

Functions and Dysfunctions of Dance as Represented in Paul Chidyausiku's *Broken Roots*

Jairos Gonye

<https://orcid.org/0000-0002-0856-7066>

Great Zimbabwe University

University of the Free State, South Africa

jgonye@gzu.ac.zw

Abstract

In this article I engage with literary representation to argue that although Paul Chidyausiku intended to display the functions of Zimbabwean traditional dance in his re-imagined precolonial Shona society of the novella *Broken Roots* (1984), he ends up unconsciously suggesting its dysfunctions as well. The paper draws on the functionalist approach and the dysfunctional theory to interpret both the positive and negative connotations surrounding the represented performance contexts. In his recreated early society, Chidyausiku configures dance as performing either decolonial, socialisation, celebratory or gender roles, among others. The article, however, finds Chidyausiku's overall depiction of the performing society as sometimes ambivalent, thus implying his conflicting conceptualisation of both his African society and the cultural phenomena, including dance, imbedded within it.

Keywords: precolonial; postcolonial; representations of dance; functions; dysfunctions; ambivalence

Background

In this article, I analyse Paul Chidyausiku's *Broken Roots* (1984), a dance-studded novella narrated by a culture-conscious Shona¹ female narrator. I explore the ways represented Zimbabwean dances interact with socialisation and cultural functions among the Shona—an African ethnicity in Zimbabwe. The Shona people are the largest linguistic grouping in Zimbabwe, and speak the Shona language. Born in 1927 in Rhodesia (the colonial name for present-day Zimbabwe), Paul Chidyausiku is among Zimbabwe's pioneering Western-educated writers. According to Staunton (2007), Chidyausiku studied at an agricultural college and later taught agriculture. He returned to school and trained as a journalist at the London School of Journalism in England. Following this, he worked as an editor for Mambo Press and the Rhodesia Literature Bureau. In the post-independence Zimbabwe, he worked in Zimbabwe's Ministry of Information and later pioneered the production and publication of a popular Shona newspaper, *Kwayedza* (Staunton 2007).

Chidyausiku is a bilingual novelist, better known for his morally didactic Shona novels. In *Broken Roots*, his only English experimental novella, he depicts the experiences of the female protagonist, Munzara, as she travels along a dance-decorated journey of life from birth and toddlerhood to adolescence, marriage and widowhood. Munzara is born and raised in a Shona society. As she grows up, she participates in various Shona rituals and practices, including initiation, wedding and death ceremonies. Munzara is married to Hombarume, a community hero who is callously murdered by a jealous neighbour. During the traditional inheritance ceremony for her husband, Munzara elects her eldest son as her next "husband" or breadwinner and protector—against the expectations of many who expected her to marry her deceased husband's brother, cousin or any other male relative. Of interest to this article, however, is Chidyausiku's depiction of dance performances during most of these ceremonies.

Chidyausiku uses the dance trope to re-imagine the rites of passage of a Shona culture as practised in precolonial Zimbabwe. The novella, however, earns postcolonial significance through its representation of Zimbabwean traditional dance as a social and cultural practice that enables Shona readers to appreciate their history. It also exhorts a defence of the Shona legacy, especially in the twenty-first century where discourses on dance are fraught with contradictions. In *Broken Roots*, the represented past evokes a history whose full human existence was denied by colonialism. Colonialism refused to

¹ The term "Shona" was first used officially in 1931 by Clement Martyn Doke, a South African linguist who had been invited to study the language situation of the various people living in what was then called Mashonaland (colonial Zimbabwe). Before then, the culturally related groups which now constitute the Shona were not known by that name, but by their unique names such as the Karanga, Zezuru, Ndau, Korekore, and Manyika, among others. Since the category, Shona, was designated to the various cultures by the colonial administrators after 1930, it becomes anachronistic to speak strictly of precolonial Shona culture, and to speak of it as if it was homogeneous. Despite this anachronism, the expression "Shona culture" has innocently and frequently been used even to discuss cultures of precolonial Zimbabwe.

acknowledge “the equal belonging of black people to the world” (Mpofu and Steyn 2021, 2). As Nkrumah opines, the colonised Africans were epistemically coerced “to regard our [African] culture and traditions as barbarous and primitive” (Schramm 2000, 340) and not worth knowing. This negation resonates with what Ndlovu (2021) conceptualises as ongoing initiatives to re-invent the subhuman African in the seemingly benign African cultural tourism villages in contemporary South Africa. It is to counteract this orientalisation that Shizha and Kariwo (2011, 14) exhort: “as Africans, we need to invent ways of rewriting or changing those dominant narratives and deconstruct ‘White’ superiority and the misrepresentation of indigenous people and their cultures.”

Literary skills gained through colonial education came handy for African novelists, including Zimbabweans, as they embarked on salvaging their histories that had been distorted by colonial culturalists and educationists, as hinted by Shizha and Kariwo (2011). Thus, for Kehinde (2006, 94), “[t]he average African novelist responds to the urgency and inevitability of this historic mission; he or she needs to put the record straight and illuminate the threshold between past and present, thought and action, self and other, and Africa and the world.” Zimbabwean intellectuals, like most African ones, have been caught up in a negotiation of this tension between indigenous African modes of life and outlook, and those of the touted Enlightenment ones. This is because the education and religion they were exposed to were disorienting, full of negative images about Africa and its people and bent on brainwashing them and uprooting them from indigenous culture.

Since the foreign education had been forced upon them, most African intellectuals ended up accepting “the jaundiced descriptors of their landscape and the exotic qualities of its people as proper descriptors about their race and their home, embracing, or at least assenting, to errors and falsehoods about themselves” (Kehinde 2006, 97). This reminds us of Fanon’s (1963), Ngũgĩ wa Thiong’o’s (1993) and Makuvaza’s (2008) assessments of the colonial mission as to entrench colonial rule through not only brutal physical vanquishment of the colonised, but also through mental and cultural conquest and manipulation. Makuvaza (2008, 373) describes the subtle effects of the resultant psychological uprootment thus: “it is possible for one to be uprooted but still domicile in his/her home or country of origin.” This cultural violation could explain why Zimbabwean writers like Chidyausiku, who intend to recoup their Shona culture, sometimes linguistically trip themselves. Thus, though Chidyausiku appears among the pioneering decolonial writers, a nagging question remains whether his endeavour is authorisingly restorative in the agential, gender and racial senses. I apprehend a fraught situation wherein a Western-educated African male writer engages in semi-autobiographical writing foregrounding both a Shona female character and her colonially maligned traditional dances.

