who is chauffer driven and who manages to impress the white girls through his perfect poise when it comes to eating with knife and fork. instead, Fuller explores the question of individual "being" against societal norms that create gated communities through racial classifications.

motivates for what Appiah (1997) calls cosmopolitan patriotism and cosmopolitan citizenship. Being a cosmopolitan citizen does not make Bobo less of any of her identities, whether Zimbabwean, Malawian, Zambian, British, American or even Scottish. Kwame Appiah (1997) relates almost similar "glocal" cosmopolitan identities. Remembering words from his father about cosmopolitan citizenship, Appiah (1997: 618) was told, "Remember that you are citizens of the world" by which it was meant, "we could surely choose to live anywhere – we should make sure we left that place better than we found it". Appiah (1997: 618) notes that the philosophy is predicated on "great love for mankind and an abiding desire to see mankind, under God, fulfil its highest destiny".

The refusal to be contained by one place/territory either Robandi Farm, Devule Range in Rhodesia/ Zimbabwe, Mgodi in Malawi, or the Serioes Farm in Zambia by the Fuller family ought to be read as a statement of will by humanity to act for the environment and create a nirvana[164] in spite of or despite circumstances. The different farms become patchedup case studies of how a work ethic could be equally transformative in creating variations and versions of enjoyment spaces. Moreover, as Tagwirei (2014) notices, Fuller's text does not primarily focus on one country as setting. Mentioning twelve countries is a pointer to the trans-nationality and trans-territoriality of the identities in question. Accordingly, Heidegger argues that "pure subjectivity" is "transcendental" since in it, "the being of all that is experienceable for the subject in varying ways, the 'transcendent' in the widest sense, is constituted" (Heidegger cited in Crowell 1990: 510). The Fullers are a typical example of cosmopolitan patriots, persons who value every place they inhabit. Highlighting the qualities of cosmopolitan patriots, Appiah (1997: 618) states:

> …[they] can entertain the possibility of a world in which everyone is a rooted cosmopolitan, attached to a home of his or her own, with its cultural particularities, but taking pleasure from the presence of other, different, places that are home to other, different people. The cosmopolitan also imagines that in such a world not everyone will find it best to stay in a natal patria, so that the circulation of people among different localities will involve not only

[164] Here I use the word 'nirvana' with the consciousness of its religious connotations in Bhuddhism as a place of perfection, happiness and peace with that sudden release of all forms of suffering. There is the overarching endeavour to reach that state of perfect joy and enjoyment albeit in most instances as Sarah Ahmed notes, this would remain as a promise of happiness, a beckoning.

> cultural tourism (which the cosmopolitan admits to enjoying) but migration, nomadism, diaspora.

In the above quotation, local cultural practices that parallel the politics of places and homes are respected. The circulation of people, ideas and things are at the root of what I view as entanglements, which also adds to the enjoyment of the Fuller family. Unlike a subject who feels threatened by the image of the Other, a cosmopolitan subject loves and respects other people. Through endearing love and mutual respect, one grows in environments where there is intersubjectivity among different people and different cultures.

In the episode describing her arrival at the airport in Zambia, Bobo thinks: "I want to open my arms into the sweet familiarity of home. The incongruous, lawless, joyful, violent, upside-down, illogical certainty of Africa comes at me like a rolling rainstorm, until I am drenched with relief" (Fuller 2001: 295). There is something quite appealing to the reader that engulfs Bobo at this particular moment, which can be defined as happiness, pleasure and enjoyment. Enjoyment and well-being reconfigure modes of belonging and a degree of belongingness to a space and to a particular locale, in other words a Good Society. The episode at the airport emphasises Bobo's deep emotional, physical and spiritual attachment to Africa as place and also as space of identification. While trying to locate what Bobo foregrounds as "home", most critics sideline the happiness and enjoyment. Where it is evident that movement in the text could be crisis driven, it is important to note that a crisis is attended to through movement only. That is because it places obstacles in the way of enjoyment spaces as determined by the Fuller family.

In *Don't Let's Go to the Dogs Tonight*, the "beingness" of Bobo, apart from its presence, has all its "elsewheres" with it, and she does not doubt her identity/ identities. In its 'disclosedness', her 'being' is the sum total of its very visibility and its 'elsewheres' (what I term invisible possibilities). The presencing therefore becomes "the 'illumination of Being' by way of the reflective turn "from entities to consciousness" (Heidegger in Crowell 1990: 510). Here, I consider Slavoj Žižek's (1993: 2) play with the words "actuality" and "possibility" and the notion of thinking "how what we encounter as actual [is] also possible". The lack of further clarification of the two words, and how they open up debate for a multiplicity of identities strikes me as a major irony in critical thought. I contend that Martin Heidegger fills the gap when he states:

> Being and the structure of being lie beyond each entity and beyond every possible determination of the entity as such. *Being is the transcendens simply.* The transcendence of the being of Dasein is an exceptional [transcendence] insofar as the possibility and necessity of the most radical *individuation* resides in it. Every disclosure of being as the *transcendens* is *transcendental knowledge. Phenomenological truth (disclosedness of being) is veritas transcendentalis* (Heidegger[165] cited in Dahlstrom 2005: 33-34) (Emphasis in the original).

Transcendence here signifies human existence together with other qualities that are observable in a human being (Also see Leman-Stefanovic 1987: 17). There is something separate and even beyond man's self-enclosure or beyond finitude and "beingness," his absence and his presence, in the world (Bala 1992: 141). Quirk (2016) employs the word factical/ facticity to foreground a human being's worldly situatedness and the idea of humanity thrown (thrownness) into the world. What interests me is the idea that Heidegger is able to bring the centrality of man in the whole matrix of the transcendental. Immanuel Kant on the other hand had simply talked of transcendentalism and "the three fundamental problems of metaphysics" as "the World, Soul and God". Heidegger argues that these fundamental problems lead to the fourth one: "What is man?" (Heidegger in Bala, 1992: 140). Thus, in Heidegger's formulation, man's agential cognition and flourishing is also crucial.

