



MIDLANDS STATE UNIVERSITY

FACULTY OF ARTS

DEPARTMENT OF ENGLISH AND COMMUNICATION

DISSERTATION TOPIC

An intertextual reading of contemporary Zimbabwean poetry with particular attention to the anthology, *State of the Nation*.

By

Tinashe Fortune Chivhere

Reg Number: R101032F

A dissertation submitted to the department of English and Communication, Midlands State University in partial fulfilment of the requirements for the Bachelor of Arts English and Communication Honours Degree.

OCTOBER 2013

Supervisor: Ms H.T Ngoshi

Supervisor's signature.....

Supervisee's signature.....

DECLARATION

I, Tinashe Fortune Chivhere do hereby declare that this research represents my own work and that it has never been previously submitted for a degree at this or any other university.

Student's Signature.....

Date...../...../.....

Supervisor's Signature.....

Date...../...../.....

DEDICATION

This research is dedicated to you mum and dad, I will forever cherish your support I pray and hope you are proud of the person I am today. I also dedicate this research to my heavenly father you made this research possible may you forever illuminate my paths.

ACKNOWLEDGEMENTS

I stand humbled and awed by the contribution of Ms H.T Ngoshi my supervisor through her invaluable guidance towards the completion of this research may God reward you immensely. I am also grateful to my friends Bradwell, Brian, Isheanesu and all my classmates you made these four years worthwhile. Last but not least a big thank you to my brothers Faisal, Emmanuel, Courage, Ian, Tafadzwa Mupinda and my sister Farai Kunaka. To those who have not been mentioned by name your efforts are greatly appreciated.

ABSTRACT

Intertextuality is the presence of a text in other texts, intertextuality can be something that a reader identifies when reading a text or it can be deliberate connections that a writer makes to other existing texts. The objective of the study is to analyse the anthology, *State of the Nation* and find out if the poets made any reference to already existing works as well as find out if the reader can make connections to already existing literary works.

LIST OF ACRONYMS

IMF INTERNATIONAL MONETARY FUND

ZANU PF ZIMBABWE AFRICAN NATIONAL UNION PATRIOTIC FRONT

Table of Contents

Declaration.....	i
Dedication.....	ii
Acknowledgements.....	iii
Abstract.....	iv
List of acronyms.....	v
Table of contents.....	vi
Chapter One.....	1
1.0 Introduction.....	1
1.1 Background of Study.....	1
1.2 Problem Statement.....	2
1.3 Objectives.....	3
1.4 Research Methodology.....	3
1.5 Justification of Study.....	4
1.6 Literature Review.....	4
1.7 Theoretical Framework.....	9
1.9 Chapter Outline.....	11
Chapter Two.....	13
2.0 Instances of <i>iterability</i> and <i>presupposition</i> in the Anthology, <i>State of the Nation</i>	13
Chapter Three.....	25
3.0 Effects of <i>heteroglossia</i> and <i>polyphony</i> on the quality of the poetry in the anthology, <i>State of the Nation</i>	25
4.0 Chapter Four.....	36
Effects of an intertextual reading of the anthology, <i>State of the Nation</i> in understanding major themes in post-colonial Africa.....	36
5.0 Chapter Five.....	43
Conclusion.....	43
Bibliography.....	46

CHAPTER ONE

1.0 INTRODUCTION

This chapter is an introduction to the study of the anthology, *State of the Nation*, from an intertextual perspective, it seeks to bring to the fore the relation between the anthology, *State of the Nation*, and other existing texts. This chapter will also detail the background of study for the research, the aims of the research, the objectives, justification of the study, the theoretical framework to be used as well as the literature review; that is the bank of existing knowledge by some scholars on the very subject.

1.1 BACKGROUND OF STUDY

Since the coining of the term intertextuality by Julia Kristeva in the 1960s various scholars have undertaken research on the subject of intertextuality, notably among them Roland Barthes, (1968), Harold Bloom, (1976) as well as Graham Allen, (2000). The study of intertextuality has been at the forefront of numerous studies, in the field of culture, linguistics as well as literature.

Simply put intertextuality is the relation between different texts in literature; it is the interconnectedness of various texts. It is very difficult to claim originality of a piece of writing, one way or the other any text is a product of another text. Harold Bloom, (1976;2-3), argues that, “Poems are not things but only words that refer to other words, and those words refer to still other words and so on, into the densely overpopulated world of literary language. Any poem is an inter-poem and any reading of a poem is an inter-reading.”

In this vein the anthology, *State of the Nation*, will be critiqued to assess how it relates to other texts. Harold Bloom, (1976; 3) argues that, “there is no original piece of poetry, but all poetry is a product of existing poetry.” Graham Allen, (2000; 1) adds that “it is not possible

any longer to speak of originality or the uniqueness of the artistic object, be it a painting or novel since every artistic object is so clearly assembled from the bits and pieces of existing art.” Charles Bazerman, (1991; 1), argues that, “Almost every word and phrase we use, we have heard or seen before. Our originality and craft as writers come from how we put those words together in new ways to fit our specific situation, needs and purposes, but we need to rely on a common stock of language that we share with others.”

Jeanine ParisierPlottel and Hanna KurzCharney, (1978; 7) argue that, “interpretation of a written piece of literature is shaped by a complex relationship between the text, the reader and the author,” they further go on to say that, “there is a history that is inscribed in the language of a text and in the history that is carried in the reader’s reading and such a relationship has been given a name: and the name is intertextuality.” The understanding of any text therefore becomes not solely confined to a single text but rather to the knowledge that the reader has which is outside that text. These scholars also argue that to perfectly understand a text the reader has to know the historical background of the text.

The anthology, *State of the Nation*, deals with a number of themes in the contemporary Zimbabwean nation. The anthology is written in response to the social, political and economic environment prevailing in Zimbabwe. The anthology’s title *State of the Nation*, is self-explanatory, the name suggests that this is an anthology that deals with burning issues of the day. In this regard, the researcher therefore hopes to shed light on how the anthology, *State of the Nation*, borrows from other existing literary texts or how independent it is from the snares of “*inter-writing*”

1.2 PROBLEM STATEMENT

Intertextuality is the borrowing of material from existing texts. As a theory intertextuality has been mainly used in the analysis of novels. The problem with this view is that it considers all

writing to be mere re-writing. This research therefore seeks to explore how the theory of intertextuality can be used in the analysis of poetry with particular reference to the anthology, *State of the Nation*, and see how the quality of the poetry is shaped by making intertextual reference to other texts.

1.3 OBJECTIVES

To identify instances of intertextuality in the anthology, *State of the Nation*.

To examine how intertextuality affects the quality of the poetry in the anthology, *State of the Nation*.

1.4 RESEARCH METHODOLOGY

This research makes use of textual analysis, whereby the text under study will be analysed (in this case the anthology, *State of the Nation*), to see how it conforms to the argument of all literary texts being mere rewriting and any reading of such consequently becoming mere re-reading. Due to the nature of the research under question the researcher will make use of qualitative research methodology as opposed to quantitative research methodology. Methodology can be loosely defined as an inquiry that uses scientific methods to give answers for problems that affect humans.

Denzin and Lincoln, (1994; 3) define qualitative methodology as, “a study of things in their natural settings, attempting to make sense of or to interpret, phenomena in terms of the meanings people bring to them.” They go on to say, “qualitative research is multi-method in focus, involving an interpretative, naturalistic approach to its subject matter”. Creswell, (1998; 15) defines qualitative research as, “an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem.”

This study will make use of primary as well as secondary texts; on one hand primary texts are the original texts to be studied for examples the poems to be studied. On the other hand secondary texts are those texts by scholars who have also undertaken some research in the same field.

1.5 JUSTIFICATION OF STUDY

Intertextuality has been studied by various scholars from Mikhail Bakhtin, Julia Kristeva who coined the term “*Intertextuality*” in the (1960s), Harold Bloom, (1976), and recently Graham Allen, (2000). They all came up with numerous approaches to the study of intertextuality. However it is paramount to note that most of their study if not all was on Western texts. So this study becomes important as it seeks to explore intertextuality in light of a Zimbabwean text. Apart from this study focusing on the study of an African text from an intertextual perspective, the research is also a departure from the way in which poetry has been studied before in Zimbabwean literary studies. The researcher wishes to apply the theories of intertextuality to Zimbabwean poetry and see what results can be obtained from that approach. It is also a new venture since intertextuality has been mainly used in the analysis of texts in the form of novels rather than poetry, so in that vein this research seeks to break new ground and analyse a text in the form of poetry.