Chidyausiku’s literary sojourn to precolonial oral sources of Shona traditions, however, seems to ironically elicit a stereotypical imaging and ambivalent representation of the

precolonial African, her culture and lifestyle, thereby questioning the representativeness of his novella. My re-reading of Chidyausiku's novella thus compels me to explore the possibilities of drawing dysfunctions from the represented dance. It enables me to contribute to an understanding of how an ideologically compromised early post-independent Zimbabwean writer reconfigures an otherwise potentially subversive and liberating cultural practice.

Agawu (2003) avers that cultures are different, but not in the Social Darwinists' hierarchical, evolutionary sense that relegates Africans to the lower rungs of the social ladder as "dispensable others and objects of power" (Mpofu and Steyn 2021, 1). Ideally, a culture should liberate its practitioners. Definitions of culture interestingly place dance, alongside language and religion, as one of the most obvious symbolic behaviours in a culture. Staub (1986, 59) explains that "culture as a common conceptual framework is constantly enacted and re-enacted in actions, events, and symbolic expressions." Discussing Yemenite Jewish dance in 1970s Israel, Staub (1986, 59) notes that "[d]ance is a symbolic system providing one communicational channel which can articulate the values and beliefs of a culture." Rani (2018, 313) acknowledges the symbolic function of South African dance when he declares that "traditional Black dance is part of a form of communication that allows individuals or groups to express feelings and beliefs and to preserve history and cultural traditions." Indeed, cultures consist of "the values the members of a given group hold, the language they speak, the symbols they revere, the norms they follow, and the material goods they create, from tools to clothing" (Giddens, Duneier, and Appelbaum 2005, 19).

In this article, I examine how a female character in Chidyausiku's *Broken Roots* interacts with traditional dance and how that dance illuminates cultural practices and values among the Shona, particularly as they affect black Zimbabwean females. Such were the practices that the Rhodesian colonial administrations aimed to crush as they established British hegemony. According to Ngũgĩ wa Thiong'o (1993, 43), "the economic and political conquest of Africa was accompanied by cultural subjugation and the imposition of an imperialist cultural tradition whose dire effects are still being felt today," all the more reason for the latent postcolonial impetus to deconstruct imperial and gender narratives, particularly those of dance, in order to wholesomely reconstitute African cultural identities and practices here represented in the Shona culture. Since Chidyausiku appropriates this task, it becomes inevitable and crucial to evaluate his disinterestedness and the liberatory value of his work, being a Western-educated Shona male writer representing Shona dance performances, their embodiedness, and the overall precolonial Shona culture from a female protagonist's perspective.

Rationale for a 1984 Literary Text

On the eve of 18 April 1980, Bob Marley and the Wailers of Jamaica performed reggae jams and stoked spontaneous dances among Zimbabweans celebrating independence from Britain. Robert "Bob" Mugabe had invited the iconic Bob Marley to perform at his (Mugabe's) inauguration as the new prime minister of independent Zimbabwe. The

invitation was symbolic, since Bob Marley sang passionately about cultural liberation and redemption from Western European political, economic and cultural imperialism. Marley's philosophy resonated with that of most African liberation movements and postcolonial artistes such as Chidyausiku. Indeed, during the liberation struggle, guerrillas from the Zimbabwe African National Union Patriotic Front (ZANU-PF) political party and their supporters, who predominantly operated in the Shona-populated areas, sang liberation songs and performed *Kongonya* dances at their political meetings called *pungwes* in Shona (Gonye 2020). I developed interest in Chidyausiku's novella in order to unpack his undertaking of an "epistemic insurrection" that endorses African dance (Gonye and Moyo 2018). At the same time, he ironically discredits its dirty backward performers. I found that Chidyausiku was complementing the efforts of Okot p' Bitek, one of Africa's most renowned cultural nationalists.

It is, however, significant that Ouno (2020, 90) cautions that p'Bitek's "legacy has hinged on his participation in his reification of Africa's cultural pride, but popular memory of that event has subsumed the diverse views of its similar advocates into a rigid national narrative that overlooks the dynamism of societies." Comparatively, p'Bitek takes his Acholi dances of Uganda and other practices to represent the African cultural panorama, while Chidyausiku does so with his Shona dances and practices. Notwithstanding the pitfalls of representing African cultures as homogeneous, both *Song of Lawino* and *Broken Roots* represent important cultural milestones. The problem with Chidyausiku's *Broken Roots*, though, is not simply that of romanticisation and idealisation of the Shona culture and practices, but that of an often unconscious disparaging colonial cultural gaze.

The recently independent Zimbabwe's new administration appeared determined to promote indigenous culture. The determination was evident in the newly instituted Ministry of Education and Culture in 1980. There followed, through an Act of Parliament, the National Arts Council of 1985 that oversaw the preservation and promotion of Zimbabwean cultures such as that of the Shona. Culturally progressive legislations vindicated Zimbabwe's seriousness in preserving and promoting cultural heritage, including traditional dance. However, despite this interest spilling over into literary representations such as in Chenjerai Hove's *Ancestors* (1996), Shimmer Chnodya's *Harvest of Thorns* (1989), Yvonne Vera's *Nehanda* (1993), and Chidyausiku's *Broken Roots*, literary criticism of such representations of dance has remained rather negligible.² Gonye (2015) bemoans the little scholarly attention given

² The texts cited are by Zimbabwean novelists. Chenjerai Hove's *Ancestors* (1996) portrays the experiences of Miriro, a deaf and dumb girl who is excluded from participating in certain cultural practices such as dance because of her condition. Yvonne Vera's *Nehanda* (1993) depicts the political, historical and cultural role that the spirit medium of Mbuya Nehanda played in Zimbabwe's resistance wars known as Chimurengas. It is said that on the day of her execution Mbuya Nehanda performed a defiant dance instead of accepting conversion to Christianity. Shimmer Chinodya's *Harvest of Thorns* (1989) generally depicts Zimbabwe's 1970s liberation struggle, with an emphasis on the experiences and activities of the guerrillas, which included war dances performed at political

to how Zimbabwean writers represented practices such as dance as functional cultural performative practices in their works. An internet search revealed that *Broken Roots* remains un-critiqued up to the present, with zero critical analysis in any literary journal (Gonye 2015). So, while early critics such as Zimunya (1982), Veit-Wild (1993), and Zhuwarara (2001), among others, chronicled the birth and growth of Zimbabwean literature in English, carried out biographical studies of Zimbabwean writers and their preoccupation with the alienating effects of Western colonial education on young protagonists, evaluated the liberation and gender equality struggles, and discussed the rural-urban dichotomy and general cultural conflict, they hardly commented on how writers portrayed the often under-represented cultural practices such as dance that, incidentally, defined the Zimbabwean-African. This yawning gap in the theoretical analysis of represented dance deserves bridging, especially in assessing Zimbabwean traditional dances' utility and spin-offs.