In a related episode, and in declaration of "being", a term I relate to Martin Heidegger, Bobo distinguishes her "being" from that of her dead brother Adrian. "I came after a dead brother," Bobo says, "But I am alive" (Fuller 2002: 34). She then adds: "I plucked a new, different, worldly soul for myself" (Fuller: 35). She argues further that perhaps her soul was made up of "the spray thrown up by the surge of that distant African river" or she found it "hovering over the sea" or "it was a soul I found floating about in working class, damp-to-the-bone Derbyshire" (Fuller: 35). This speculation results in omething very significant coming to the fore: that the soul is transcendent, and it can be co-opted or it defies the narrow passage as symbolised by Bobo's parents' *passage*[166] from England to Africa. Notably, this does not belittle or affect Bobo's sense of being/ belonging

[165] Heidegger, M (1972) *Sein und Zeit* (Tübingen: Niemeyer), p.38

[166] The italics are not in the original text but are mine. I emphasise the link to the language of corridors that I mentioned in my chapter eight and the word passage is indicative of confined spaces e.g. tunnels.

and who she is. I disagree with Harris's (2005) argument that Fuller's sense of displacement and non-belonging is clear, and that at some stage she seeks to establish Zimbabwe as her home when she points out that their umbilical cords are buried there[167]. Either Fuller is making a substantive claim to her roots in Zimbabwe, or she is being ironic and strategically mimicking the autochthony discourses often deployed by the ZANU PF government to mock their inadequacy, especially when evaluated against the background of a subject's conception of "being". Returning to my first argument, I also observe that Bobo recognises Zimbabwe as her home in terms of rootedness, and with its localism, she insists on local cosmopolitanism – an identity which does not pin or limit her to her Zimbabweanness. In claiming her Zimbabweanness, she contests the type of subject privileged in both *Harare North* and *We Need New Names*. Moreover, the cliché "son of the soil" is challenged especially in the way it is arbitrarily deployed by the ZANU PF government.

Children's inquisitive natures, their innocence, their honesty and adventurous spirits create environments in which readers are given details without the self-censorship common to adult narrators (Muponde 2015). When adults talk of places of birth, they do not mention where conception takes place: if they do share that with children, it is largely because of nagging and prodding. Bobo gets the information from her parents, and she uses it as it has become one of the determinants of her consciousness and conception of "being". The information determines who she knows she is and what she cherishes most in life. She says of her birth: "They [her parents] go to England [from Rhodesia] via Victoria Falls, conceiving me in the sixties hotel next to the grand, historic, turn-of-the-century Victoria Falls Hotel. I am conceived in the hotel (with the casino in it) next to the thundering roar of the place where the Zambezi River plunges a hundred metres into a black-sided gorge." (Fuller: 32). Her birth "into the tame, drizzling English town of Glossop" (32) does not nullify nor make insignificant the "plunging roar of the Zambezi in my ears at conception" (Fuller: 32). We have already noted that citizenship is often conferred according to place of birth. Bobo includes the concept of conception as an important variable that also affects and determines identities. Her statement offers alternatives to the "Zimbabwe perpetuated Rhodesia's policy of *jus soli,* or citizenship based on birth within national territory (Herbst 2000: 240)" and the European countries' "policy of *jus sanguinis*, wherein nationality depended on

[167] Bobo states: "In Rhodesia, we are born and then the Umbilical cord of each child is sewn straight from the mother onto the ground, where it takes root and grows. That's what the people of this land believe. Deprive us of land and you are depriving us of air, water, food, and sex" (Fuller, 2002: 153-154).

ancestry" (Hughes 2010: 105). The Good Society as envisaged by Bobo would accord every subject the respect and value of "her being" or "his being" irrespective of ancestry, place of birth or place of conception.

For Fuller, the preoccupation is not so much about race (Tagwirei 2014). Instead, it is in its constitution as part of "being" and the relational aspects that I interpret as the applied part of "being", something akin to Martin Heidegger's concept of "Dasein"[168] in the generation of enjoymnt and well-being. Ingrid Leman-Stefanovic (1987: 27) clarifies the concept of *Dasein* as "Selfness", that "is being ahead-of-oneself, or that the individuality of *Dasein* is grounded in a transcendence, the essence of which is revealed in being-in-the-world". Thus, "to be present as an individual has the character even of self-forgetfulness", and "being-outside-of-oneself as the positive possibility of being wholly with someone else" (Leman-Stefanovic 1987: 27). Bobo presents the notion of her soul as predating her being in the world in which she is a factual entity. She thinks, "I was made of my own soul already. I was here to stay" (Fuller: 38). The statement reveals that Bobo has her identities as an actuality and/or a possibility or possible actualities or actual possibilities. She speculates on the various possibilities where her soul might have been hovering and this is followed by the expanse of possibilities. However, when Primorac (2010: 211) argues that Bobo's identity is characterised by "anxiety", "nostalgia" and an "uneasy sense of belonging", she misreads the type of subject painted in the text. What critics miss is the idea of "presencing" which comes with situatedness/ "being" and all its "elsewhere(s)".

In a revealing episode at a farm in Mkushi, Bobo narrates: "I am here visiting from America. Smoking cigarettes when l shouldn't be. Drinking carelessly under the African sky. So happy to be home I feel as if I am swimming in syrup" (Fuller: 21). Given the sweetness of syrup, one would assume that she is stating her joy at reaching home. There is something ritualistic and factical about Africa in the episode. In picturesque fashion, the speaking subject decides to forgo her principles in celebration of her "being", and this radiates to Africa itself. The idea of not only being possessed is also captured when she argues that "my bed is closest to the window" (Fuller: 21). This gives

[168] Quirk (2016) argues that Martin Heidegger defines *Dasein* as "the disclosedness of being", that is the being of being "shows up" and ""the meaning of being" is inscribed in our practices (and thus can never be made completely explicit)". My understanding of Heidegger's viewpoint is that the meaning of being is observable in practices which cannot be complete in themselves but which are within a network of other variables.

her the full view of what Africa is to her. Bobo feels she possesses the place and space at home. In an epilogue to the 2003 version of *Don't Let's Go to the Dogs Tonight*, against all odds, Fuller claims: "I knew, with startling clarity, that Africa owned me. As the land and people around me began to make sense, I was like a snake itching off the excess of an extra skin in the dry season and finding myself milky-eyed, and dangerously blind, in the rarefied, free air of the new order in Africa" (Fuller 2003: 306). The image of a sloughing snake demonstrates a level of transmogrification that enables the changing of shape and spaces from skin as prison, and confinement to skin as clothing that can be modified and taken off at will. Little wonder then that Bobo is able to tell the world how Roly Swift, a white family friend, runs after her and tries to squash her and Vanessa in what appears to be attempted rape, in mockery of settler myths[169] in racialised society. The incident mocks vaunted white superiority, especially in the context of blind societal trust in the white skin. Throughout the episode, Fuller shows that "being" transcends skin colour and remains a multi-centred domain whose content can only be deduced through acts.