1.6 LITERATURE REVIEW

According to Boswell and Cannon, (2009) literature review is defined as the process of reading, analysing and evaluating scholarly materials. The findings of literature review are compiled and presented either in a thesis, articles or a project or report. They further argue that literature review shows the gap between the researcher’s inquiry and the existing knowledge in that area.

Before one assumes the role of looking at what other scholars who have studied literary texts from an intertextual perspective came up with there is need to first understand the levels at which intertextuality operates. James Porter, (1986; 35) distinguishes intertextuality into two categories that is *iterability* and *Presupposition*. *Iterability* on one hand “refers to the repeatability of certain textual fragments, citations, quotations, allusions within a discourse, but also unannounced sources and influences, clichés and traditions.” This is to say every discourse contains traces of other texts that help it to make its meaning. *Presupposition* on the other hand “refers to assumptions a text makes about its referent, readers, and its contexts.” Porter (1986; 36) further argues that, “texts do not only refer to other texts but they actually contain other texts.” In this regard it is imperative for this research to focus on the scholars who have undertaken the study of literature from an intertextual perspective.

Various scholars have studied literary texts from an intertextual perspective. Dominic Thomas, (2006) stands out with his research paper on Ousmane Sembene’s *Le dockeur noir (Black Docker)*. Dominic Thomas, (2006; 73) argues that, “Ousmane Sembene in *Le dockeur noir (Black Docker)* was mainly influenced by the writing of Afro-American author Richard Wright’s *Native Son* and argues that Sembene’s text and Wright’s are in mediation.” His argument is based on the premise that these two authors are shaped by related historical situations; Sembene’s text is as a result of colonialism and Wright’s is as a result of slavery. By extension these texts are born as a response to the history of oppression that the authors were subjected to. In light of James Porter’s argument on intertextuality it therefore goes without saying that in Sembene’s text there is reference to Wright’s text despite it being not clearly spelled out.

Lutz Diegner, (2005) is also another scholar who has studied texts from an intertextual perspective. In his study he focused on two Swahili texts Euphrase Kezilahabi’s *Nagona* (1987/90) and William E. Mkufya’s *Zirailina Ziraini*, (1999).

Lutz Diegner's (2005) study of intertextuality in Euphrase Kezilahabi's and William E. Mkufya's texts focused on intertextuality at the thematic level. He was mainly concerned with bringing out the thematic concerns of both texts and how they relate. Lutz Diegner (2005; 27) notes that, "in both novels the reader is confronted with European philosophers. In the text *Nagona* there is reference to Socrates, Plato, Aristotle, Hegel, Marx and Nietzsche, who are later joined by Darwin and Freud sitting in a circle." He goes on to point that, "the text portrays these philosophers with substantial irony, although these *askariwamwanga* (soldiers of light) have been searching for truth throughout their lives, they have not succeeded in purifying their souls and furthermore they have not felt free."

In *Zirailina Zirani* Lutz Diegner, (2005; 28) argues that, "the reader is provided with a long list of philosophers who have criticised or questioned religion, starting with Zeno and Epicurus and ending with Russell and Sartre." He further notes that, "the reader is taken on a rough ride through the history of European philosophers with emphasis on the contribution of these philosophers whose series starts with the epoch of the Enlightenment." Lutz Diegner (2005; 28) however notes that, "these accounts in *Zirailina Zirani* are not limited to European philosophers. Unlike in Kezilahabi's text where the reader is just provided with unnamed revolutionaries, Mkufya's text also presents historical personalities from all over the world, like Lenin, Ho Chi Minh and Allende."

Lutz Diegner (2005; 29) further argues that, "apart from the difference in approach to the contribution of European thinkers in these texts, there is however a striking resemblance in the general underlying philosophy of these two texts which can be labelled as existentialism." Diegner (2005; 29) goes on to define existentialism as, "the assumption that the inevitability of death is the human being's biggest intellectual and moral challenge." Apart from the focus on existentialism in these two texts, Lutz Diegner, (2005) also focused on their criticism of religion. Diegner (2005; 31) notes that, "in the text *Nagona* there is portrayal of a priest as a

drunkard, there is also an image which is evoked in the first chapter of the text *Nagona* where the protagonist finds a mummified male corpse holding both Bible and Quran in his hands." Diegner (2005; 31) argues that, "this image is symbolic to the subject themes of this text." He argues that, "the text does not attack the Christian system *per se* but rather it attacks the representatives of the Christian system." This he notes is further reinforced in chapter eight which consists of confessions of all sins of humankind. Diegner (2005; 34) argues that, "in the text *ZirailinaZirani* the criticism and rejection of religion is the paramount element at the thematic level." However, Diegner (2005; 35) notes that, "at the end despite the attack that this text makes on God, the protagonist Zirani, frightened and overwhelmed by his own victory, calls to God."

Lutz Diegner, (2005; 35) overall successfully brings to the fore how these two Swahili texts relate to each other at the thematic level he argues that, "the texts are both as a result of the literary and philosophic approach both Kezilahabi and Mkufya have. Their impetus is the search for the truth." He goes on to say that, "Kezilahabi on one hand limits himself to describing this search and consciously leaves both the truth and the frequently puzzled reader in the dark, on the other hand Mkufya's aim is to shed light on truth in a materialistic sense, which explains his rather didactic attitude." He goes on to posit that, "what these texts have in common is their call upon mankind to think and re-think themselves and everything they know." In his closing remarks Diegner (2005; 35) concludes that. "*Nagona* and *ZirailinaZirani* show how the contemporary Swahili novel has left behind the limited scope of dealing with the problems of East African societies and has opened up its view to general and universal questions of mankind. By so doing readers and writers of other literatures are invited to discover what the contemporary Swahili novel has to tell the world."

In view of this study carried out by Lutz Diegner, (2005) this research will take a different approach from the one he took in that, this research will look at all aspects of intertextuality

that is both *iterability and presupposition* as propounded by James Porter, (1985). That is to say this research will look at instances of intertextuality at the thematic level as well as allusions, citations and quotations that can be found in other texts.

One other scholar who has made an important intertextual study on texts is Xia Chen, (2011) who studied Virginia Woolf's *Mrs. Dalloway* and Margaret Drabble's *The Middle Ground*. In his study Xia Chen, (2011; 113) argues that, "in spite of Virginia Woolf's and Margaret Drabble's different social backgrounds and aesthetic concerns, they both attach the same importance to the exploration of women's perturbation and apprehension." He goes on to say that, "the resemblance seethed in Kate and Clarissa, who are the protagonists of these two texts, is their constant need of confirmation through others' recognition and preservation of solitude, their embrace of life and fear of death, and their identity crises." Xia Chen, (2011; 113) argues that, in his paper manages to "make elaborate comparative study of *Mrs. Dalloway* and *The Middle Ground* within the framework of Julia Kristeva's intertextuality theory in an attempt to discover their connection." In his conclusion Xia Chen, (2011) notes that, "Drabble imitates Woolf's *Mrs. Dalloway* with a parodic tone and a realistic style, duplicating the existential paralysis of Woolf's characters in the context of contemporary feminism, which leads her to a brand new milestone in her literary career", that is to say Woolf's text affects the quality of Drabble's text.

Lastly, the scholar this research will look at in this chapter is UzoechiNwagbara (2011) who studied Chinua Achebe's *Anthills of the Savannah* from an intertextual perspective. First and foremost what UzoechiNwagbara, (2011; 88) pointed out is that art does not exist in a vacuum. She argues that, "Chinua Achebe's fiction is a response to lived experience in post-colonial Nigeria." She also posits that, "there is a relational nexus between Achebe's post-colonial novels." In her research she brings out that, "the issues that Achebe's fiction addresses are a mere continuation of similar matters by others on Nigerian experience." In

this regard Nwagbara echoes Onyemaechi Udumukwu (2006; 195) who argues that Achebe's text *Home and Exile* paves the road for the reader to understand the text *Anthills of the Savannah*, "Achebe's reflection in *Home and Exile* paves the way for us to understand his novel *Anthills of the Savannah* as opening up the authentic grounds for social and political re-storying and reinvention in the post-colonial context".