Broken Roots is thus targeted because it has chosen the dance trope as a forefronted cultural arsenal and social symbol in a Shona society. *Broken Roots* has also disappointingly not attracted the attention of feminist critics, despite Chidyausiku being one of the first Zimbabwean male writers to write a novel from a female narrator's perspective, far ahead of Chenjerai Hove with *Bones* or *Ancestors*.³ I am, however, particularly spurred by Chidyausiku's curious portrayal of social dance performances in his novella—a shunned critical motif in literary criticism in Zimbabwe. I hope to recuperate this overlooked 1984 novella as some cultural treasure whose glitter and grime remain important in today's debates on patriarchal culture and globalisation. I, however, remain cognisant that while Chidyausiku quarries the ancient Shona communities for cultural material, he does so with a literary disposition dipped in patriarchy, modern colonial education and Christianity.

The Functionalist Approach to Dance

Previous studies have shown the credit dance research owes to the functionalist approach (Awuawuer 2018; Falola and Fleming 2012). Traditionally, the purposes of dance, song and performance in Africa include the expression of a nation's ethnicities, identities, motivations and politics (Falola and Fleming 2012, 1). In their study of precolonial Kenyan music and dance, Nyamwaka et al. (2013, 113) aver that both “serve as a source of understanding [of] the cultural history of the community.” Gonye (2013) buttresses the functional role of dance when he theorises the mobilising role of *Kongonya* dance during Zimbabwe's 1970s liberation struggle (2013, 2020). Since this

meetings. For a more detailed examination of these dance representations, see Jairos Gonye's PhD thesis with the title “Representations of Dance in Zimbabwean Literature, Post 1960” (2016).

³ *Bones* (1988) and *Ancestors* (1996) are novels written by Chenjerai Hove, a male Zimbabwean poet, novelist and critic. Among other issues, Hove's strengths in these literary works include his courage and ability to give voice to female characters. Marita, the female protagonist from whose point of view *Bones* is mostly presented, is a popular character among literary critics. However, Miriro, the deaf and dumb character who plays the avenging ancestors' role in *Ancestors*, has not enjoyed much scholarly reviews.

current study explores the place of dance in the sociocultural lives of the Shona people of Zimbabwe, Hanna and Hanna's (1971) radical studies on the social significance of dance in Africa cannot be overlooked. Their original and pertinent findings are echoed in Falola and Fleming's avowals (2012) and extended in Gonye and Moyo's (2018, 158) observation that dance has multiple functions in Africa, including an "insurrection" against a "forced invisibilization by the colonial forces and the attendant misrepresentation." Expatiating on the multiple functions of dance, Onwuekwe (2009, 175) declares that "[i]n Africa the dancer is more than a performer—the dancer is also a teacher, a historian, a social commentator, a celebrant, a spiritual medium, a healer, and a storyteller." Such scholars' ideas are evident in Asante's (2000, 7) claim that in Zimbabwe, as elsewhere in Africa, "dance is part of a process that is ongoing and connected in such a way that it is inseparable from other phenomena in society." Awuawuer (2018, 142) succinctly captures the Afrocentric scholars' obsession with the transformative nature of African dance when he celebrates the "numerous functions these dances perform towards the socio-political and economic development of the African societies, because most of these dances have often acted as sites for staging various cultural histories as well as formulating ideology."

My contribution to this functionalist approach debate is to disrupt the assertion that Shona dance contributes stably to the well-being of the Shona culture of Zimbabwe. Rather, Shona dance could both affirm and negate that Zimbabwean culture, as well as unintentionally facilitate the entrenchment of patriarchy. To bolster my argument, I harness Merton's (1968) dysfunctional theory. Merton's notion of the dysfunctional advances that while for the Hopi people of Arizona their rain dance manifests their belief in the rainmaking powers of dance, the dance still demonstrates a latent unifying function never thought about during its performance (Giddens, Duneier, and Appelbaum 2005, 19). The dysfunctional theory suggests the unforeseen or paradoxical outcomes of dance. Similarly, Barber (1987, 2) acknowledges the complexity of "extrapolating" the meanings and functions of the popular arts in Africa, because African arts such as dance resemble texts whose excess meanings extend beyond those the creator intended. It is, therefore, possible for readers to find hidden in a text what a well-intentioned novelist like Chidyausiku had not consciously woven therein or envisaged.

Generally, functionalism entails the study of how a social activity contributes to "the continuation of the society as a whole" (Giddens, Duneier, and Appelbaum 2005, 19). While traditional functionalism presupposes moral consensus, Merton critiques it by discussing dysfunctions. Merton distinguishes manifest from latent functions thus: "[m]anifest are those known to, and intended by, the participants in a specific type of social activity. Latent functions are consequences of that activity of which participants are unaware" (Giddens, Duneier, and Appelbaum 2005, 19). Hence, Merton's analysis assists in the examination of representations of dance to expatiate on the possible contradictions attending dance scenes or episodes in *Broken Roots*. Harnessing Barber's (1987, 2) concept of "surplus" meanings will also enable a discussion on these nuances

of dance representation. It is against this conceptual and theoretical backdrop that I address the following questions:

- What functions do represented Shona dances play at both individual and societal levels in the depicted precolonial Zimbabwe?
- Of what significance is Chidyausiku's delineation of dance to postcolonial Zimbabwe?
- How does the gendered representation of dance enhance an understanding of the depicted sociocultural situation?
- In what ways is Chidyausiku's (1984) representation of dance ambivalent?

I begin the article by establishing the background to an analysis of literary representations of dance. I then justify the pertinence of analysing a 1984 novella, linking Zimbabwe's political life to dance. Next, I discuss the functionalist approach in respect of dance, with special reference to Merton's dysfunctional theory. In the subsequent sections I analyse Chidyausiku's depiction of the performative functions of dance, ranging from the decolonial to socialisation, celebratory, and gender marking, among others. I conclude by positing Chidyausiku's ambivalence, drawing evidence from his contradictory portrayal of some dance scenes and characters.