It is pertinent to note that wherever the family settles, the generic Midas[170] touch becomes spectacularly visible. What Bobo conceives of as enjoyment is the idea of hard work, self-organization and resilience, whicht has nothing to do with territorial borders. In one of the more telling passages, Bobo describes the state in which the Fuller family found Serioes Farm thus:

> The farm has been without proper management for years. Even before the Germans acquired it, a series of alcoholic, occasionally insane mazungus (mostly burnt out Rhodesians, fleeing the war) have run the place into the ground. The house and garden have been allowed to fall into tropical collapse (Fuller: 276)

Prominent is the dereliction of and lack of concern for the property by white people. Because what these white people were doing goes against Bobo's cherished values, she prefixes their identities with the words "insane" and "alcoholic". The argument that the presentation of white

[169] Anthony Chennels (1982) explores settler myths in the Rhodesian novels. Unlike the Rhodesian novels, presenting some wayward white characters sets apart Fuller's text from the Rhodesian genre. To be good is human nature, just as to be bad is also characteristic of some people.

[170] The analogy is borrowed from Greek Mythology in which King Midas of Phrygia was blessed with a golden touch by the God Dionysus. Everything he now touched turned to gold which he initially thought was wonderful, but that soon changed.

Zimbabweans who work hard to create enjoyment for themselves and their children is a pointer to "laziness", "docility" and "feeblemindedness" of black Africans is presumptuous and does not hold[171]. To differentiate themselves from the "mazungus" who have been running the place to the ground, the Fuller family begins some serious work. While this may be viewed as acts of resilience, there is a way in which the Fuller family members qualify their being with the way they contribute to the well-being, enjoyment and betterment of their family and humanity at large.

The process of value being added at Serioes Farm starts with the farm house. Bobo relates, "We whitewash the walls, clean the carpets, curtains, furniture. Mum hangs pictures, puts out her books and ornaments, and cuts wild plants which she dries on the veranda and then sets about the house in vases and jars where they quickly become places for spiders' webs" (Fuller: 277). The simple acts of sprucing up the place may seem inconsequential at first sight, but a closer look gives credence to the acts of responsibility as identity conferring. In one way, Bobo corroborates what Booker T. Washington in *Up from Slavery: An Autobiography* describes although differently. In this way, Booker's honesty and diligence in cleaning Mrs Viola Ruffner's house to her satisfaction appeal to the values of the latter who in turn offers him a chance to attend school. The overriding argument is that when something is done well, people from different ethnic groups can easily acknowledge the effort. Bobo recounts that the tobacco produce from Robandi Farm is dressed, "graded, tied into hands, and packed: into primmings, lugs, tips, droughted, spotted, scrap" (ibid.:136). The technical language and various treatments and ways of attending to the crop signal the Fuller family's determination to do things in the right way to attain a more positive outcome.

The Fuller family's transformative agenda on the farm yields quick and positive results. Bobo recounts:

> The farm succumbs to the gentle discipline of careful farming. Exhausted pastures are fertilised and then allowed to lie fallow. The cattle are dipped, dehorned, counted, branded and inoculated, and the barren cows culled from the herd. The tobacco barns are patched and made watertight, airtight and windproof. The roads are graded and, in places, crushed bricks fill in holes and sandy patches, so that tractors and trailers are not stranded on the far reaches

[171] Ranka Primorac (2010: 213) suggests that in some stories "hard work and resilience" by white Zimbabweans operate in binaries to African laziness and docility. Moreover, Africans are portrayed as servants and trackers even in hunting stories.

of the farm. The silt is dug out of the dams and their shores are lined with sandbags (Fuller: 278).

The act of lovingly tending to the farm becomes party to the modes of 'being' and "belonging". This transcends nativism and nativist spaces of belonging. The passage is rich in words that centralise redemption and recuperation. Verbs such as "inoculated", "patched", "graded", and "fertilised" conjure images of a well thought-out and executed plan that is redemptive and returns the farm to productivity. To foreground the universal appeal of such an act of tending, in *The Caucasian Chalk Circle*,[172] in epic mode, Bertolt Brecht recounts a story set in the Soviet Union in which collective fruit farmers and collective goat farmers had a dispute over land. The singer, Arkadi Tcheidse resolves the dispute by recounting a fable. In the fable, Grusha Vashnadze, a maidservant who takes excellent care of the baby Michael in the face of the brutality of the Iron Shirts, wins the custodianship ahead of Natella, his mother who surrenders responsibility when confronted with adversity. The moral of the tale is that "being" is relational; people who do good things and work hard should flourish and enjoy good life and well-being.

Fuller presents 'food', liquor and the cigarettes in general as tropes that configure modes of enjoyment and well-being in unique ways. Taking the Cameroonian case study, Celestin Monga (2006: 226) posits: "Eating has never been a trivial activity without significance […] Eating has provided an opportunity for families and social groups to exchange complicit signals, ways of deciphering power relations in the existing social order". The multiple inheritances, the journeys and shifts in location by the Fuller family are also noteworthy with reference to the types of foods they consume. In addition, an unnamed reviewer argues that, "If I drank half the amount of alcohol consumed in this book I would be dead"[173].

The following photograph shows Bobo's mother relaxing and holding a bottle of beer.

[172] The fact that Brecht's (a German national) play is derived from a Chinese fable, the *Circle of Chalk* written in the 14th century, by Li Xingdao's and that some agree that the story resembles the Buddhist Jataka story "Mahaushadha", would give credence to the story's universal appeal

[173]Review of "Don't Lets Go to the Dogs Tonight: An African Childhood" at http://www.bookcrossing.com/journal/13329773/ accessed on 1 March 2016.