The above discussion serves as an insight into what previous scholars who have delved on the study of literary texts from an intertextual perspective managed to come up with. It is also important to note that all the above mentioned scholars study texts from an intertextual perspective, they are mainly focusing on the thematic level. This research will differ in that it will not only focus on the thematic concerns but rather on all forms of intertextuality that is at the thematic level which is implied the name *Presupposition* by James Porter (1985). It will also look at intertextuality focusing on *iterability* which James Porter (1985) defined as the repeating of certain phrases, citations, quotations as well as allusions in a text.

1.7 THEORETICAL FRAMEWORK

Since this research deals with intertextuality, the theory of intertextuality as propounded by Julia Kristeva in the 1960s will be used. It is of paramount importance to try and trace the development of the theory of intertextuality from the earliest scholar who focused on how texts should be studied. In light of this, this research will therefore first look at Ferdinand de Saussure, (1959) whose structuralist theory gave birth to the inquiry that led to Mikhail Bakhtin's, (1984) dialogism theory which influenced Julia Kristeva to coin the term *intertextuality*.

Ferdinand de Saussure, (1959) in his structuralist theory argues that there is a distinction between what he termed *langue* which he said is an abstract language system and *parole* which is particularised individual uses of that language. Saussure (1959) then goes on to posit

that *langue* and not *parole* is the proper object of linguistic study. He also argues that the signifier that is words, marks and symbols are arbitrary and unrelated to the concept, the signified to which it is referred. In light of this it is therefore paramount to note that Saussure was arguing that meaning ceases to be natural but rather something which is negotiated by society. Furthermore he puts it across that there is nothing in the word chair that describes a chair, language becomes solely a system of symbols that society agrees upon. In his conclusion his argument was that therefore in literary analysis what is important is the structure of a text.

In this regard Saussure created the springboard for some scholars to leap from, and facilitated the question that if language does not carry meaning on its own so likewise a text does not carry meaning on its own. Mikhail Bakhtin, (1984; 95) came up with dialogism, his argument was that, "there are many voices in a text." He acidly remarks that, "in every text there is the authorial voice and besides that there are also many voices that are present in the text. Each text becomes a dialogue where different voices are intertwined to bring up one text. Bakhtin came up with words like *polyphone*, *heteroglot*, by *polyphone* and *heteroglot* he was further hinting on the presence of many voices in a text apart from the author's."

Bakhtin's focus was mainly on the novel and he claimed that poetry only contains the voice of the poet, he argues that poetry is the pure and direct expression of the poet's intention. In light of this he thus argues that to use the same analysis of poetry on a novel is to kill the *heteroglossia* element of the novel, because *heteroglossia* is the dominant characteristic of prose fiction. Bakhtin (1986; 95) argues that, "a word is a bridge thrown between myself and another. If one end of the bridge depends on me, the other end depends on my addressee. A word is territory shared by both addresser and addressee, by the speaker and its interlocutor". He was arguing that no utterance or word is independent, every word or utterance depends on another.

From Mikhail Bakhtin's tenets Julia Kristeva in the 1960s got inspiration to coin the term intertextuality. Julia Kristeva's (1990; 37) famous phrase, "any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another", sums up her theory of intertextuality. Julia Kristeva, argues that there is no text which is independent of other texts, she goes on to say that there is always evidence of other texts in any text. Julia Kristeva's theory of intertextuality has influenced scholars like Harold Bloom, (1976;2-3), who argues that, "Poems are not things but only words that refer to other words, and those words refer to still other words and so on, into the densely overpopulated world of literary language. Any poem is an inter-poem and any reading of a poem is an inter-reading."

Graham Allen, (2000; 1-2) was also influenced by Julia Kristeva's work and he also asserts that "meaning becomes something which exists between a text and all other texts to which it refers and relates to, moving out from the independent text into a network of textual relations". He argues that meaning in a text cannot be deduced by reading a single text but one has to relate with other texts for a text to make sense.

It must be noted that the above mentioned scholars are not the only ones who have carried studies on intertextuality, there are so many like Roland Barthes (1968), Wooton and Still (1990) and others but for the subject matter of this research intertextuality will be looked at from the perspective of scholars mentioned above.

1.9 CHAPTER OUTLINE

Chapter One of this study gives a brief background of what this research is all about and what the researcher seeks to achieve, that is the aims and objectives of the research, justification of the study, the theoretical framework that is the theory that underpins this research as well as the literature review, which is the body of existing knowledge on the subject under study. Chapter Two of this research will try to identify instances of *iterability and presupposition* in

the anthology, *State of the Nation*. Chapter Three of this research will look at how *heteroglossia* and *polyphone* affect the quality of the poetry in the anthology, *State of the Nation*.

Chapter Four of this research will focus on how an intertextual reading of the anthology, *State of the Nation* affects the reader's understanding and appreciation of the problems of post-colonial Africa. Chapter Five of this research is the conclusion. It will look at this research's findings. This chapter will seek to conclude if the research achieved its objectives. It will also want to see if the researcher encountered any problems in trying to come up with results that are free from bias, as well as if there are any recommendations the researcher would want to give for future studies.

CHAPTER TWO

2.0 Instances of *iterability* and *presupposition* in the Anthology, *State of the Nation*

This chapter will focus on instances of *iterability* and *presupposition* in the anthology, *State of the Nation*. Before the researcher undertakes the study on how intertextuality affects the quality of poems in this anthology first of all there is need to point out instances of *iterability* and *presupposition* in the anthology. According to James Porter, (1985) intertextuality can be distinguished into two types, *iterability* and *presupposition*. *Iterability* refers to repeating of textual allusions, phrases, citations, allusions and traditions, *presupposition* refers to assumptions a text makes about its referent, its readers and its context. It also refers to parts of the text which are read in a text but not explicitly there. *Presupposition* is intertextuality at the thematic level. In this chapter the research will focus on both these types of intertextuality.

It must also be noted that while intertextuality refers to how writers make reference to other texts in their texts, it is also impossible to prove that a writer is aware of a text that he/she makes intertextual reference to prior to writing his/her text. For example Ousmane Sembene knowing Richard Wright's *Native Son* prior to writing his text *Le docker noir (Black Docker)* in an interview with David Murphy (1995). Since Dominic Thomas, (2006) argues that Wright's text influenced Sembene, when Sembene denies this intertextuality becomes an approach that the reader uses making intertextual connections between texts. In order to avoid confusing concepts, the researcher will focus on these concepts separately, firstly the research will look at instances of *iterability* then secondly will move on to *presupposition*.

In the poem "Out of which the stone is hewn", the poet makes biblical allusions. The poet Ruzvidzo Mupfudza makes allusion to the biblical story of the "three wise men from the

West” (pg. 113). In the biblical story the three wise men went to Bethlehem to see Jesus, in the instance of the poem “Out of which the stone is hewn” the wise men referred to are “IMF, World Bank and Europa” (pg. 113), who come to Africa. Instead of bringing gifts as what happens in the biblical story where wise men went with gifts to see Jesus, there is rather a deliberate subversion of the biblical story in the poem, instead of the wise men bringing gifts they actually come to rob Africa of its resources.

“Three wise men from the West

IMF, World Bank and Europa

Come to dig the gold and oil out of our souls.” (pg. 113).

The poet presents Africa as Jesus Ruzvidzo Mupfudza goes on to reinforce his likening of Africa to Jesus when he argues that Africa was betrayed the way Jesus was, using the biblical allusion of Judas Iscariot the disciple who betrayed Jesus. In this instance the poet argues that the wise men from the West are working with fellow Africans to steal resources from Africa.

