

## PROSTITUTION IN SELECTED SHONA NOVELS: IMPLICATIONS ON GENDER RELATIONS AND DEVELOPMENT

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### ABSTRACT

This paper is a comparative analysis of the portrayal of prostitution in *Garandichauya* written by P.Chakaipa (1964), *Pafunge* written by T.K.Tsodzo (1972), *Mapenzi* written by I.T.Mabasa (1999), and *Ndozviudza Aniko?* written by F.Nyandoro (2006). Its main focus is on the causes of prostitution, as well as the images given to prostitutes and how these impact on gender relations as well as societal development. In *Garandichauya*, the depiction of prostitutes is problematic as the author fails to properly contextualize it in terms of historical and socio-economic forces in operation during the colonial period. He gives prostitutes negative images, which encourages hostile gender relations, which is detrimental to societal development. As for *Mapenzi*, the writer displays an ambivalent vision as he vacillates between blaming the neo-colonial system and prostitutes in their individual capacities. Put differently, prostitutes have both positive and negative images as they are shown, on one hand, to be victims of a harsh political and socio-economic environment and, on the other hand, to be pariahs and social renegades. It is in *Pafunge* and *Ndozviudza Aniko?* where the writers address the issue of prostitution fairly. They blame the harsh colonial and neo-colonial environment for forcing women into prostitution. This, therefore, gives prostitutes positive images. Also, this impacts positively on gender relations, which are vital for the society's development. This paper argues that healthy gender relations (male-female relations) are indispensable to the maintenance and development of the human society. It is, therefore, imperative that literature, which has a role in nation building, should encourage positive male-female relations, which are a pre-requisite for development.

**Keywords:** Prostitution; Colonialism; Neo-colonialism; Gender Relations; Societal Development

### INTRODUCTION

This paper attempts to make an analysis of how some selected Shona novelists, in both the colonial and post-colonial periods, address the theme of prostitution in their works. The novels under discussion are Chakaipa's *Garandichauya* (1964), Tsodzo's *Pafunge* (1972), Mabasa's *Mapenzi* (1999), and Nyandoro's *Ndozviudza Aniko?* (2006). The main thrust is to look at the causes of prostitution as well as the image of the prostitutes and their bearing on the gender relations in society. It is the assumption of this research that for any society to develop, it is imperative that there healthy gender relations exist. Therefore, it becomes interesting to observe how the novelists treat this aspect. In this research, the term prostitute refers to a woman who has multiple sexual partners in exchange for money and/or other material benefits.

## SHOWDY REASONS, HOSTILE GENDER RELATIONS: PROSTITUTION IN GARANDICHAUYA

The novel *Garandichauya* is set in the early days of colonialism when modernity is still in its infancy among the Shona people. It reflects a tragic reaction to the developments as they end up resorting to deviant behavior in their attempt to adjust to the new lease of life. The story centers on Muchaneta (You-Shall-Get-Tired), who fails to remain faithful in her marriage and engages in several affairs, especially after her divorce. At the beginning of the story, she is married to a man who works in Mutare who manages to meet all her needs, including monetary ones, but nevertheless, she remains unfaithful. Even before the marriage, Muchaneta is shown to have had many relationships for material benefits. She confesses, “*Zvandanga ndisati ndawanikwa, ndaive nevakomana vashanu vaindipa zvose zvandaيدا. Mudzidzisi wepachikoro apa ndakambomudya*” (Chakaipa 1964), which means “before I got married, I had five boyfriends who met my needs. I milked a teacher at the nearby school.”

The author blames Muchaneta’s mother for bad tutelage, which results in her engagement in extra-marital affairs, which is against the society’s cultural ethos. Infidelity is a serious offense, which warrants divorces as the Shona, just like in many other African cultures, perceive marriage as being sacred. They believe that it does not only unite those who are alive with the unborn, but also with the living dead. Mbiti (1975) aptly describes this perception among the African people as being thus:

Marriage links both the community of the living and the community of the living dead to the community of those to be born. In this sense, marriage is the meeting point for the three layers of human life, according to [the] African religion. These are the departed, the living, and those to be born. The departed come into the picture because they are the roots on whom the living stand. The living are the link between death and life. Those to be born are the loins of the living and marriage makes it possible for them to germinate and sprout.

Therefore, engaging in extra-marital affairs also offends the dead, who are believed to be the protectors of those living. Muchaneta’s mother advised her that, “*Unofanira kuziva kuti chava chirungu chino, ukada kuteerera tsika dzekare unofa uri rombe rekupedzisira*” (Chakaipa 1964), which means “you must know that these are now modern times. If you stick to our past cultural norms you will die a pauper.”