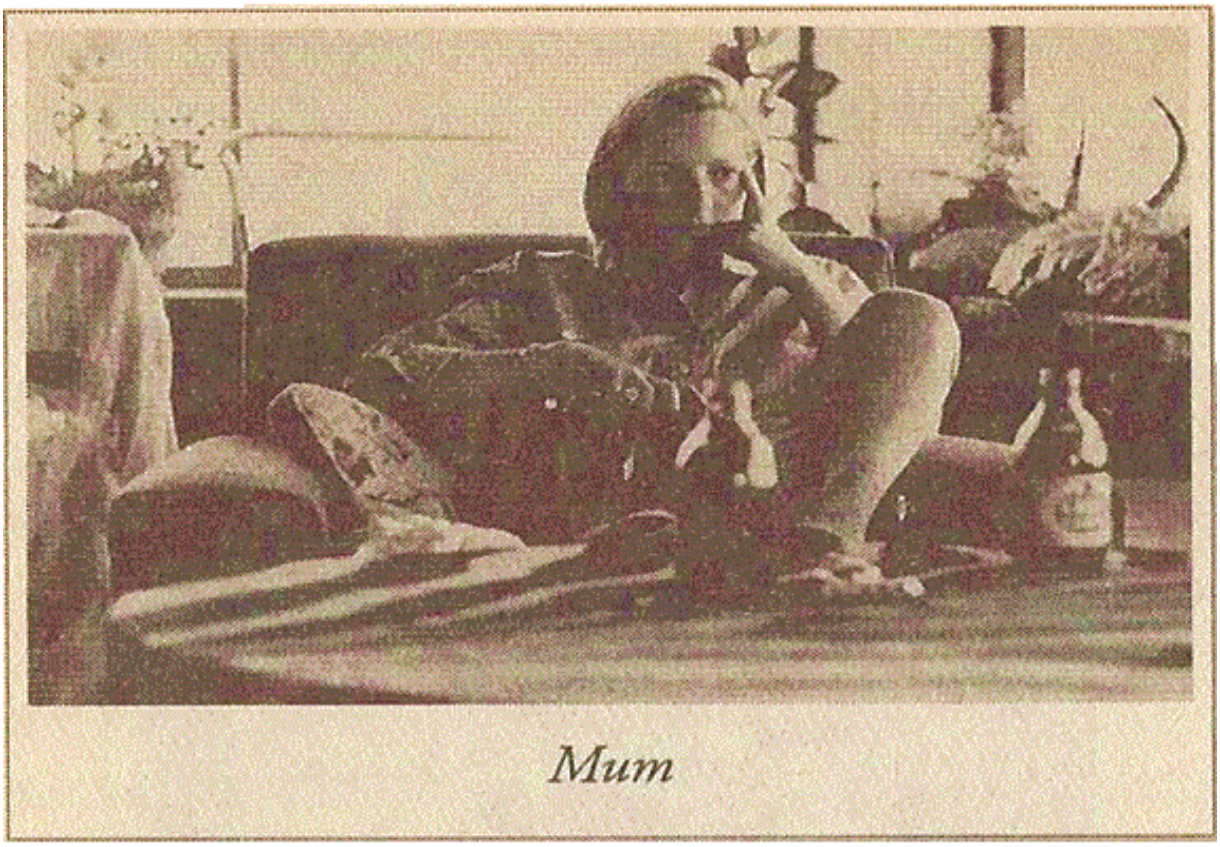


Figure 1, Bobo's mother (Fuller: 30)

In the text, sentences and phrases such as "Dad grunts, stamps out his cigarette" (6), "Mum […] smiling idiotically to herself, a warm, flat beer propped between her thighs, her head cockeyed" (23), "Dad lights a cigarette and ignores us" (47), and "Daddy lights a cigarette and Vanessa and I breathe deeply to catch the first, fresh, breath of newly fired tobacco" (190) are commonplace. The statements move the reader vicariously into the enjoyment spaces brought about by smoking and drinking. Bobo relates the ways through which enjoyment and well-being used to be envisioned in Rhodesia. They were used not as a way of "re-living" Rhodesia but of critiquing it and of highlighting some aspects of "being" that characterise consumption practices and colonial cultures. There is so much of Beer drinking indulged in either when the family chooses to enjoy luxury, pleasure and enjoyment, or when they need to deal with stress and depression. The Fuller family tends to drink beer whenever they remember and mourn the loss of their family members (three children died). The white community drinks both in celebration of and regret and mourning over the carnage of the war. Alcohol and cigarettes (tobacco smoking) are welcomed in times of

pleasure as well as of pain. Among the Fuller family photographs:[174]Mum (Fuller: 30), Dad (ibid.: 51), Dad and Call-up (ibid.: 60), Dad (97) and The Fullers: Devuli (166) depict Bobo's mother drinking, Bobo's father puffing a cigarette with a friend or friends holding cigarettes. In the following photo, Bobo's father enjoys his cigarette.

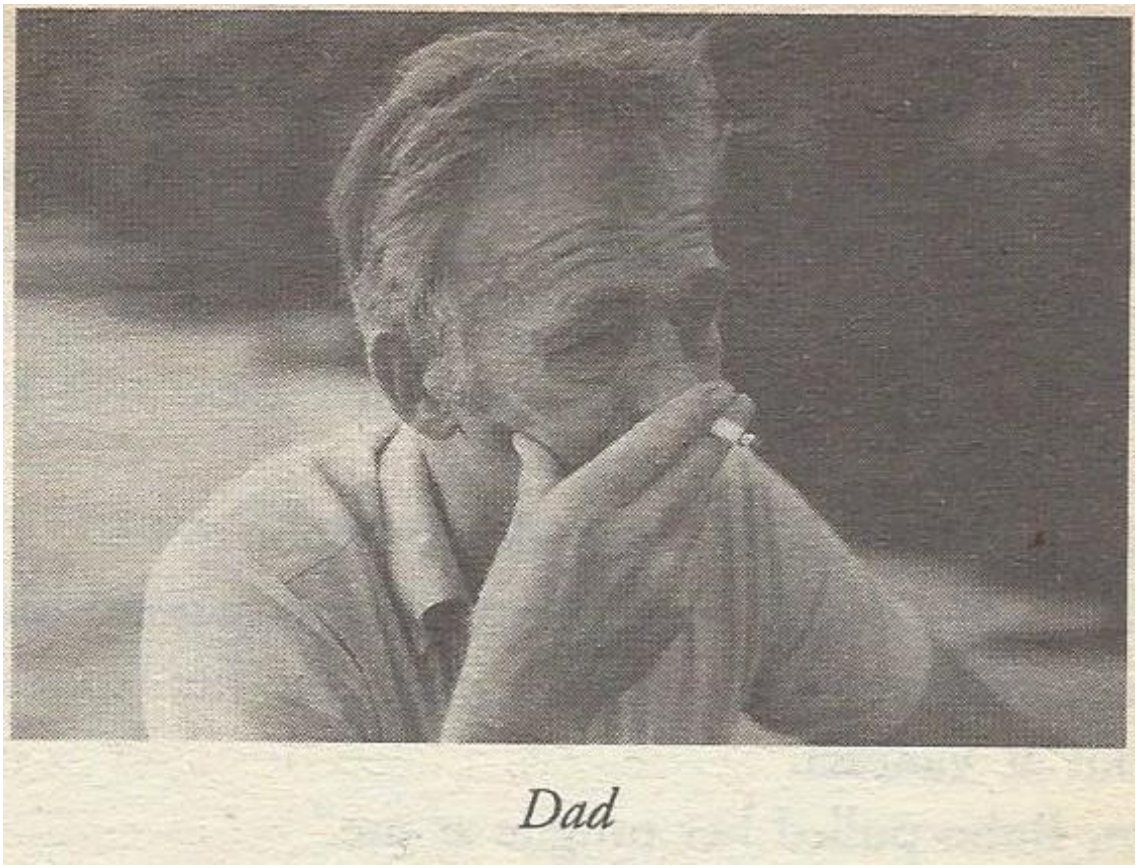


Figure 2, Bobo's father (Fuller: 97)