“Wining and dining with sons of the soil

Judas Iscariot

Selling their own brethren down the river

For a modern day case of whisky, shiny beads and all.” (pg. 113)

In the biblical story of the betrayal of Jesus, Jesus was sold for thirty pieces of silver and in the poem “Out of which the stone is hewn” Africa is sold for modern day cases of whiskey. From James Porter’s (1985) definition of *iterability* one can see that traditions are also aspects of intertextuality. In his definition he says that *iterability* refers to repeating of textual allusions, phrases, citations, allusions and traditions. In the poem “Out of which the stone is hewn”, the poet speaks of *Uhuru*, the term is popular in Pan-Africanism discourse. This word

comes from Swahili and means “freedom”, this word was popularised in the African liberation struggles especially in Ghana, Tanzania and Kenya among others. Ever since, it has become part of the African tradition of the struggle against imperialism thus by mentioning it the poet is making an allusion to the African liberation struggle tradition. In that view it is noble to argue that this is another instance of *iterability*. It must also be noted that in the poem, “Out of which the stone is hewn”, the poet uses another traditional allusion of the American slave era where blacks were lynched for example the lynching of Richard’s uncle in Richard Wright’s *Black Boy*. To understand what the poet is trying to bring forward here this might need someone who knows something about the discourse of racism and slavery in America.

Lastly on the issue of traditional allusion the poet evokes names like “*Nehanda*” who is a popular figure in the Zimbabwean liberation struggle. She is regarded as the spirit medium who led the first liberation struggle. The poet also uses the traditional allusion in the phrase “son of the soil.”

“Wining and dining with sons of the soil.” (pg. 113)

This phrase was also popularised in the Zimbabwean liberation struggle. In view of this it is therefore paramount to note that in reading the poem, “out of which the stone is hewn” by Ruzvidzo Mupfudza, one makes intertextual reading of the poem in relation to tradition as well as to biblical stories.

Leaning on James Porter’s (1985) definition of *iterability*, the next poem that the researcher will look at is, “The Lord is my shepherd” by Cosmas Mairoso. From the title of this poem one can easily see that this poem is making allusion to the bible. In the biblical Psalms, the Psalmist talks of the Lord being his shepherd and that he will desire nothing else besides. In the poem, “The lord is my shepherd” the poet is subversive, in the biblical Psalms, the

Psalmist enjoys freedom by being with God but in the case of this poem, the persona is not free and is poor. In regard of Porter's (1985) definition of intertextuality this is another example of *iterability*.

In the poem, "Independence" there is reference to Freedom Nyamubaya's poem "A mysterious marriage", Porter, (1985) argues that reference is *iterability*, he also posits that textual reference is the presence of some texts in another text. In the poem "independence" the poet NoViolet Bulawayo uses marriage as a motif in expressing the thematic concerns of the poem. In this regard Freedom Nyamubaya in one of her best poems she also uses the marriage motif in bringing out her themes. NoViolet Bulawayo says,

"Today we look for her in each other's faces,

Bleeding and heartbroken, clutching

Posters that read "missing". (pg.143)

In Freedom Nyamubaya's (1986) poem she argues that,

"Independence came

But Freedom was not there.

An old woman saw Freedom's shadow passing,

Walking... to the gate." (pg. 23).

The relation between these two poems echo Porter's (1985) argument that textual reference is the presence of a text in another text.

In Dambudzo Marechera's two poems, "For Bettina, Tuesday prologue" and "Shock: for Bettina" there is use of scientific allusions. In the poem "For Bettina, Tuesday prologue" there is reference to "Orion" and "Andromeda" which is a reference to the world of astrology.

“Orion, Andromeda, these startling sickles...”(pg. 24).

In the poem “Shock: for Bettina” there is allusion to the world of physics. The poet alludes to “meteorites” and “seismograph”.

“Like meteorites, through my long...

Seismograph could point to the cataclysm – no.” (pg. 25).

The above mentioned are instances of *iterability*, that the researcher has noted, and now the study will then focus on *presupposition* which is what a text refers to whether directly or indirectly without explicitly referring to what it wants to suggest or simply intertextuality at the thematic level as argued by James Porter (1985). *Iterability* in this instance helps the reader in understanding the thematic concerns in the Zimbabwean contemporary literary scape. *Iterability* allows the reader to relate the poetry in the anthology with the tradition that he/she is familiar with thus enhancing the reader’s understanding.

Lutz Diegner’s (2005) study of intertextuality in EuphraseKezilihabisi’s and William E. Mkufya’s texts focused on intertextuality at the thematic level. He was mainly concerned with bringing out the thematic concerns of both texts and how they relate. In this view this chapter of the research will consider Diegner (2005) as a major ally since it focuses on thematic concerns.

In the poem, “The worker’s flag” by Christopher Mlalazi, the researcher notes intertextual reference at the thematic level with Freedom Nyamubaya’s poem, “Poetry”. In the poem, “The worker’s flag” Mlalazi says,

“As they produce

What the machine operator

Will never afford to purchase.” (pg. 83)

This is a direct comment on the effects of a capitalist state, whereby the workers cannot afford what they produce. Despite them being the hands that make the nation go round and the economy swell and prosper they are at the end of the day left hungry and starving. This stanza makes important intertextual reference to Freedom Nyamubaya's poem "Poetry". In Nyamubaya's (1986) poem she says,

"Workers suffocate under coal mines,
Digging the coal they can't afford to buy
For cooking daily to feed themselves." (pg. 23)

These two poems' main focus is on the discourse of the betrayal of people's expectations in independent Africa, thus in reading them the researcher is thrown in a pool of poetry lamenting the effects of capitalism on the common man that is the worker. Apart from lamenting the same issues both poems employ irony whereby the producer of food goes on a hungry stomach, the producer of clothes goes around naked. The reader can also make intertextual connection with Ngugi wa Thiongo's "Matigari" where he also laments the evils of a capitalist state.

In Amanda Hammar's poem "Abandoned" there is again intertextuality at the thematic level, after reading Amanda Hammar's poem, "Abandoned", the reader might be forced to recall the poem "Home" from Charles Mungoshi. Charles Mungoshi's (1975) poem "Home" starts with a rhetorical question "Home?" Mungoshi in this regard is problematising the concept of what home is. In the second line he further goes on to challenge the popular phrase of a home being sweet, by the use of another question mark.

"Home?
Home sweet home?" (pg. 27)

In the same vein Amanda Hammar also critiques the concept of a home being a place of solace she even shuns the temptation of saying home and rather uses “house”. A house can be anything that is a building but not all houses can be homes. In this regard Amanda Hammar is arguing that a house is not always a home, which is the same argument being put forward by Charles Mungoshi.

Amanda Hammar’s poem points to a house that was abandoned for a long time and when the persona returns the former home is no longer home but a mere house that can no longer offer the protection and solace of a home.

“House
Too long abandoned
Weeds pushing apart
...beams of weathered wood”
No longer able to hold in
The soft heartbeat of
Home.”(pg. 43)

This becomes evidence to the idea that the house has been abandoned for a long time and that has led to the dilapidation of the house thus it can no longer offer comfort and solace. Charles Mungoshi says,

“Home?
Home sweet home?
Muffled thuds
Of soft earth

On dead wood

...despair within

Home..." (pg. 27)

These two poems point out at the idea of what once was a home but no longer offering what a home has to offer. On a bigger picture both poets are pointing at the state of the nation, that the country used to be a home where one could find solace and comfort but as the poets return from abroad, they find the country in a battered and weathered state. The country is no longer offering what it used to. By extension this can also be an echo to Dambudzo Marechera's "House of Hunger" where the house cannot support those within its walls, and cannot be any "homely".

Chris Magadza's poem "In the fading lights" also laments the emptiness that the persona finds upon returning home.

"Where have they gone?

What have taken their places?

Don't ask me.

Ever, ever, ever!" (pg. 17)

In his poem, "The return" Killian Mwanaka, also laments the same state of home, the persona has vivid memories of what used to be which is no longer the case.

In John Eppel's poem, "Cewale" his thematic concerns are identical to what Julius Chingono's poem "Civil War" also makes reference to. These two poems talk about the Zimbabwean civil war of the 1980s. John Eppel in his poem makes reference to the brutality that characterised this war. He evokes symbols of death and rotting things.

“That hint of rotting
Faces, breasts, backsides...mouldering bones, serves
To remind us of Gukurahundi.” (pg. 12)

He goes on to evoke symbols of war when he says,

“His balls grenades, his cock a bayonet,
Always confident, always in the right.” (pg. 12)

This deliberate use of symbols of war like grenades and bayonets further strengthens the idea of war, in this case the civil war. On the other hand Julius Chingono laments the effects of the civil war on a country that is fresh from another war that is the Liberation war. Chingono’s poem is more direct contrary to John Eppel’s. Chingono blames the perpetrators of the war for this unnecessary war,

“We have only started
Creeping out of our holes,
Enjoying the morning sunlight-
... yet you are at it again.” (pg. 8)

John Eppel treats the same theme of the civil war in his other poems like, “Pungwe [Matobo 1984]” as well as in “Songbirds”. In “Songbirds” his thematic concerns are very clearly illustrated, he talks of the cruelty that characterised the civil war, he presents the civil war as a tribal war where the dominant tribe butchers the weaker tribe.