Locating the Decolonial Function in the Precolonial Shona Dance Culture

In his novella, Chidyausiku's first-person narrator re-imagines dance as a sociocultural practice that she experiences in her social journey from childhood to adulthood. Munzara's story is set in an unnamed location among the Shona people of precolonial Zimbabwe. It includes marriage, death and related ceremonies, with dance performances punctuating these important occasions in the society's life history. Through Munzara's first-person narrative, the novella stimulates debate on the somewhat contradictory views about Zimbabwean or Shona dance in particular and African culture in general. Despite Chidyausiku being a product of the alienating colonial education project that sought to render the colonised inferior through "culturally uprooting the Africans from their autochthonous culture" (Makuvaza 2008, 371) and effecting a complete "inner and outer colonisation" (Shizha and Kariwo 2011, 14), Chidyausiku could still stand defiantly by his demonised Shona culture.

In *Broken Roots* Chidyausiku endeavours to represent the Shona culture positively and in his own terms, even to the extent of reinventing Shona myths and rituals. For instance, *Broken Roots* (1984) depicts Munzara taking readers through her culturally imbued life experiences in the countryside. Munzara's first-person narrative initiates readers into the socially and culturally significant dance-mediated ceremonies among the ancient and contemporary Shona people of Zimbabwe. The narrative personally recreates a wholesome community that engages in organised performative processes, like any civilised society. Though some of Chidyausiku's depictions appear contentious, his

portrayal of Shona dances and their functions enables an unpacking of the overall corpus of Zimbabwean Shona cultural heritage.

There is no gainsaying that colonialism and the Western-biased education system have systematically denigrated African traditional arts, including dance, degrading the latter for its presumed baseness and licentiousness. Schramm (2000) cites Nkrumah's concerns on how colonial administrators suppressed Ghanaian dance. Similarly, Rani (2018) and Friedman (2012) comment on how the South African colonial and apartheid systems devalued traditional African dances, with Friedman (2012, 1) bemoaning the reduction of indigenous South African dance to the level of "ethnic curiosity." This colonial onslaught on African dance is also evident in Zimbabwe (Asante 2000; Gonye and Moyo 2018; Moyo and Gonye 2021), hence the importance of Chidyausiku's postcolonial treatise. Colonial hostility towards dance was political and explains how dance ironically worked actively in the emergence of independent African nations. African political resistance fed on cultural resistance, as is evident in the popular Zimbabwean war dance, *Kongonya*. As Nyerere (cited in Falola and Fleming 2012, 1–3) opines, African governments have the responsibility to inspire citizens to defend and revere their heritage. As if in response, Chidyausiku (1984) recreates a primordial Zimbabwean setting to reconstruct the social and cultural functions of dance, thereby reconstituting the Shona village community as a cultural arena whence African cultural identities are reasserted. Thus, Chidyausiku uses fiction's aesthetic reconstructive and deconstructive potential to produce a defiant dance narrative. He intimates, on the cover blurb, that *Broken Roots* is "an attempt to create a 'portable orimuseum'" whose aim is "to explain culture to a wider audience, especially the young audience which does not yet seem to appreciate the values of its culture" (Chidyausiku 1984, n.p.). Chidyausiku, thus, constitutes the Shona cultural practices, including dance, as potentially decolonial and expressions of cultural affirmation.

The first-person narrative's presence-of-witness account enables Munzara to offer intimate descriptions of dance performance that convincingly recreate the cultural life-story of her people. Munzara's lively descriptions of dance festivities make dance a function of culture. Asante notes, in an interview with Glocke (2011, 261), that "dance facilitated all phenomena in traditional Africa and it continues to play a significant part in rituals and ceremonies." Important rituals and ceremonies that rely on dance for effect in Africa in general, and Zimbabwe in particular, include political ones.

In his preface, Chidyausiku declares that "the Shona have a culture which is in danger of being forgotten" (Chidyausiku 1984, vii). As a creative cultural nationalist, Chidyausiku uses the recuperative potential of the first-person narrative to retrospectively reconstruct a national memoir of dance. This resonates with the cultural policy of Zimbabwe which creatively harnesses cultural products and practices such as dance to mobilise, celebrate and preserve national identity (Ministry of Education, Sport and Culture 2007, 19) as well as free Zimbabweans from cultural imperialism. Chidyausiku (1984) urges readers to take his narrative seriously because the cultural

issues Munzara grapples with are neither too remote nor irrelevant, being of communal significance. As such, an understanding of how Chidyausiku represents cultural practices such as wedding dances could illuminate Zimbabwe's contemporary challenges linked to cultural corrosion, such as baby dumping and ritual murders.

The actual practices Chidyausiku (1984) nostalgically reminisces about in *Broken Roots* include those that he imagines bring societies together, especially the role of dance in a community's social and cultural events. These events are embedded in significant phases of the narrator's life. Chidyausiku's preoccupation with the identified life markers implies that for the writer dance is both an element and an expression of culture. Culture is everyone's responsibility, consciously or unconsciously, and it is therefore crucial to be interested in how Chidyausiku represents that culture. In this section I have shown how Chidyausiku harnesses dance as a postcolonial tool to challenge colonial misrepresentations of Shona culture.

In subsequent sections, I grapple further with the question of the extent to which Chidyausiku's narration celebrates or caricatures the depicted African culture. This is in a context where Chidyausiku prefaces that the Zimbabwean Shona people "are heirs to an excitingly rich cultural and moral heritage" (Chidyausiku 1984, vii). In a titular reference, Chidyausiku bemoans that Zimbabweans today witness "how this heritage is now being eroded and [is] in danger of getting lost. [And] [i]f we are not careful, our generation may become like a drying tree with broken roots" (Chidyausiku 1984, viii). Storytelling, reflected in the dance-inspired story within a story analysed below, was one way of transmitting morals and other important aspects of Shona heritage to young people.

Dance, Socialisation and Rites of Passage

Chidyausiku's *Broken Roots* employs a story within a story to illustrate that dance events and performance enhance cultural uprightness and not low morals. Within his overall narrative, Chidyausiku embeds a folktale that depicts a scornful old woman who forces her presence at a dance ceremony dressed improperly—virtually exposing her backside. With her grandchildren sitting around the fire and listening attentively, the narrator's grandmother re-tells this old dance-related story of an "elderly woman in a village who thought she was all-knowing [...] and would scorn advice from friends or her neighbours" only to be shamed on the fateful day she attended the dance ceremony underdressed (Chidyausiku 1984, 36). This ironic spectacle is effectively used to inculcate good behaviour and humility among the Shona youths. The story shows that dance provides communities the opportunity to instil moral lessons, gender roles and community ethos in the youths. This affirms Nyamwaka et al.'s (2013) argument that dance is culturally, historically and socially functional.