Like theatrical curtaining during a play, smoking and drinking punctuate the text frequently, as if to separate one episode from another. As one looks at the picture, the sight and smell of tobacco smoke become almost real, whether for good or bad, and Bobo's father holds the cigarette as he strikes a pose illustrative of rest or deep thinking. Read another way, the ease and comfort with which he smokes the cigarette indicates his moments of happiness and mastery of multiple selves devoid of self-pity. The individual body, soul, spirit and sum-total of being are eclipsed through smoking: cigarettes are one of the conduits in the Fuller family's ethos of forging ahead, even in

[174] I have already argued in chapter eight that pictures make certain demands on the perceiver.

adversity. Richard Klein (1995: 70) states: "[The act of] surrounding objects with a fine celestial cloud which bathes the light and shadows, erases hard edges, and, by means of a perfumed smell, imposes on the agitations of the mind a variable equilibrium from which it can fall into daydreaming". Klein is here describing the smoke that comes from a cigarette and how it adds to the enjoyment. As a form of relaxation, which helps one to solve the multiple puzzles of living in post independent Africa as a white African, Bobo's father "uses" the cigarette in this manner. While playing a role as a symbol of a certain form of masculinity, a cigarette can also cut across races and ethnicities.

Sartre argues that "smoking reveals the essence of appropriation and possession, because the solid thing is turned into smoke and becomes part of the self" (Satre in Keane 2014: 4). I concur with Sartre when he adds: "Smoking a cigarette is therefore a 'sacrificial ceremony' in which the disappearance of something solid, tobacco, is infinitely compensated by the symbolic gain I acquire in appropriating to myself the world around me "(Satre in Keane 2014: 38). In the act of smoking, the disappearance of solid tobacco and its re-appearance as smoke, ash and cinder revivifies transcendence in a simple act. The symbolic gain cannot be quantified. Keane (2014: 14) foregrounds the "experiences of transcendence", the "sense of solidarity, conviviality and companionship", and the "experience of relaxation and pleasure". The pleasures, sensations, and "the corporeality of the smoker, including his need for cigarettes" (Keane: 15) are met simultaneously. Because Bobo's father is cognisant of the social and aesthetic value of smoking, he allows his daughter, Bobo, to smoke, giving her a cigarette and reminding s her not to be caught smoking at school. In delineating the episode, Bobo highlights certain hidden dimensions of parenting and the arrangement of enjoyment spaces, some of which work counter to institutional laws and prohibitions, in this case, the school laws in colonial settings.

The young narrator interrogates racial segregation and pokes fun at the vaunted "civilisation" to which the white minority lay claim. Bobo, like most children, is extremely good at describing the memorable episodes of eating enjoyable food. However, in colonial spaces, Françoise Verges (2006: 256) argues that food was "a contested terrain of power on which battles of 'good taste' and purity of recipes were fought. The master wanted to replicate in the colony the "taste of Europe", to impose his ideas about the preparation of food. The native invented the cuisine, neither entirely native nor European". Although the situation that Bobo describes does not entirely fit what

Verges is describing, I argue that as in Verges's case study, there are "imitations of European foods" which gives the farmers' families a sense of location and locatedness. At the tobacco sale at Tabex in Salisbury, Bobo describes eating as ritualistic and adds that the types of food resonate with good life and human flourishing. Farmers' families and their children occasionally received extra food. This is how Bobo desccribes her happiness and enjoyment:

> I will eat until my belly bloats with the joyful, unaccustomed nausea of too much. And the food is egg (fried scrambled, omelettes), sausage, fried tomatoes, chips, bacon, and dripping butter toast. There are several varieties of boxed cereals: Cocoa Puffs, Honey Pops, Cornflakes, Pronutro, muesli. There is Zambezi mud porridge, oats and mealie meal porridge. There are huge bowls of fruit salad and silver trays of cheese and crackers (Fuller: 135).

Here, the captivating language draws the reader to the pleasures of food through evoking the visual, olfactory and tactile senses. Bobo's statement that "Today, I will eat until I feel sick" (Fuller: 135) accentuates what being-in-the-world entails and how that is pertinent to understandsubjectivities. To borrow words from Finkelstein (1989) as cited in Piscopo (2004: 22), there is "Pleasure in the sense of occasion", and there is "a form of entertainment and spectacle". The description of the food itself is a performance that revives the occasion, and this confirms the notion that "eating and drinking have a value which goes beyond feeding and watering" (Telfer 1996). There is a whole process of animation involved in the spectacle. However, if a critic uses the word "Rhodesia" to describe the enjoyment spaces of eating, then Rhodesia would be viewed differently by different people. I note how the idea of food increases the notion of "being" and how it creates satisfaction and authenticity. Moreover, as Beardsworth and Keil (1997: 52) observe, eating is not mere consumption of "nutrients in a very real sense": rather, people consume meanings and symbols. The food as described by Bobo demonstrates that there is a self-reliant and vibrant agrarian economy in the background.