“She was harbouring a dissident in her womb;
They unseamed her with a bayonet;

It dangled from her umbilicus

Like a jolly-jumper.

And the doves sang:” (pg. 15)

He goes on to say,

“Little children of “traitors”,

Transformed by heavy blows –

They use branches, batons, iron bars –

To pumpkins about to spill their seeds.” (pg. 15)

In Freedom Nyamubaya’s poem “Tribal war” the same themes are presented in this poem. Freedom Nyamubaya vents her anger at Africans for treating each other as the enemy while the real enemy is there.

“We are a misinformed army

Pointing our guns at each other

Our enemy has a new job in Africa

Advising and monitoring power-thirsty monsters.” (pg. 27)

Nyamubaya is arguing that the enemies of Africa are still present but unfortunately Africans have decided to consider each other as enemies.

Lastly the poem that this research will focus on in this chapter as the research looks at instances of *presupposition* in the anthology, *State of the Nation* is the poem “still the same peasants.” There is intertextual reference to Chenjerai Hove’s poem “independence”. These poems both deal with the issues of post-colonial disillusionment. In the poem “still the same

peasants” by CosmasMairosi, he argues that nothing has changed in the welfare of peasants the only thing that has changed is the ruling class. Mairosi argues that independence means nothing to the peasants despite the high hopes they had before, now that it has come there is nothing to celebrate for because their conditions economically are still the same.

In CosmsMairosi’s poem he argues,

“We are still the same peasants

Milling to the rallies with our hungry bellies

Still unable to send our children to school” (pg. 139).

In Chenjerai Hove he also cites the same themes that CosmasMairosi puts forward,

“Independence came,

But we still had the noose

Around our neck.” (pg. 35)

Both poets are lamenting the coming of independence, they also acknowledge the absence of freedom. The word “noose” in Hove’s poem evokes the image of someone who is not free. A noose is a rope that is used for hanging people in capital punishment. So its use in this instance shows someone who is oppressed. Both these poems are part of the discourse of disillusionment in post-colonial Africa. Thus in reading these poems one can make intertextual connection to “Matigari” by Ngugi waThiongo who argues that what has changed after independence is the horse rider not the horse.

In conclusion, this chapter was trying to point out instances of *iterability* and *presupposition* in the anthology, *State of the Nation* as the theory was postulated by James Porter, (1985) that intertextuality operates on two planes. One at the phrase level or in the form of citations,

quotations, allusions as well as traditions and secondly this chapter was trying to look at instances of intertextuality at the thematic level that is *presupposition*. In this regard this chapter leaned heavily on Porter as well as drawing support from Lutz Diegner's (2005) approach in analysing the similarities in thematic concerns in texts. The important conclusion that can be drawn from this chapter is that *iterability* and *presupposition* are very useful in studying poetry as they help the reader to understand the thematic concerns of the poetry. *Iterability* and *presupposition* also help the reader in understanding the discourse the text under study is falling in.

CHAPTER THREE

3.0 Effects of *heteroglossia* and *polyphony* on the quality of the poetry in the anthology, *State of the Nation*.

In this chapter, the focus will be on how *Heteroglossia* and *polyphone* as propounded by Mikhail Bakhtin, (1984) affect the quality of the poetry in the anthology, *State of the Nation*. Firstly there is need to explain what is meant by the term quality of the poetry. A poem's quality can be judged in its ability to spell out its themes. Not only that, the quality of the poem can be seen in the way it manages to combine the aesthetics and the thematic concerns, in short the quality of a poem can be seen in how a poem uses devices to bring out clearly its thematic concerns as well as how that makes it enjoyable to read.

Secondly there is need to define what is meant by *heteroglossia* and *polyphone*. *Heteroglossia* and *polyphone* are words that were used in Mikhail Bakhtin's (1984) theory of dialogism. Bakhtin, (1984) defines *heteroglossia* as a blending of world views through language that creates complex unity from a hybrid of utterances. Bakhtin(1984) argues that the novel is constructed from a diversity of style and voices, assembled into a structured artistic system which arranges differences in a particular way. Bakhtin(1984) is critical of viewing the author as simply creative but rather says that whatever an author writes about is acquired from other texts. *Polyphone* is borrowed from music literally the term *polyphone* means "multiple voices". So basically in *heteroglossia* and *polyphone* Bakhtin(1984) was arguing that any text contains multiple voices besides that of the author. Furthermore each of these voices in a text has its weight within the text. Each text appears to be presenting different ideologies. In this vein the role of the author is changed, the author ceases to have autonomy over meaning.

Heteroglossia and *polyphony* are difficult to distinguish as they say almost the same thing so in this research they will be used together in the analysis of these poems. In view of Bakhtin's (1984) theory, in this chapter the researcher will therefore focus on how *heteroglossia* and *polyphone* can be used in the analysis of poems in the anthology, *State of the Nation* and see how that approach can positively or negatively affect the quality of these poems. Despite the fact that the theory was postulated with particular reference to novels, this research will make a radical departure from that approach as it focuses on poetry. To argue that *monologism* also termed *homophony* or "single-voice" is the only characteristic of poetry would be myopic and will continue giving the poet autonomy over meaning. There is presence of many voices in a single piece of literary work and a poem is by no means an exception.

In the poem, "nothing for free" by Josephine Muganiwa, various voices can be discerned. First there is the voice of the poet who is bringing out the ideology of capitalism as she claims that communalism is dead. In this poem it will be short-sightedness to argue that the theme of capitalism is the only that one can deduce from this poem. Working in cahoots with Bakhtin in his (1984) theory one can deduce that there are other voices in the poem commenting on issues of gender. From this poem one can argue that women can be bought by money to do household chores. In this instance are presented domesticated to the extent that they can be paid to do household chores. The voice of the poet can be clearly spelled out as she claims that, capitalism made everything come to a stop. On another level another voice claims that capitalism is survival.

"Nothing for free, nothing for free

Communalism is dead.

Only survival, think survival". (pg. 86)

In the poem, the above quoted statement is in quotes, this shows that these are not the author's words but rather it is another voice in the poem that speaks against what the poet is trying to tell us. In the last part of the poem the poet argues that,

“No one child did anything without being given money.

Everything came to a halt in the district.” (pg. 86)

In this part of the poem is where the poet's ideology is spelt out. In regard of this poem it becomes evident that the voice in the poem is against the author's and thus using Bakhtin's (1984) theory it helps in denying the poet autonomy over meaning. Meaning making according to Ferdinand de Saussure, (1959) is something that must be shared by a community thus this approach conforms to that convention. In this poem the refrain used, that is the repeating of words and phrases, helps the reader to have a clear picture of the subject matter. Refrain also helps in reminding the reader of what the subject matter of the poem is and in giving a musical melody to the poem thus enhancing the aesthetic value of the poem.

In this poem personification is also used where it is said,

“It was a mad day.” (pg. 86)

The day is personified and described as mad. This is done to bring out the extent to which capitalism had affected the district, which in turn had caused a complete halt in the district.

In the poem, “they are coming” by Christopher Mlalazi the poet talks of political violence, the violence in this poem is brought out in the image of the woman with a torn dress who was bleeding. The image of sticks and stones evoked also this image of violence.

“A terrified woman ran past

Bleeding, dress torn,

Yelling: THEY ARE COMING!” (pg. 85)

This part of the poem also brings out the voice of the woman, in her voice there is fear, the last phrase is capitalised to show the urgency in the statement and the fear is also heightened by the exclamation at the end of the utterance. Gogo’s son also brings out another voice in the poem, when he says that the,

“The country will never be a colony again.” (pg. 85)

In the above utterance by Gogo’s son the reader can also make intertextual connection to the ZANU PF party manifesto of the early 2000s. This utterance leaves one in no doubt of which political party Gogo’s son belongs to. This utterance as an indicator of the political party that the persona is referring to is reinforced by the logo on the T-shirts of the youth. The youths are clad in T-shirts with the symbol of a raised fist which is the party symbol of ZANU PF. In this poem the poet is pointing at political violence.