In precolonial Shona society, storytelling represented formal schools as we know them today. Community elders such as Munzara's grandmother utilised such moments to instruct and guide the youngsters. Storytelling as a mode of teaching is, indeed, culture-

wide. As Chidyausiku (1984, 36) avers, young people would thus enjoy “themselves as well as absorb morals or wisdom.” This particular tale of the stubborn old woman who gate-crashes the dance arena while all her lower backside is naked teaches children that you cannot wish to participate in a collective performance and then spurn advice from that collective.

This story tells us a number of things about dance in traditional Shona society. Firstly, dance is participatory. In that participatory set-up dancers and watchers communicate verbally and non-verbally. Secondly, dance brings together many people of different ages. These include, in the case of the story, the elderly who fear the woman’s scorn and also the youth who giggle at the spectre of the naked dancer. Thirdly, Shona dance is a respectable practice, where participants have to dress decently, contrary to colonialist configurations of Shona dances as merely stark erotic preoccupations (Gonye 2015). Fourthly, the dance arena is a school from which one learns about community traditions and proper conduct. Through stories involving dance, therefore, people learn not to rebuff other people’s advice, for they might, like that renegade, dance in the marketplace while naked. Since the grandmother and her listeners all participate in community dances, we can say the story evokes Onwuekwe’s (2009) observation that the dancer is simultaneously a performer, a teacher, a historian, a social commentator, and a storyteller.

Broken Roots (1984) depicts dance as a crucial component of the Shona initiation rites. Members of society gradually move into certain age groups and through dance assume new responsibilities. For example, at the *mahumbwe* or play-house games, young boys and girls engage in role play where the youngsters play-act the duties that they see their elders performing. This play-acting is, of course, with the community’s tacit encouragement and surveillance. Though the society Chidyausiku portrays values the concept of family highly, the duties the children play-act are not only restricted to partner-choice dances or masquerading as husband and wife, but extend to the ordinary running of a patriarchal community and its ritual practices. In traditional Shona society, at the end of the traditional play-house period, all girls were required by the patriarchal laws to go to the river and be examined, physically checking whether any sexual penetration had occurred. A result of no penetration meant that the community’s morals and future conduct were secure and, therefore, to be capped with real celebrations by the community elders where dancing is connoted in the “ululation and jubilation” (Chidyausiku 1984, 43). Any misconduct, especially having sex before marriage, received a harsh punishment, such as death for the responsible boy or being forced to sit with a bare bottom on the nest of ferocious ants for the girl. The early Shona valued such deterrent practices but their use today has been abandoned because of the contemporary criticism of gender critics and child protectors who cite encroachment on female genitals. Dance, therefore, facilitates the rituals of rites of passage.

Celebrating Heroism

In early Shona society, even as in contemporary society, community heroes had special dances reserved for them. Such celebrations of valour guaranteed protection for the family, community and nation. Heroism influenced the survival and trajectory of the community. Munzara's dream to marry a brave man such as Hombarume was indicative of the significance of heroism, honoured ritualistically through dance. To sanctify this collective behaviour, on hearing that Hombarume had been injured while fighting a prowling leopard, some community members quickly prepared a stretcher for Hombarume. While others carried the prize leopard home, "[t]he rest sang war songs and with their spears in the air they danced war dances as the hero was brought home" (Chidyausiku 1984, 46). Generally, celebratory songs and dances acknowledge and celebrate bravery. They also encourage the young to emulate the behaviour revered by society so that they receive similar accolades.

War songs and dances are rife in all cultures, ancient or modern (Gonye 2013; Wilcox 2020). They are psychologically and ideologically significant for every society's ascensions and trajectories. Patriarchal ideology, which underscores male bravery and female supplication, is entrenched through these honorary dances, thus recalling Hanna and Hanna's (1971) socio-psychological functions of dance in society. In the novella, the effect of these dances is epitomised in Hombarume restraining himself from screaming in pain when bitter medicine is applied to his wounds. His compatriots had danced and "sang war songs in his honour. They had brought him home as a hero" (Chidyausiku 1984, 47). However, it can be surmised that celebratory dances could contribute to the creation of patriarchal heroes and the entrenchment of behaviour moulded by the patriarchy, thereby evoking the dysfunctional (Merton 1968).

Dance, Gender and Traditional Family Continuities in *Broken Roots*

Chidyausiku's novella delineates dance performances that assist readers to discursively engage patriarchal domination and values, and those that allow society to recreate itself. Such performances ensure the continuation of a society whose women revere their men. As *Broken Roots* illuminates, Shona women usually eulogise their providing husbands as a sign of loyalty and appreciation for their overall domination. Dancing is presented as the most symbolically demonstrative act, especially for a newly married woman. As the aunt who prepares Munzara for marriage alludes, one of the unwritten laws of gender association among the Shona women is that "[w]hen a child is born in your village, show your happiness and dance with your fellow villagers. If you do not, they will think you do not love children" (Chidyausiku 1984, 70). Munzara thus learns that a well-brought-up woman should know why, when and how to participate in the various dances of the community she is about to marry into. As they innocently partake in dance in genuine appreciation of childbirth, the Shona women find themselves parading loyalty to patriarchal injunctions. These dances are, therefore, subtle ways through which the Shona patriarchal customs and practices are diffused among the younger members.

Chidyausiku's representation of dance, however, makes readers realise the value and sacredness that African communities place on womanly virtue. The symbolism of female honour, among the Shona, continues to be demonstrated today in dance-spiced marriage ceremonies. Here, a live beast is offered ritualistically to the mother-in-law, culminating in huge celebrations held to welcome a new wife into the family. Munzara's description of a similar event demonstrates the gendered nature of dance that helps keep Shona women in splendid servitude. She describes vividly her bridal welcome party that attracted both old and young female members of the community. The dances attract "even elderly women struggling on their three legs [who] turned up in full force. [...] They danced, they sang and stamped the ground and made it shake under their feet. There was visible joy and jubilation. Of course we were powdered with dust almost to suffocation" (Chidyausiku 1984, 78). The bridal reception and festivities are an expression of happiness at the prospect of procreation. Extravagant dances, therefore, communicate the hospitality of the family, and chaperon the bride into her new gender roles in the community. Such dances bring the female performers closer together to express their peculiar feelings and anxieties of motherhood. Above the apparent peace and village communion, however, straddle the gendered structures of dance that utilise ritual performance to sanitise gender skews.