Outlining the challenge for the Fullers at Devuli Ranch where a herd of cattle was left to go wild for the decade of war, Bobo remarks, "Dad is going to find, herd, dip, vaccinate, dehorn, castrate, cull, and brand a few thousand head of wild Brahman cattle" (Fuller: 167). The tasks are clear cut and Bobo does not regret or feel threatened by the challenges. At Devule, the fruits of hard work are quickly realised when the ranch gives a resounding positive response to the hard work done

under excellent organisation. The family thoroughly enjoys the game meat and the other products sourced from the cattle. The language Bobo employs is celebratory and captures the jolly mood that accompanies a full stomach. She almost gloats: "We eat impala meat at each meal. Fried, baked, broiled, minced" (Fuller: 171). Adding, "Impala with rice, with potatoes, with sadza, tinned beans, tinned peas and the farm milky products namely milk with Milo in it, milk with chocolate-tasting powder, [and] cheese" (ibid.: 171). The language is evocative and reminiscent of Musaemura Zimunya's cartography of city spaces through the senses, particularly the tactile and olfactory senses that I explored in chapter six. Referring to a different context, Celestin Monga, (2006: 226) argues that, "Eating […] participates in a culture of power at the same time as it expresses a ritual of belonging to a network of relations". In the case of Fuller as the protagonist, food is crucial as it illustrates the family's pleasurable experiences even in the midst of hardships.

At Umtali hotel, Bobo remembers the "sandwiches with the crusts cut off and green shreds of lettuce and paper-thin tomatoes sprinkled all over them" (Fuller: 49). To the impressionable young narrator, the food complements the ambience, the architecture and the decorum of the hotel designs. In the hotel, Bobo is confused by the feelings of comfort, splendour and attendant happiness that- she experiences. The environment appeals to a notion of "good taste; smell; appearance; texture" (Piscopo 2004: 70), which complements the presence of "particular ingredients that are wholesome" (sandwiches). In relative terms, the environment boosts Bobo's ideas of "being"; what Heidegger puts across as "being-in-the-world". Bobo comments, "I would have been happy to sleep on the floor, under one of the round, glass topped coffee tables, for the rest of my life" (Fuller: 49). The luxurious "blue patterned carpet", "the unfamiliar bitter-smelling chill of air conditioning", the "hushed lights" and the "vigorously flushing loos" (Fuller: 49) are in stark contrast to the accoutrements of farm life to which little Bobo is accustomed. The waiters wear "gleaming uniforms" that were "shiny cream nylon, crisply piped in gold, sharp-shouldered with blue epaulettes" (Fuller: 49). "The chairs were swallowingly soft, the colours were bubble-gold and shades of green-blue" (49). There is an aura of the majestic that runs through the passage, in some respects reminiscent of the scene when Antony meets Cleopatra in Shakespeare's *Anthony and Cleopatra*.

However, Bobo is quick to notice the emergence of detrimental attitudes that prevent the self-actualisation of one's "being" as a result of the overt racism; and then realises that it goes even

beyond skin colour. The racial bigotry existing in Rhodesia is paradoxical and contradictory, allowing Bobo to point out the contrast between the ingenious African waiter "with impeccable hands and careful, clean nails" and the rude "white lady with hair like a purple-rinsed haystack and long red nails [who] frowned at us from behind the reception desk" (Fuller: 49). The white woman, probably a hotel receptionist, is surly. Bobo's language describing this woman emphasises the impact of racial attitudes and how they minimise the value of things and people, demeaning even the white woman behind the desk[175]. In criticising the rude white lady, however, Bobo does not exonerate the black Africans of insolence when they decide to exhibit the same type of behaviour. She criticises the case of theft at Robandi farm by one of the black workers and labels him a bad apple.

Bobo highlights her family's profound love of the African landscape: she sidelines those critics who see such love as happening at the expense of black Africans, or as a form of "other disregarding". It is equally erroneous to argue that those who love the bush and trees are far more positioned to own land and the ecosystem than people who barely talk about the ecosystem. Deep love for flora and fauna may not be a question of ownership or a substantive claim to possess land. Instead, I see subjects who accord value both to themselves and to the species around them. As we have seen in chapter three, where Emily Dibb (1981) shows great love for the environment and the interaction among many people that it generates, Bobo's relationship with the flora and fauna is loving and innocent. She applauds the circadian rhythm which marks the beginning of day with the "explosion of birds", "the crashing of wings"; she then enjoys the midday singing and whining of grasshoppers and crickets; and finally, she notes the night creatures who the respond and encourage "the human brain" to "translate the song into pulse" (Fuller: 134). The details of the night creatures – "the night apes, owls, nightjars, jackals, hyenas" and their "woo-ooping, sweeping, land-travelling calls" - add "the eerie mystery to the night." The subsequent silence (Fuller: 134) envelopes the environment, its majestic features and its transience that defies the understanding of an individual mind. This is clarified by the words eerie and mystery. Among the memorable episodes, Bobo relives the bush and forest locales in order to bring to the fore familiar spaces for the children of commercial farmers, black or white, in Africa and across the globe.

[175] In this case she becomes a victim of her vaunted superiority to the point where even children notice.

Critics are quick to argue that eco-spaces are enmeshed in racism. This is symptomatic of the didacticism that Langston Hughes (1926) grapples with in his essay, "The Negro Artist and the Racial Mountain". In that piece, the projection of a black person in a good light is criticised for generating stereotypes. The same type of criticism targets the black person who is projected in a counter manner. Langston Hughes argues that a "negro" artist should be free to choose what he/she will. The same latitude should be extended to white Zimbabweans for choosing to love the environment.

Fuller defies the often-popularised ways of belonging and degrees of belongingness by concentrating on the multiplicity of an individual subject and the notion of "being'. The subject in *Don't Let's Go to the Dogs Tonight* defies skin entrapment and merely takes skin as clothing. By extension, territorial borders become demarcations of locations that are not able to truncate space. Fuller proposes a form of transcendentalism that is informed not by skin colour but by the human values of hard work, personal organisation and the whole notion and conception of "being"[176]. She interrogates the notion of gated communities and borders in the wake of a liberating universalism. This is against a background where "colonialism went against this open-ended logic, through its efforts at partitioning the space and its use of political borders in an effort to control movement" (Mbembe 2016). Commenting on Zimbabwe, Bobo, marvels at the way "history [is] stuffed into its make-believe colonial dream borders" (Fuller: 153) and the way the borders amass that history "without cracking" (ibid.). The racism expressed by her parents and the white communityin Rhodesia, and the consequent increasing black racism in Zimbabwe, are seen to be built on mythical foundations. At school, she bathes together in the same water as the black children, Margaret and Mary Zvobgo, with the result that "Nothing happens…. I do not break out in spots or a rash. I do not turn black" (152). This vindicates the black matron's point that, "Skin is skin" (Fuller: 152). In autobiographical form, Bobo gives the reader details of a family that refuses to adhere to limitations engendered by places. The same family does not feel threatened by movement, provided the movement focuses on improving the modes and ways of enjoyment and well-being. I therefore refute Ranka Primorac's (2010: 203) assertion that at the centre of texts

[176] In this case, I have used the word "being" in the Heideggerian sense, and I also used Martin Heidegger's concept of transcendentalism to bolster my argument about Fuller's conceptualisation of subjects.

such as *Don't Let's Go to the Dogs Tonight* lies "a deep and colonially rooted ambivalence towards notions of Africa, home and belonging".