“Wielding dread in upraised little fists

Like that man they admire

On the front

Of their T-shirts.” (pg. 85)

It becomes evident that in this poem it is not only the ideology of the poet that the reader discovers, but that within the poem there are other voices as well. The poet brings out a theme of violence while, Gogo’s son brings out a theme of resistance to colonialism, and the terrified woman brings out the theme of fear. In this regard it goes without saying that this poem operates on different levels as argued by Bakhtin (1984) that it should be.

In this poem, the poet uses hyperbole that is deliberate exaggeration, in trying to bring out the emptiness of the street he says,

“In an instant the streets were empty

Of even the wind

Only the yelling

Cadres of national sovereignty.” (pg. 85)

This hyperbole manages to create a shock in the reader, as it clearly depicts the image of how the street might have looked like when these cadres of national sovereignty were passing by in their *toyitoyi*. In the use of the phrase “cadres of national sovereignty” the reader can make intertextual reference to the rhetoric of President Robert Mugabe and his ZANU PF party. *Toyitoyi* is also rhetoric that is associated with ZANU PF which can be loosely translated as the marching by its party supporters. In view of this the reader is left in no doubt to who the poet is pointing as the perpetrator of political violence.

In Jennifer Armstrong’s first poem which is untitled, the poet brings out the theme of nostalgia. She remembers her teacher reading to the class Marechera’s text.

“In Zimbabwe I lost touch with Marechera’s

Bleeding heart... we transferred and lost our feet.” (pg. 53)

The type of diction used in this poem like, “bleeding heart” shows the depth of the poet’s nostalgia. The use of this diction makes the poem fully bring out the thematic concerns which are exile, war and displacement. The type of the diction used also gives the poem a sombre mood as well as a nostalgic one.

There are also multiple voices in this poem, there is the poet’s father who blames the poet who was born female for the whites’ defeat in the war.

“It is your fault that us white males lost the war;

Because of your genitals and

Your demeanour

And the colour of your voice.” (pg. 53)

The poet’s father is making a very important argument on gender issues he is speaking within the discourse of patriarchy. The patriarchal system blames females for their misfortunes.

In Nhamo Mhiripiri’s poem, “interregnum: the short or long sleeve choice” the poet raises important issues and themes. The poet speaks of violence,

“Short-sleeved? Long-sleeved? The answer helps

Choose which arm is axed short-sleeve or long-sleeve length.” (pg. 62)

Nhamo Mhiripiri in this poem makes intertextual connection to the rhetoric that characterised the post-election period of 2008. The rhetoric of “short-sleeved? Long-sleeved?” in relation to which part of the hand to be cut was introduced in the Zimbabwean political discourse in the violence that marred the nation in the period of 2008. Mhiripiri is echoing that discourse in his poem. It takes someone who is familiar with the political situation in Zimbabwe in 2008 to understand Mhiripiri’s poem.

In this poem Nhamo Mhiripiri uses rhetorical questions to make the reader feel as if the questions are directed to him or her. This technique helps in making the reader part of the poem and relate with the poem at a personal level.

Within the poem there are also many voices that raise different themes besides what the poet speaks about. In this poem the other voices are not necessarily in direct contradiction with the poet, they are rather echoing different sentiments from those the poet raised. Apart from the violence that is the dominating theme in this poem, there is also a fear of hunger.

“The talk is about empty shelves and hunger.” (pg. 62)

There is also the theme of betrayal, the violence is targeted at those who are considered the enemies of the state. In this poem there is also the voice of the wise old men who chides the youth’s forgetfulness and hunger for alien sugar. Without being explicitly cited there is reference to the voice of the youth who the old men blame for wanting to betray the cause of the nation.

“Wise old men chide forgetful youth who hunger for alien sugar;

... Dared touch the untouchable profaning war memories

Putting an insulting X on a people’s ballot paper

To please British Blair.” (pg. 62)

In this poem the other voice is not given a name but just the youth. It must be noted at this juncture that in a literary text the presence of other voices are not merely noted by the presence of quotation marks.

In J. TsitsiMutiti’s poem, “to give and not to count the cost” there is violence again that is brought out in that poem. The type of violence that the poet brings out is retributive violence. There is retributive violence after elections,

“Wondering why

That X has to be so dear

Wondering why her brother’s

Is the blood that must atone

For whatever sin resides

Ina misapplied X.” (pg. 67)

The poet's thematic concern is violence, but the little boy brings out the theme of hope,

“Little boy
Sitting in a class, sighing
Thinking maybe if you are good
They'll bring back your teacher
Maybe they'll untorture him.” (pg. 67)

There is hope that is brought out in this poem, the hope is subtly brought out through the use of child-innocence. The little boy and the little girl hope that if they are good they will probably bring their teacher or their mother. However the poet does not possess this same hope that the little boy and the little girl possess, the poet argues that,

“Be brave, be strong
No amount of goodness
Will ever untorture or
Put mummy together again.” (pg. 68)

Child-innocence contradicts the despair of the poet who is pessimistic in her argument about the outcome of the future. This poem is written in short sentences that give the poem a sad mood that couples with the diction employed in the poem like, “sitting glumly, distraught, bewildered”. The diction employed in this poem makes the poem very sad, also the image of blood that is constantly evoked also shows the violence in this poem. “Born in blood”, “built in blood”, “bloody nativity”, “bloody scenes.”(pg. 68). The wonder in the child-innocence image also evokes a biblical allusion to Jesus' crucifixion,

“Wondering if this is how God felt

When it was His one and only Son

Who with his blood was to atone

For all the world's sin." (pg. 67)

This allusion brings out the pain that the little boy and the little girl must be feeling for the loss of the teacher and the mother. Bakhtin, (1984) also argues that there is nothing like the creativity of an author, an author uses words and phrase that he/she has heard before. Charles Bazerman (1991; 1) argues that, "Our originality and craft as writers come from how we put those words together in new ways to fit our specific situation, needs and purposes, but we need to rely on a common stock of language that we share with others."

With regard to these arguments the researcher is tempted to make an intertextual reference of the poem "to give and not count the cost" with William Blake's (1794) poem "little girl lost." The word "little" in both poems is emphasised to make the reader feel sympathy for the child. The reader is forced to sympathise with the child. Through the use of the word "little" the poet is hinting at "vulnerability" and "helplessness." This therefore reinforces the argument that the type of diction the poem uses enables it to clearly spell out its thematic concerns. The image of the child besides being the embodiment of another voice in the poem also symbolises hope. In view of this the child has been symbolically used as the embodiment of hope that is the ideology that the poem brings out apart from the violence that the poet hints at.

In the poem, "smitten with art" the main theme is the theme of love, which is brought by statements like,

"She stood outside the bus window.

Face – cliff of affection – seeing

Me off to Harare.” (pg. 78)

In this poem the poet talks of the love he shared with his girlfriend. However another voice can also be discerned in the form of the voice of the aunt. The aunt argues that, the boyfriend might be a crook and the girl has to squeeze commitment out of the boy in the form of a jacket, watch or briefcase.

These two voices that is the poet’s and the aunt’s are antagonistic, they are in direct conflict in the sense that the boy loved his girlfriend but the aunt for some reasons did not believe the boy’s claims of love to her niece.

“I will always dream of that stare,

Will embrace the talons of beauty.” (pg. 78)

In these lines the voice of the poet is clearly spelt out, the poet argues that he will cherish the last moment he saw his girlfriend. The basis of the aunt’s doubt was that the poet was going overseas and she felt that the boy might not even remember of the girl she left back home.

“These crooks harvest and vanish.

This one will cross oceans, dip.” (pg. 78)

In this poem the type of diction the poet uses shows how deep his love for the girl is. Words like, “cliff of affection, talons of beauty” makes the reader understand the depth of the poet’s love for his girlfriend. However the use of words like, “crooks, vanish” show the depth of the aunt’s doubt on the boyfriend’s love for the girlfriend.

To conclude this chapter looking at the issues raised above one might argue that studying poetry from *heteroglossia* and *polyphone* approaches affect the poems in this anthology positively. This chapter proved that poetry can be successfully studied from the perspectives of *heteroglossia* and *polyphone*. The chapter also concludes that by studying poetry using

heteroglossia and *polyphone* the thematic concerns can be drawn from different angles as opposed to what Bakhtin (1984) notes that poetry is “single-voiced.” Multiple voices can be realised in poetry and this in turn can positively affect the quality of poetry.