The depicted bridal party ceremony, where the bride is accepted and unveiled in the homestead, involves both women and men dancing and feasting. Munzara's marriage to Hombarume is concretised in a joyful setting described thus:

The whole house was full of people. Men on one side and women on the other. Young people had their meals hurriedly because they wanted to come and sing and dance for the bride. It was at that stage of the welcome ceremony that the go-between called upon the people of the village to lend him their ears. (Chidyausiku 1984, 78)

One observation is that marriage rituals and exchanges between the in-laws are performed in the full presence of the whole community, thus making the community the custodian of all new marriages. In the same vein, dance celebrations make the marriage a public entreaty for continuity, and not a private affair, thus cementing the oneness of Shona societies.

Dance Burial Rites and *Kurova Guva* or the Home-Bringing Ceremony

Collective dancing in *Broken Roots* is also depicted through the burial ritual dances and the subsequent *kurova guva* or home-bringing ritual, thus cementing scholars' views that dance has multiple functions (Falola and Fleming 2012; Gonye and Moyo 2018). The respective daughters-in-law are culturally expected to perform the preliminary burial ritual performances during the funeral proceedings. The novella dramatises this following Hombarume's treacherous murder. The daughters-in-law's light-hearted play-acting wherein they mime and parody Hombarume's actions and mannerisms, including dances, assuage the sorrowful mood at the funeral. While that parodic verbal and performative display is intended to allay tension, the men's silent dancing retains

the sombre atmosphere. Traditionally, the funeral wake for a community hero is punctuated with dance and performance. As death is the ultimate rite of passage, the requiem and dance become the necessary performances to solemnly accompany Hombarume's departed soul to his final home. Chidyausiku's narrator creates the scene where "[e]xpert drummers and famous leaders of ceremonial songs and renowned traditional dancers [are] also assembled in the house for the night long mourning dance and song" (Chidyausiku 1984, 97). To a large extent, all these ceremonies constitute the Shona as a respectable, self-sustaining culture, thus negating the negative images that Kehinde (2006) finds in Western books on African geography, history and imperial travel.

Any attempt to understand African culture and social life entails engaging African dance as a text. This is exemplified when Hombarume's best friend or *sahwira* stages his own performances; the sons-in-law dance as they guard the new grave, and the generality of mourners spend the whole night "singing and dancing [being] led by the mournful rhythm of the drum appropriate to the occasion" (Chidyausiku 1984, 94). To dance in mourning is, therefore, to honour the dead as well as deal with grief. Crucially, dance emerges as gendered once again as the procession reaches the graveside. Munzara observes: "As they approached nearer and nearer, men continued to dance but rather calmly now while they hummed their songs" (Chidyausiku 1984, 97). Male dance, thus, becomes the last rite that accompanies the deceased hero to the next world.

The Shona communities' respect for the dead is also demonstrated in the *kurova guva* or home-coming dance ceremonies. The novella depicts the African ritual held to performatively bring home the spirit of a recently dead person. The night-long dance ceremony ritualistically returns the wandering spirit into the boundaries of his homestead and lets his spirit join the family ancestors. Munzara describes it thus: "We then continued with our chanting and dancing as we went back home and this festival went on throughout the night leading to the day of inheritance" (Chidyausiku 1984, 108).

The *kurova guva* ceremony, accorded exclusively to the male members of the family, involves the slaughtering of an ox, consuming traditional beer and dancing. This is in honour of the ancestors so that they facilitate acceptance of the propitiation songs and customary purification rites. Dance, song and joyous festivities compel the earth to hear and feel the process. I contend that, among the Shona, dance constitutes the living's announcement of their presence to the ancestors and their strength to dance that presence. Contrary to Eurocentric beliefs that African traditions confirm helpless superstition, Shona dance performances and supporting African rituals dramatise the living's confidence of coalescing with those powerful dead. Through ritual dances such as *kurova guva*, the living commune with the dead, preserving memory amongst all family members and the community.

I have so far tried to show that Chidyausiku's fiction confirms the everyday conviction that dance, as cultural heritage, adorns all rituals and processes embodied in a human's life cycle. Even in Zimbabwe's modern cultural history, the nation commemorates her national heroes through all-night *biras* (dance celebrations of honour) and musical galas (Gonye 2013). However, some of the dance scenes Chidyausiku depicts ironically reproach certain Shona customs and traditions, thus painting him as an ideologically and culturally ambivalent intellectual. The section below argues that some of his representations of dance performances call to mind Merton's (1968) dysfunctional theory and Barber's (1987) "excess meanings" unintended by the creator.

Ideological and Cultural Ambivalence

Chidyausiku's portrayal of Munzara's seemingly repulsive birth scene betrays his paradoxical attitude to dance. As soon as Chidyausiku decides to construct his "portable orimuseum," he finds himself trapped in the colonial discourse of Eurocentric pre-eminence and African backwardness. The problem remains: by turning to the past of his Shona people, Chidyausiku seems—though to a small extent—to psychologically reenact the behaviour of the colonialists whose perverted logic led them to distort the past traditions and history of the colonised (Fanon 1967). It is paradoxical that Chidyausiku represents the precolonial Shona society as uncommonly filthy and backward, thereby questioning his ideological and cultural mooring. His novella seems to unconsciously suggest that African primitivity could be erased by dint of accessing the modernising influence of colonialism. Ensnared in the dehumanising structures of colonial discourse, Chidyausiku ends up "reproduc[ing] colonial myths about being a non-Western 'Other'" (Ndlovu 2021, 210). Dance becomes dysfunctional in *Broken Roots*, where the midwife who delivers the narrator is presented as having only bathed the "last [time she was] caught in a rain storm last summer—nearly six months ago" (Chidyausiku 1984, 9). The novella presents the all-important midwife as a sickly hag who spends time "crushing lice or their eggs between her long bloodstained thumb nails" (Chidyausiku 1984, 9), thus questioning the health safety of the girl they perform dances for. Chidyausiku's presentation of the birth of Munzara casts doubt on his claim to be representing Shona celebratory birth dances when all he succeeds to do is depict them as gyrations in dusty unhygienic arenas. Such negative images of the precolonial Shona people are found in books by Western imperialists (Asante 2000; Kehinde 2006). In *Broken Roots*, such images could have been influenced by Chidyausiku's conscious, yet unfortunate, desire not to romanticise or idealise the precolonial Shona.