This is against the expectations in the Shona culture where mothers are supposed to nurture their children to observe the norm. As noted above, the paradox is that Muchaneta’s husband based in the town of Mutare is shown to be quite supportive in meeting all her material needs. He even went on to buy her a bicycle, which was a symbol of well-being in those times. The author blames Muchaneta’s mother for influencing her to become a prostitute, ignoring the impact of colonialism and the new way of life it introduced. This is regardless of the author being aware of the impact commodities brought by colonialism such as money, tea, bread and bicycles had on Africans. For instance, he gives an incident in which Matamba, who later becomes Muchaneta’s boyfriend, whilst having the highly esteemed drink at the latter’s home which burns his tongue. This created bitter relations between Matamba’s grandmother and Muchaneta’s family. The author is showing the gulf created by modernity between those who could afford to buy the basic commodities introduced by modernity and those

who failed to. However, the author shifts his attention from this important observation and deliberately focuses on blaming individual characters, rather than the new way of life introduced by colonialism. As Chiwome (2002) notes, the author blames character malformation in the family more than on the economic hardships thereby underrating the impact of the capitalist economy on the habits of African consumers. He further argues that individual choices of a lifestyle are given prominence to more than the economic imperative.

Apart from the mother's influence, Chakaipa also blames Muchaneta as she fails to understand what her physical beauty meant. She is shown to be overwhelmed by her beauty to an extent that she feels to be in her own class. She stated: "*Iye pano pasi pane munhu angandikunda kunaka here? Kana zvandakaita muchiringiro zvirizvo, hapana, kutosiya kwevakadzi vavaRungu vashomanana asi ruzhinji tonienderana*" (Chakaipa 1964), which means "Is there anyone in the world who can be more beautiful than me? If my image in the mirror is true, then there is none, except for a few white women. But for the majority, we are equal."

The author, therefore, is attributing her immoral behavior to her failure to transform her physical beauty into utility. It also makes it appear that the author is supporting the very system of colonialism that is responsible for the problems that Africans are confronted with. For instance, in the above quotation he is measuring beauty using white women as the standard. He is subscribing to the worldview of the white race where the word black is associated with things that are substandard and evil, whilst white becomes the antithesis of black. Europeans fabricated myths about Africans to justify their exploitation of the continent. One of the myths is that Africans are inherently promiscuous. This is what Chakaipa does as Muchaneta is shown to be engaging in several relationships, regardless of the problems she is facing. Andersen (1988) notes that Europe's identification of Africans as heathens led them to believe that black woman and men were lustful, passionate, and sexually aggressive and this, then, became the basis for racial and sexual stereotypes of black men and women. This became the problem with Chakaipa, who displays an ambivalent vision by supporting the very system which he intends to condemn. The reason for this could be that the author is a product of both the colonial school and the church as he was a Roman Catholic priest. The products of the two institutions were alienated from their environment as the education offered to them was irrelevant to their needs, as it was tailored to suit the colonial master's needs. On African writers who received western and Christian education, Abiola Irele, cited in Appiah (1992), writes, "We are wedged uncomfortably between our traditional culture and those of the West. The process of change, which we are going, has created a dualism of forms of life which we experience---".

At the end of the day, the author erroneously blames individuals rather than the system that is responsible for the predicament they find themselves in. Colonialism meant an overhaul of the African way of life as a new political and socio-economic system was ushered in. The new political master realized the need to transform and remodel the existing indigenous structures to ensure total control of the local people. This included some cultural practices in the traditionally patriarchal society, in which men and women played different, but complementary, roles. Cawthorns (1995) states that colonialism changed the African economy, social and gender relationships, and labor. She further noted that for women, the power and prestige they had before colonialism was taken away. Oppression for black women tended to come from three fronts: race,

class, and gender. This triple misfortune meant that African women were the most affected politically, socially, and economically. Consequently, they ended up engaging in deviant behavior, including prostitution, as a means for survival. This is what the author should have focused on, rather than narrow moralization of blaming prostitutes exonerating the system of colonialism he opts for. He said, "*Vasikana ava vaitambawo mutambo waiuraya vanhurume vazhinji, mutambo waipunza dzimba dzakange dzine rugare, mutambo waparadza nyika yamadzitateguru edu, mutambo unosemwa nevana chaivo vemuno vane tsika neunhu* (Chakaipa 1964), which is translated into, "The girls were involved in the same game like that of Muchaneta: a game that has killed several men; a game that has destroyed families that had peace; a game that has destroyed our ancestral land; and a game that is avoided by local children who are morally upright."