Conclusion

We see from the above that Fuller presents "the Good Society", which is characterised by enjoyment and happiness, as a human right which should be linked to the notions of freedom and subject authenticity. Enjoyment is presented as transformative of human shared space and intersubjectivity in the world. Amongst the variables that produce happiness and enjoyment such as love, good health, family, sacrifice and money, there are instances where the evaluative emotions of happiness and enjoyment are simply experienced even in the presence of pain. In *Don't Let's Go to the Dogs Tonight*, enjoyment and well-being are projected as inclusive of the signs and the politics of appropriating them where there is need to understand the shared humanity among people of different races and ages. Moreover, the flora and fauna are presented as worthy of respect. *Don't Let's go to the Dogs Tonight* therefore interrogates the attempt by the ZANU PF government to separate, exclude, select or isolate certain sections of the population for victimisation on the grounds of their belonging or not belonging. In transcending that tradition and ethos, Fuller proposes alternative ways of conceptualising a Zimbabwean subject. She depicts this subject as one who tries to make sense of and transcend "a gated world" characterised by racial segregation, ethnic bigotry and ultra-nationalism. She sees this world as one in which, despite adversity and the drawing of fault lines, the subject survives and claims, "I am Zimbabwean/African and I enjoy being such". Fuller highlights the various entanglements across and within cultures that draw subjects to local cosmopolitanism and interculturalism as part of what she views as "the Good Society".

Chapter Ten: Conclusion

By critically evaluating certain experiences in selected literary texts written by black and white Zimbabweans, my study explored aesthetic and cultural well-being and how these become a measure of the subjects' authenticity in nation-spaces. I emphasised that the notions of enjoyment, well-being, good life and human flourishing are central to the production of cultural spaces. The spaces ought not be confined to state sanctioned rituals, symbols, myths and functions, nor to how capitalism operates within a nation-state as suggested by Žižek (1991, 1993). Building on the causal theory of enjoyment as propounded by Davis (1982) and theories of happiness, joy, pleasure and well-being as enunciated by Veenhoven (2003), Haybron (2008), Scott (2008), Lewis (2012) and Raibley (2012) among others, I demonstrated that Zimbabwean literature reveals that Zimbabweans, both black and white, enjoy and create various cultural sites of well-being and human flourishing that are not necessarily mediated by the nation-state's autochthonous claim to cultural proprietary. The selected texts demonstrated that, apart from the land, there are ways in which the body, the city and diasporic spaces can be enjoyed, and can be sources for happiness, joy, pleasure and well-being. Enjoyment is not a permanent feature of desire where it is always felt in the negative as Žižek (1993) argues. Rather, the fulfilment of desire can lead to both occurrent enjoyment and dispositional enjoyment (Davis 1982).

The study sought to contribute to scholarship in three ways: to global scholarship via the composition of nation and nation-spaces; to facilitate a novel understanding of the Zimbabwean text; and to suggest multiple forms in which enjoyment is envisaged in forging cultural spaces. In a rejoinder to the on-going debates on the understanding of nations, spaces and nation-states, the study acknowledged two critics. First was the groundbreaking argument by Benedict Anderson (1983) who declares that nations are imagined communities brought together through print media. The corollary rebuttal came from Slavoj Žižek (1993: 201) who argues that "[t]he element which holds together a given community cannot be reduced to a point of symbolic identification: the bond linking together its members always implies a shared relationship toward a Thing, toward Enjoyment incarnated". Furthermore, Žižek (1993) argues that nations are constituted through 'a non-discursive kernel of enjoyment' by which he meant the material world. However, I took 'enjoyment and well-being' which Žižek (1993) delineates as the "nation Thing" as my departure

point; and I also presented the Zimbabwean nation-state's claim to land as identity conferring in the global dialogue about nations. Combining these two viewpoints, I demonstrated that there are many ways of enjoyment that do not dabble in the binaries between the Self and the Other who steals enjoyment as Žižek (1991) suggests.

I used a segment of Zimbabwean literature as my case study and analytic tool of the global dialogue on the conceptual framework on enjoyment derived from Davis (1982), Žižek (1993), Veenhoven (2003), Haybron (2008) Scott (2008) and Raibley (2012) among other theorists. My findings provide an African response to global scholarship on "enjoyment and well-being" in the production of cultural spaces and nation-spaces. The study established that Zimbabwean identities are forged in the environs of cultural cosmopolitanism which creates what I view as interculturalism. Interculturalism as reality of the everyday derives its strength from the sum total of cultural particularities of identitarian spaces that subjects enjoy and in which they find pleasure. What ties the differences and similarities of the diverse cultural particularities together is humanity's propensity to find traits that are commonplace to all. In this case, those traits are the predisposition towards enjoyment and pleasurable experiences. The study observed that spaces overlap and people develop "where there is no other" (Scott 2008) as they enter and exit spaces they enjoy, and which generate their happiness. From my findings, I note that identifications with the land, the body and the city are accommodating; an individual cannot be singled out and reduced to one essential identity.

At the outset, I considered that land is important in the depiction of Zimbabwean subjects. Though Žižek's (1993) theorisation is important, it falls short in that it posits binary positions of the Self and Other (who steals enjoyment; wants to steal enjoyment and who threatens enjoyment). However, one misses the point when one sees land as the most significant element in the production of enjoyment and well-being. I therefore disagree with Kahari (1980), Zimunya (1982), Zhuwarara (2001) Graham (2006) and Magosvongwe (2013) who argue that land is the only definitive variable in illustrating the identities of Zimbabweans. I established that the critics' positions do not adequately explain the nation-spaces captured in Zimbabwean literature though they still use it in their case studies. I considered that through the writing of the critics, land fits very well into the frame of the 'nation Thing': it becomes the material where subjects envisage the Other stealing enjoyment as enunciated by Žižek (1993). I established that *The Chimurenga*