CHAPTER FOUR

4.0 Effects of an intertextual reading of the anthology, *State of the Nation* in understanding major themes in post-colonial Africa.

This chapter focuses on how an intertextual reading of the anthology, *State of the Nation* affects the reader's understanding of the problems of post-colonial Africa. From its very name, *State of the Nation* one can deduce that it is an anthology that deals with present social, political and economic issues in Zimbabwe. The major themes in the anthology are disillusionment, violence, poverty and gender. These are the same themes that define the literary environment of post-colonial Africa. The researcher by omitting how an intertextual reading of the anthology, *State of the Nation* enhances one's understanding and appreciation of major themes in post-colonial Africa, feels that the research will not have fully critiqued the anthology from an intertextual perspective.

First and foremost the most dominant theme in the anthology, *State of the Nation* and by extension in the discourse of post-colonial Africa is the theme of disillusionment. In the poem, "Where will they be on xmas day?" the poet Christopher Mlalazi points at the poverty that surrounds the common man,

"That their poor fathers
Can no longer afford to buy for them
To sweeten their Xmas days-." (pg. 82)

In this poem the poet is pointing at how the ruling elite or *Shefs* are amassing wealth at the expense of the common man.

"Where will the *shefs* be on that day?"

With their looted public funds.” (pg. 82)

In this poem the reader can make intertextual reference to Chinua Achebe’s text *Anthills of the Savannah*, in Achebe’s text the same theme of the poverty and the amassing of wealth by the ruling elite is dominant. The protagonist Sam built an expensive retreat using resources from the coffers of the State. In this view the anthology is an echo of the extravagant nature of leaders in post-colonial Africa. In Ngugi wa Thiongo’s *Matigari* the poverty is reflected in the streets kids who had nowhere to go but lived in the car junk. The poverty in Ngugi wa Thiongo’s text is also heightened when the children fight with the dogs to scavenge for food in the rubbish dump. They are only allowed to enter the rubbish dump after paying money to the guards. This is a reflection of a capitalist state where the gap between the poor and the rich is shockingly wide.

The poem, “A kind of drought” by Charles Mungoshi, brings out the theme of fear, which is also a major theme in post-colonial Africa. Mungoshi argues that in the land there is no longer safety. The only place where one can be safe is behind trees. Mungoshi here is subtly pointing at how the ruling class in post-colonial Africa uses fear to rule their subjects. In Ngugi wa Thiongo’s *Matigari*, he also notes the presence of fear in the land. While Ngugi wa Thiongo warns against too much fear when he says that too much fear breeds misery in the land, the persona in Mungoshi’s poem acknowledges the fear and does not show anything that can be done about it besides finding solace behind trees.

“Yes, trees.

They remain

The same old faithful parents.

You can hide behind them.” (pg. 18)

Mungoshi, makes an important observation in that you can never know the person you talk to. He points at the existence of informers and secret agents in the land,

“We can’t trust humans anymore:

What if the only one available

Is the father of

The mother of.” (pg. 17)

In Ngugi waThiongo’s text he also notes the presence of informers in the land. He argues that in a group of ten there is an informer. In this view the reader can therefore make important intertextual connection between Mungoshi’s poem and Ngugi wa Thiongo’s text *Matigari*.

The poem, “Tyrant” by Chenjerai Hove, laments the lack of freedom in the state, Hove says,

“Our royal King

... Lives in volcanic tempers

Sniffing the wind for armed insurgency

In all locked places.” (pg. 35)

Hove portrays a state where there is no freedom and he further goes on to say,

“Tomorrow’s funeral

Is banned,

The corpse

Detained

For further

Questioning.” (pg. 35)

In this poem, Hove portrays a country run by a dictator who is always looking for opposition. In the banning of the funeral the reader can make intertextual connection to the banning of meetings of all kinds in the text, *Matigari* by Ngugi waThiongo. In NgugiwaThiongo’s text workers’ strikes as well as all forms of gatherings were banned by his Excellency’s decree.

In the poem, “Independence” NoViolet Bulawayo, portrays the betrayal of the masses’ expectations. The poet brings out disillusionment in post-colonial Africa. She argues that though independence came in Africa there still is no freedom. Ngugi waThiongo argues that what has changed in Africa is the horse rider but the horse has not changed. His argument is based on the premise that the hopes and expectations of the people were high but the coming of independence did not change their social and economic status. Ngugi waThiongo hints at the betrayal of the people’s hopes, and that is what NoViolet Bulawayo is echoing as well. The same theme runs supreme in Freedom Nyamubaya’s poem “A mysterious marriage”, in Nyamubaya’s poem she also bemoans the coming of independence but without freedom. Nyamubaya (1986) in the poem, “tribal war” further argues that, “struggle is not a destination but a river that runs forever.” (pg. 17). In view of this one can therefore see how the discourse of post-colonial Africa portrays the struggle as not ending by the coming of independence.

Another theme that is prevalent in the discourse of post-colonial Africa is that of gender. In the poem, “senior pastor’s conference” the poet Josephine Muganiwa brings out how women are looked down upon. In the poem there are preconceived assumptions that a female cannot be the senior pastor. Women were only expected to get in the conference if they were the pastor’s wife or the pastor’s P.A. This poem makes an important observation on how women are treated in post-colonial Africa. They are domesticated and they are not considered as possessing the qualities to acquire important positions in society.

“Staring at the register, the secretary looked stunned

Pastor Henew is a woman... yet so popular.” (pg. 87)

The secretary in the poem could not believe that a female pastor could be so popular. She felt that only males are capable of becoming pastors and the role of females can only be in being the pastor’s wife or helper. The reader can make intertextual connection with TsitsiDangarembga’s *Nervous Conditions*. Tambu the protagonist is given a chance of education only after her brother Nhamo had died. This shows how females are considered as second class citizens. Despite Tambu being intelligent society viewed school as only meant for the males.

In the poem, “senior pastor’s conference” Josephine Muganiwa is thus making a statement to patriarchy that females are also capable of achieving big things on their own. This poem becomes a continuation of TsitsiDangarembga’s tradition in *Nervous Conditions*; a tradition of emancipating women. Jennifer Armstrong’s poem which is titled “(i)”, can also be read from an intertextual perspective. Jennifer Armstrong portrays the patriarchal mentality of blaming females for their problems. In this poem the persona is blamed by her father for their race’s defeat,

“My father said;

It is your fault that us white males lost the war;

Because of your genitals and

Your demeanor

And the colour of your voice.” (pg.53)

In this poem Josephine Armstrong, brings out the mentality of the patriarchal system. Her father blames the defeat of their race because the persona was born female. In view of this

one can make intertextual connection between Jennifer Armstrong's poem and TsitsiDangarembga's text *Nervous Conditions*, on how they both present the patriarchal tradition that does not value females.

Lastly, this chapter will focus on the poem, "they are coming". In this poem Christopher Mlalazi brings out the violence that is a characteristic of post-colonial Africa. The violence is political as evidenced by the logos on the T-shirts of the perpetrators of the violence.

"Wielding dread in upraised little fists

Like that man they admire

On the front

Of their T-shirts." (pg. 85)

Apart from this poem bringing out violence generally there is also the portrayal of violence targeting woman as perpetrated by patriarchy.

"A terrified woman ran past

Bleeding, dress torn,

Yelling: THEY ARE COMING!" (pg. 85)

The poet goes on to say,

"He is leading the *toyi-toyi* towards her home

Sweating faces set

Feet pumping

Stones and sticks raised." (pg. 85)

In this poem the poet uses the image of the woman to represent all women as victims of political violence. The poet also uses the symbol of the male who is leading the *toyi-toyi* as a representation of patriarchal violence against women.