Generally, representations of dance help us understand people's beliefs. Munzara's self-narration of her celebrated birth allows her to comment on her society's chauvinism in performing distinct celebrations for the boy-child and the girl-child. It also exposes the so-called superstitions among the Africans, where every birth complication is mystified into an indicator of female adultery only solvable in a tortured confession. Such were the tribulations of a so-called benighted patriarchal society still to fully benefit from Enlightenment civilisation and modernity. One shocking account of her birth concerns

the improbable act of the midwife cutting Munzara's umbilical cord with her dirty, old "yellow teeth" (Chidyausiku 1984, 12). Even so, the narrator makes us realise that the birth of a female child is a particularly celebrated event, with all female attendees jubilant. The majority of girls and adult women of the community attend and dance to celebrate the birth. However, on the social status scale, the girl is welcomed with less esteem and less resoundingly than the boy child, as symbolised in the bullock slaughtered on the birth of a boy as compared to the goat for a girl.

Unfortunately, a child's connection with dance begins early in the child's life. Revealing humanity's ironic early encounter with dance, Munzara observes that children experience dance while still strapped on the backs of their mothers as they participate in traditional ceremonies. Munzara describes her earliest encounter with dance (as "a few weeks old" baby) and passionately intimates how her mother danced recklessly all night with her strapped on her back, raising "clouds of dust, perspiration streaming down her back at a traditional dance to appease the ancestors or praying for rain" (Chidyausiku 1984, 19). She describes the precariousness further thus: "My little head would roll from side to side as my mother danced to the rhythm of the drums" (19). Notwithstanding the important function of dance in ancestral appeasement and rainmaking ceremonies, its dysfunction in the threats of danger to the innocent child is glaring.

Chidyausiku uses the narrator to assess what he envisages as the dysfunctions of dance, particularly health hazards. Chidyausiku utilises the advantage of hindsight available to a child's sympathetic perspective to bemoan the dangers that the dance arena presents, especially to babies. The narrator wonders how her mother "managed not to smother me or not to dislocate my baby neck! I am even amazed at how I slept at all and survived it, none the worse for the experience" (Chidyausiku 1984, 19). We cannot dismiss this as unfounded childish fear. Indeed, such a description of dance enables the writer to expose some of the unsafe traditional practices that threatened the health and lives of young Shona children. The dangers suggested in the picture of a lactating mother who dances in a cloud of dust at a stuffy drunken festival are just as serious health hazards as the real threats faced by children from a scientifically backward society that, unfortunately, cut their upper teeth first. Such children, as the narrator intimates, would have their upper teeth forcibly wrenched out with the help of stone weights (Chidyausiku 1984, 20). So, the dangers of having a mother dance with a child on her back are juxtaposed with all the other threats to the narrator's childhood health, such as treatments for "wrongly" cutting teeth, measles, whooping cough, mumps, seizures and convulsions. The treatment for these imaginary curses was just as endangering as the ailments and the filthy state of the midwives and healers. It would appear ancient Shona peoples could be so enamoured by dance that they would engage in wild bodily exhibitions, to the detriment of their young. Such again is the ambivalent regard to dance that accompanies the Western-educated writer re-imaging and reconstructing his culture. Chidyausiku's (1984) dilemma as a writer is about one who is unsure whether to feel sadness or relief at the passing away of his culture—a hesitancy that is consistent

with a compromised intellectual. This is also in a context wherein he still cannot contain his disgust and disbelief at some of the self-inflicted atrocities his ancestors committed. Therefore, for most African writers critical of their cultures' so-called backwardness and filthiness, dance practices and excesses appeared the ready models for reconfiguration.

Conclusion

I found it heartening to see dance finding its way into literary works of art—such as in this novella—which were assuming new roles as agents of socialisation. In *Broken Roots*, Chidyausiku has represented dance as a social and cultural performance in a world on the brink of being transformed by colonial and global cultures. He has shown that Zimbabwean Shona dance is a marker of either social, cultural or gender identity. *Broken Roots* has revealed that it is still possible to glean something positive from the continually discredited African practices such as traditional dance. This is because dance functions not merely as entertainment; neither is it always helplessly licentious. Indeed, as Chidyausiku has demonstrated through Munzara's life experiences, dance is a text that concretises and formalises marriages, encourages heroism, harmonises communities and genders, as well as negotiates relations between the dead and the living. However, I have recognised the temptations of an over-confident Afrocentric canvassing that could lead to an overpraise of African dance and its consequent social and cultural functions. I have, thus, attempted to balance the argument by drawing on Merton's (1968) notion of dysfunction to tease out some of Chidyausiku's paradoxical representations of the dancing community. The human elocutioner/writer is not always consistently stable but is sometimes fragmented and, therefore, prone to undermining his seeming ideological or cultural stability. For this reason, the representations of dance have revealed both functional and dysfunctional effects. Overall, dance, just like literature, art, video and other expressive cultural forms, plays an important role in the transmission, preservation and contestation of culture.

References

- Agawu, K. 2003. *Representing African Music: Postcolonial Notes, Queries, Positions*. London: Routledge.
- Asante, K. W. 2000. *Zimbabwe Dance: Rhythmic Forces, Ancestral Voices—An Aesthetic Analysis*. Asmara: Africa World Press.
- Awuawuer, T. J. 2018. "A Functionalist Discourse of the Indigenous Dance Theatre Tradition in Africa." *International Review of Humanities Studies* 3 (2): 142–62.
<https://doi.org/10.7454/irhs.v3i2.43>.
- Barber, K. 1987. "Popular Arts in Africa." *African Studies Review* 30 (3): 1–78.
<https://doi.org/10.2307/524538>.