Protocol (2008) and *African Tears: The Zimbabwe Land Invasions* (2001), present different polar positions that create the enemy through framing an Other of a different skin colour, gender, class and belief. I argued that the concept of "enjoyment" is central to the "nation Thing", and Zimbabwean literature demonstrates that land is but one aspect that contributes to that enjoyment. Land itself can be enjoyed in ways that do not designate an enemy. Emily Dibb's *Ivory Apes and Peacocks* (1981) demonstrates that land is part of shared nature where everything is invaluable and where creatures of nature share equal importance. I employed Edmund Husserl's conceptualisation of phenomenology, which establishes the importance of "the things themselves", to argue for the contrapuntal nature of existence among the animate and inanimate subjects. I also explored rhythms and textures in nature to demonstrate the richness and inter-subjectivity in the way land, animals, the cosmos and human life are dependent on each other. There are entanglements and crossings which give a degree of circulation. Through a critical appraisal of *The Track and Other Stories* (2010), I also discovered that land can be enjoyed in many ways. Some can be subversive to the nation-state's conceptualisation of it in make-do tactics by ordinary people through carnivalesque and deployment of the ludic. Instead of criminalising such people, as does the nation-state, the subject in Lawrence Hoba's *The Track and Other Stories* emerges as self-quantifying, especially when it comes to the audit of his/her gains and losses. This, however is not exactly the split-self that is foregrounded in psychoanalysis as per Žižek (1993) who traces his ideas and theoretical grounding from Lacan and Hegel. In chapter three, I discovered that the self/ subject is the means of the production of enjoyment and happiness outside of the proscribed positions and inhibitions by the nation-state.

In a radical theoretical move away from the land focused identities, I centralised the subjects's individual body as a generator of its own information and it plays a critical role in the negotiation of meanings. I claimed that physical sensations become inter-human sensations contrary to the nation-state's concept of fashioning subjects. Through the concept of 'good sex' as felt and evaluated by Yvonne Vera's character, Mazvita in *Without a Name,* I argued that there are transgressions and subversions of the patriarchal notions of the private spaces as spaces of the objectification of women. What I noted is that the craving for and enjoyment of good sex is a weapon for self-assertiveness. The case of Mazvita demonstrates that "good sex" empowers women who fight the twin evils of colonialism and patriarchy. Still dealing with the body, I proposed that hair stylisation in Tendai Huchu's *Hairdresser of Harare* (2010) is a source for

enjoyment, happiness and pleasure with a global reach and local mutations. Subjects model themselves as they wish to be seen, whether they choose to look like Naomi Campbell, Toni Braxton or Halle Berry despite the Zimbabwe nation-state's stand-off with the Western world. Interestingly, Toni Braxton, Halle Berry and Naomi Campbell are black women born and bred in the western world. That fact thus defies the notions of essentialising the western world on the grounds of race. Hair stylisation is shown to be a way of enjoyment far detached from the binaries of the autochthonous indigenes and the aliens and foreigners engendered by the ZANU PF government. The ZANU PF government popularised the concept of binary identification of the Self and Other through the discourse about land. In this discourse, the party uses the label "Soil to the people," branding those who are not ZANU PF supporters, oppositional and sceptical as enemies and sell-outs.

I considered city spaces as affirming the atmosphere and environment for subject enjoyment, well-being and authenticity. I dispelled the myth of the rural urban divide that has been restricted in the critical evaluation of Zimbabwean texts. In *Country Dawns and City Lights,* Musaemura Zimunya describes the city spaces by way of the physical sensations of the subjects, in itself a measure for happiness, joy and self-authenticity. As subjects enjoy city spaces, I discovered that they establish intimate relations with things that are invaluable to them, whether material, emotional, symbolic or imagined. In chapter seven, I defined *eudemonism* and *eirenéism* as modes of agential flourishing and well-being, and I explored the characteristics of both in Dambudzo Marechera's *Scrapiron Blues*. I argued that *eudemonism* has a propensity to frame an 'Other' and is akin to Žižek's (1993) designation of enjoyment that always connotes identifying a stranger. Beyond that, I introduced the concept of *eirenéism* as propounded by Lewis (2012), and I argued that it centralised well-being and agential flourishing that come without necessarily scripting an 'Other' who has to be fought and destroyed.

Finally, I argued that Zimbabwean literature demonstrates transcendental spaces of enjoyment and well-being at the levels of the individual human mind, of the local community and of nation-spaces. The rise of cell phones, iPads, computers and the semiotics of the big and small screens, whether television, internet or projected films, introduce a mind that is able to transcend the exigencies of place through memory, imagi(ni)ng, images and projections. Through the lens of the projective cast, I argued that transcendental spaces do not have to occur only in the diaspora since

people can easily mobilise identitarian familiar categories of their choice through various media. The texts I focused on demonstrate that people can negotiate spaces and places through travel, both physical and symbolic. When I explored Darling's experiences in America and her experiences in Bulawayo as portrayed in *We Need New Names* (2013), I argued that her view and conception of America is inclusive of her Zimbabwean identities, some being identities that stemmed from victimhood and others transcendent and progressive. I also noted that Zimbabweans living in America, both black and white, are able to gather, enjoy and celebrate their unique and fractured identities.

Taking Alexandra Fuller's *Don't Let's Go to the Dogs Tonight* as my case study, I established that subjects are always transcend structures, boundaries and borders and existence is portrayed as both factual and/or a possibility. Subjects have the capacity to think outside their skin and body; they can take the skin and body as clothing and affirm their being as constituted by a presence, a presence elsewhere and even an absent presence. In *Don't Let's Go to the Dogs Tonight*, I verified a subject who refuses to be bound by the prison of race and the autochthony discourses of the nation-state to confirm her being. Subjects can opt to fit in a society of their own making and of their own choice.

Contrary to the claims made by Žižek (1993), Zimbabwean literature demonstrates the expanse of 'enjoyment' beyond the material. Findings from my research establish the position that even as there is an attempt to regulate territorial borders by nation-states, nations remain unbound as people recede into various spaces to reclaim and create their 'enjoyment and well-being'. The intercultural nature of "enjoyment and well-being" spaces designates a fractured cosmopolitanism in which differential variables like gender, race, and ethnicity no longer hold, and where people of different ethnicities adjust to and interact in spaces of common "enjoyment and well-being". Fractures, entanglements and crossings may be visible as each group reinforces specific characteristics of its culture and its biases. However, these can be dealt with as each group recognises and respects the need for the common good, those who Appiah (1998) has named "citizens of the world". The study anticipates future studies in religious, queer and sporting spaces of enjoyment among other spaces. In addition, there is a need for future and further scholarship that focuses on the burgeoning mobilisation of identities and anxieties through social media in Zimbabwe, the Zimbabwean diaspora and the globe.

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