The reader can make intertextual reference to Julius Chingono's poem, "civil war". In Chingono's poem the violence is perpetrated in a war. In reading these poems the reader can also make intertextual connection to the violence that is portrayed in Ngugi wa Thiongo's *Matigari*. In Ngugi waThiongo's text the violence is brought out when Guthera is harassed by the police using their dogs. In Ngugi waThiongo's text the violence is also brought out when police beat the workers who were striking. In this regard one can therefore see that in post-colonial Africa, the ruling governments are responsible for violence. In Ngugi's text the perpetrators of violence are the police as an agent of the government. While in the poem "they are coming" by Christopher Mlalazi the perpetrators of the violence are party supporters representing the ruling government and in the poem "civil war" by Julius Chingono the perpetrators of violence are the army as an arm of the government.

In conclusion, one is left in no doubt of the effects of an intertextual reading of the anthology, *State of the Nation* in the reader's understanding and appreciation of major themes in post-colonial African discourse which the anthology *State of the Nation* is part of. It can be nobly asserted that an intertextual reading of the anthology, *State of the Nation* enhances the reader's understanding of major themes in post-colonial Africa.

CHAPTER FIVE

5.0 CONCLUSION

This chapter will bring to the conclusion the research on the study of the anthology, *State of the Nation* from an intertextual perspective. In this chapter the researcher will focus on what has been drawn from reading the anthology, *State of the Nation* from an intertextual perspective. This chapter will also focus on assessing if the research's aims and objectives have been realised. This chapter will basically give a roundup of what each chapter in this research dealt with.

In Chapter One of this research the researcher was giving the background and the introduction to the study. In chapter one of the research the researcher identified scholars who have also researched on the theory of intertextuality. The researcher also identified scholars who have used the theory of intertextuality in the analysis of texts. In this chapter the researcher identified that will underpin this research as well as the methodology which is qualitative and textual.

In Chapter Two of this research the researcher focused on identifying instances of intertextuality. Since the theory of intertextuality is broad the researcher looked on intertextuality as propounded by James Porter (1986). In his definition Porter (1986; 35) distinguishes intertextuality into two categories that is *iterability* and *Presupposition*. *Iterability* on one hand “refers to the repeatability of certain textual fragments, citations, quotations, allusions within a discourse, but also unannounced sources and influences, clichés and traditions.” In this chapter the researcher was looking at both these forms of intertextuality that is *iterability* and *presupposition*. This chapter was identifying instances of intertextuality. The chapter acted as a leaping board for the following chapters.

In Chapter Three the researcher focused on effects of *Heteroglossia* and *polyphone* on the quality of the poetry in the anthology, *State of the Nation*. This chapter was leaning on Bakhtin's (1984) theory of dialogism. Bakhtin (1984) argued that, "in every text there is the authorial voice and besides that there are also many voices that are present in the text. Each text becomes a dialogue where different voices are intertwined to bring up one text." Bakhtin came up with words like *polyphone*, *heteroglot*, by *polyphone* and *heteroglot* he was further hinting on the presence of many voices in a text apart from the author's. In this chapter the researcher concluded that by using Bakhtin's (1984) theory the quality of the poetry in the anthology is positively affected. By using *heteroglossia* and *polyphony* in studying poetry in the anthology the researcher was able to discern many voices besides that of the poet. Despite Bakhtin (1984) arguing that poetry is *homophony* or "single-voiced" the researcher in chapter three concluded that the presence of multiple voices in a text is not peculiar to prose works only.

In Chapter Four the research focused on the effects of an intertextual reading of the anthology, *State of the Nation* in understanding major themes in post-colonial Africa. The researcher discovered that the anthology is not only Zimbabwean in content but belongs to the broader discourse of post-colonial Africa. The anthology, *State of the Nation* is part of the broader discourse of post-colonial Africa in its thematic concerns. It raises the same themes that are dominant in other post-colonial Africa. By extension an intertextual reading of the anthology, *State of the Nation* enhances one's understanding of the major themes in post-colonial African texts. One can relate the Zimbabwean situation as portrayed in the anthology to other texts from different African nations.

To conclude one may wonder why this anthology has been used to represent Zimbabwean poetry when some of the poets in this anthology no longer live in Zimbabwe like Jennifer

Armstrong. The answer is that this anthology is Zimbabwean in every sense as how Amanda Hammar puts it,

“Who are the legitimate poets of home?

Is it about being there of being from there.” (pg. 38)

In this regard the anthology, *State of the Nation* presents an important phase in Zimbabwean poetry since Kadhani and Zimunya's *And now the poets speak* (1981). Poets in this anthology share a history as well as an identity. Despite this it must be noted that sharing a history and geographical space does not make the literary scape of any country homogenous. In regard of this it is true to say that literature by females and males is different. That is the reason why the researcher has also looked at some aspects of gender from an intertextual perspective.

BIBLIOGRAPHY

- Allen, G. (2000) Intertextuality, London: Routledge.
- Achebe, C. (1987) Anthills of the Savannah, London: Heinemann.
- Bakhtin, M.M. (1984) Problems of Dostoevsky's Poetics, Translated by C. Emerson. Minneapolis: University of Minnesota Press.
- Bakhtin, M.M. and Volosinov, V.N. (1986) Marxism and the Philosophy of Language, Translated by L. Matjka and I.R. Titunik. Cambridge: Harvard University Press.
- Barthes, R. Death of the Author, London: Routledge.
- Bazerman, C. (1991) "Intertextuality: How Texts Rely on Other Texts" Available at <http://education.ucsb.edu> Accessed on 13 September 2013.
- Bloom, H. (1976) Poetry and Repression, New Haven: Routledge.
- Boswell, C. and Cannon, S. (2009) Introduction to Research: Incorporating Evidence based practices 2nd edition, James and Bartly Learning Press.
- Chen, X. (2011) "Split Perspectives: An intertextual Study of Mrs Dalloway and the Middle Ground", *Journal of Cambridge Studies*, 6 (1), pp. 108-114.
- Chingono, J. (1996) *Flag of rags*, Johannesburg: Quartz Press.
- Creswell, J. W. (1998) Qualitative inquiry and research design: Choosing among five designs, California: Sage.
- Dangarembga, T. (1988) Nervous Conditions, Harare: Zimbabwe Publishing House.
- De Saussure, F. (1959) Course in General Linguistics, New York City: The Philosophical Library.

Denzin, N.K. and Lincoln, Y.S. (2000) (eds), Handbook of Qualitative Research, London: Sage.

Diegner, L. (2005) "Intertextuality in the contemporary Swahili novel: Euphrase Kezilahabi's *Nagona* and William E. Mkufya's *Zirailina Ziraini*", *Swahili Forum*, 12 (17), pp. 25-35.

Hove, C. (1982) *Up in arms*, Harare: Zimbabwe Publishing House.

Kadhani, X. and Zimunya, M. (eds.) (1981) *And now the poets speak*, Gweru: Mambo Press.

Kristeva, K. (1980) Revolution in Poetic Language and Desire in Language: A Semiotic Approach to Literature and Art: Columbia University Press.

Nordquist, R. (2009) "Intertextuality" Available at <http://about.com.education>.

Magadza, C. (2006) "Father and other poems" Available at www.zimbabwepoetryinternational.org Accessed on 13 August 2013.

Marechera, D. (1993) House of Hunger, London: Heinemann.

Mungoshi, C. (1975) Waiting for the Rain, London: Heinemann.

Mushakavanhu, T. and Nettleingham, D. (eds.) (2009) *State of the Nation: Contemporary Zimbabwean Poetry*, Kent: The Conversation Paperpress.

Mwanaka, K. (2006) "Father and other poems" Available at www.zimbabwepoetryinternational.org Accessed on 13 August 2013.

Nwagbara, U. (2011) "Intertextuality and the "Truth" of Achebe's fiction: Militarised

Nigerian Postcolony in Anthills of the Savannah", *The African Symposium*, 11 (2), pp. 87-97.

Nyamubaya, F. (1986) *On the road again*, Harare: Zimbabwe Publishing House.

Porter, J.E. (1986) "Intertextuality and the Discourse Community Rhetoric", *Rhetorical Review*, 5 (1), pp. 34-47.

Thomas, D. (2006) "Intertextuality, Plagiarism, and Recycling in Ousmane Sembene's *Le docker noir* (Black Docker)", *Research in African Literatures*, 37 (1), pp. 72-90.

Udumukwu, O. (2006) The Novel and Change in Africa, Port Harcourt: University of Port Harcourt Press.

WaThiongo, N. (1987) Matigari, London: Heinemann.

Wright, R. (1945) Black Boy, Harper Perrenial Modern Classics.