- Chidyausiku, P. 1984. *Broken Roots: A Biographical Narrative on the Culture of the Shona People in Zimbabwe*. Gweru: Mambo Press.
- Chinodya, S. 1989. *Harvest of Thorns*. Harare: Baobab.
- Falola, T., and T. Fleming, eds. 2012. *Music, Performance and African Identities*. London: Routledge. <https://doi.org/10.4324/9780203831571>.
- Fanon, F. 1963. *The Wretched of the Earth*. London: Penguin.
- Fanon, F. 1967. *Black Skin, White Masks*. New York, NY: Grove Press.
- Friedman, S. 2012. "Mapping an Historical Context for Theatre Dance in South Africa." In *Post-Apartheid Dance: Many Bodies Many Voices Many Stories*, edited by S. Friedman, 1–17. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Giddens, A., M. Duneier, and R. Appelbaum. 2005. *Introduction to Sociology*. New York, NY: W. W. Norton and Company.
- Glocke, A. 2011. "When the Past Dances into the Future: An Interview with African-Centred Dance Scholar, Dr Kariamu Welsh." *The Journal of Pan African Studies* 4 (6): 253–64. <http://www.jpanafrican.org/docs/vol4no6/4.6-14WhenthePast.pdf>.
- Gonye, J. 2013. "Mobilizing Dance/Traumatizing Dance: *Kongonya* and the Politics of Zimbabwe." *Dance Research Journal* 45 (1): 65–79. <https://doi.org/10.1017/S0149767712000277>.
- Gonye, J. 2016. "Representations of Dance in Zimbabwean Literature, Post 1960." PhD diss., University of Venda. <http://hdl.handle.net/11602/350>.
- Gonye, J. 2020. "Interpreting Zimbabwe's Third Chimurenga through *Kongonya*: Representations of Post-2000 Zimbabwean Dance in Buckle's *Beyond Tears: Zimbabwe's Tragedy* and Mtizira's *Chimurenga Protocol*." *Dance Research Journal* 52 (2): 26–40. <https://doi.org/10.1017/S0149767720000157>.
- Gonye, J., and N. Moyo. 2018. "African Dance as an Epistemic Insurrection in Postcolonial Zimbabwean Arts Education Curriculum." In *The Palgrave Handbook of Race and the Arts in Education*, edited by A. Kraehe, R. Gaztambide-Fernández and B. Carpenter II, 157–74. Cham: Palgrave Macmillan. https://doi.org/10.1007/978-3-319-65256-6_9.
- Hanna, W. J., and J. L. Hanna. 1971. "The Social Significance of Dance in Black Africa." *Civilisations* 21 (2/3): 238–42.
- Hove, C. 1988. *Bones*. Harare: Baobab.
- Hove, C. 1996. *Ancestors*. Harare: College Press.

- Kehinde, A. 2006. "Post-Colonial African Literature as Counter-Discourse: J. M. Coetzee's *Foe* and the Reworking of the Canon." *Ufahamu: A Journal of African Studies* 32 (3): 92–122. <https://doi.org/10.5070/F7323016508>.
- Makuvaza, N. 2008. "Conquest, Colonial Education and Cultural Uprootedness in Africa—the Role of Education for Hunhu/Ubuntu in De-rooting the African in Zimbabwe." *Zimbabwe Journal of Educational Research* 20 (3): 371–88.
- Merton, R. K. 1968. *Social Theory and Social Structure*. New York, NY: The Free Press.
- Ministry of Education, Sport and Culture. 2007. *Cultural Policy of Zimbabwe*. Harare: Ministry of Education, Sport and Culture. Accessed April 6, 2022. <https://www.yumpu.com/en/document/view/33245951/cultural-policy-of-zimbabwe-arts-in-africa>.
- Moyo, N., and J. Gonye. 2021. "Theorising the Politics of Knowledge Production in Curriculum in Zimbabwe: Indigenous Knowledge Systems for Transformative Classroom Practices." In *Ethical Research Approaches to Indigenous Knowledge Education*, edited by N. Mthembu, 178–205. Johannesburg: IGI Publishers. <https://doi.org/10.4018/978-1-7998-1249-4.ch008>.
- Mpofu, W., and M. Steyn. 2021. "The Trouble with the Human." In *Decolonising the Human: Reflections from Africa on Difference and Oppression*, edited by M. Steyn and W. Mpofu, 1–24. Johannesburg: Wits University Press. <https://doi.org/10.18772/22021036512.4>.
- Ndlovu, M. 2021. "The Cultural Village and Its Idea of the 'Human.'" In *Decolonising the Human: Reflections from Africa on Difference and Oppression*, edited by M. Steyn and W. Mpofu, 209–23. Johannesburg: Wits University Press. <https://doi.org/10.18772/22021036512.14>.
- Ngũgĩ Wa Thiong'o. 1993. *Moving the Centre: The Struggle for Cultural Freedoms*. Nairobi: East African Educational Publishers.
- Nyamwaka, E. O., P. C. Ondima, F. Kemoni, and E. Maangi. 2013. "The Place of Music and Dance in the Reconstruction of African Cultural History: A Case of the Abagusii of South-Western Kenya." *Research on Humanities and Social Sciences* 3 (10): 113–19.
- Onwuekwe, A. I. 2009. "The Socio-Cultural Implications of African Music and Dance." *Creative Artist: A Journal of Theatre and Media Studies* 3 (1): 171–85. <https://www.ajol.info/index.php/cajmts/article/view/76593>.
- Ouno, O. V. 2020. "Cultural Nationalism or Escapist Idealism: Okot P'bitek's *Song of Lawino* and *Song of Ocol*." *Mediterranean Journal of Basic and Applied Sciences* 4 (3): 90–109. <https://doi.org/10.46382/MJBAS.2020.4308>.

- Rani, M. X. 2018. "The Impact of Colonisation on the Ability to Make a Meaning of 'Black' South African Contemporary Dance in the 21st Century." *Africology: The Journal of Pan African Studies* 12 (4): 311–26. <https://www.jpanafrican.org/docs/vol12no4/12.4-11-Rani-final.pdf>.
- Schramm, K. 2000. "The Politics of Dance: Changing Representations of the Nation in Ghana." *Africa Spectrum* 35 (3): 339–58.
- Shizha, E., and M. T. Kariwo 2011. *Education and Development in Zimbabwe: A Social, Political and Economic Analysis*. Rotterdam: Sense Publishers.
<https://doi.org/10.1007/978-94-6091-606-9>.
- Staub, S. 1986. "Repertoire, Values, and Social Meaning in Wedding Dances of a Yemenite Jewish Village in Israel." *Dance Research Journal* 17/18 (2/1): 59–63.
<https://doi.org/10.2307/1478082>.
- Staunton, I. 2007. "Paul Chidyausiku." Poetry International Archives, June 1, 2007. Accessed March 28, 2022. <https://www.poetryinternational.org/pi/poet/9492/Paul-Chidyausiku/en/tile>.
- Veit-Wild, F. 1993. *Teachers, Preachers, Non-Believers: A Social History of Zimbabwean Literature*. Harare: Baobab Books.
- Vera, Y. 1993. *Nehanda*. Harare: Baobab Books.
- Wilcox, E. 2020. "When Folk Dance was Radical: Cold War *Yangge*, World Youth Festivals, and Overseas Chinese Leftist Culture in the 1950s and 1960s." In "Sights and Sounds of the Cold War in Socialist China and Beyond," edited by L. L. Chen, special issue, *China Perspectives* 2020–1: 33–42. <https://doi.org/10.4000/chinaperspectives.9947>.
- Zhuwarara, R. 2001. *Introduction to Zimbabwean Literature in English*. Harare: College Press.
- Zimunya, M. B. 1982. *Those Years of Drought and Hunger: The Birth of African Fiction in English in Zimbabwe*. Gweru: Mambo Press.