The image that one gets for becoming a prostitute is that of a murderer; one who destroys peace and stability in society. They are also portrayed to be deliberately engaging in prostitution and, therefore, inherently immoral. As a priest, the author is concerned about the survival of the Shona family amidst the adverse effects of colonialism, as those who leave the institution are punished at the end of the day. Muchaneta is murdered by one of her ex-lovers, whilst Matamba, who leaves his wife in search of urban pleasure, is made blind. Before her death, Muchaneta's behavior is shown to have become bestial. It was said that "*Nguva iyi waimuona akati zvake kudivi renzira pi marutsi aya asingambotauriki. Akanga asisina mhosva nezvounhu, akanga enge imbwa---*. *Munhu akati osviba, akati nzvi semhungu, runako ruya rukati rwapera*" (Chakaipa 1964), which can be translated into, "During that time you would at times see her sleeping on the roadside with vomit all over her. She no longer cared about her morals, behaving like a dog---. She became darker and darker in complexion like a black mamba, and her beauty vanished-."

The concept of giving animalistic qualities to Africans is also typical of Victorian racial thinking. As noted earlier on, this makes colonialism appear justified as there was need to "civilize" Africans and, at the same time, make Africans appear to be the source of the problems they are facing. The novelist failed to put prostitution into its proper socio- historical context, as researched on Shona anthropology has shown that the practice was not there before the advent of colonialism. Bourdillon (1987) noted that prostitution is relatively new to the Shona society, largely brought about by urban environments. It became a means of survival as African women battled to survive in the harsh environment ushered in by colonialism. He failed to meet what is expected from African writers, that they be informed by history in the explanation of the current situation. On this, Achebe (1989) demanded that, "What we need to do is to look back and try and find out where we went wrong, when the rain began to beat us."

At the end, the reader is made not to sympathize with the prostitutes as they are presented as evildoers who should be condemned as they bring mishap in society. In this case, Muchaneta is punished with death as she is responsible for the breakdown of a number of families and crime, which included theft and thuggery. This negative portrayal implies that prostitutes are responsible for the problems people, particularly men, are facing and therefore should be isolated and ostracized. The writer, unfortunately, falls into what Chiwome (1996) has termed the shallow and familiar warning that prostitutes are a liability, hypocritical, and ultimately inimical to family stability. This contradicts what is expected of male-female relationships, which should always be cordial if development in society is to be achieved.

## **AMBIVALENT VISION: PROSTITUTION IN MAPENZI**

Mabasa's *Mapenzi*(1999)is set in post-independence Zimbabwe and what transpires in the novel is typical of the Fanonian(1967) "Pitfalls of National Consciousness" as the nation is shown to be in a crippling crisis. There is an unprecedented political, economic, and social crisis, which is a result of bad governance by the political leaders. The story is set in the late 1990s and the society is portrayed as being an agglomeration of mentally unstable people (*mapenzi*), which is a consequence of the amorphous challenges they are facing. In the end, people are shown to be unethical and deviant as they struggle to make ends meet. This is after the government, in an attempt to put the economy back on track, had, between 1990 and 1995, introduced the Economic Structural Adjustment Programme (ESAP), which, instead of alleviating the crisis, only managed to deepen it. Hammar and Raftopoulos (2003) noted that the effects of the program were both immediate and sustained. These included an unprecedented increase in interest rates and inflation, a 65% fall in stock market, deindustrialization precipitating a 40% decline in manufacturing causing company closure and massive job cuts, and a substantial decline in real wages and overall standards of living. Thereafter, the crisis continued unabated and, according to Bond and Manyanya (2003), the crisis had its culmination in the financial meltdown of November 14, 1997 (the Black Friday), when the Zimbabwean dollar crashed from around 10 dollars to below 30 dollars of the US dollar within four hours of trading time. They argue that the immediate catalyst to this was President Robert Mugabe's decision to give war veterans gratuities of Z \$50,000 and monthly pensions of Z \$2,000. This was a budget buster. The currency crash was so severe, and quite possible, outside wartime, the worst ever experienced in such a short time in modern history. Therefore the characters in the novel are shown to be affected by this situation, hence their mental instability.

In the novel, prostitution mainly comes through two students from the University of Zimbabwe, Magi and Kundai. The latter confesses that she started being a prostitute during her days at college as a result of the financial problems bedeviling her. Magi said "*Zvanzi naKundai ndakabvira kuhura zvokusimudza hembe tichiri kucollege*, which means, "I did it occasionally to supplement payout when things were not going fine", which translates to,

(Kundai confesses that she became a prostitute and going naked (in the avenues) whilst she was at college. (She) did it occasionally to supplement payout when things were not going fine.)

She unequivocally explained her predicament and she reflected that her going into prostitution was not out of choice, but as a survival strategy. She was shown not to be afraid of the deadly Acquired Immune Deficiency Syndrome (AIDS). When asked by Kundai why she continued to have multiple sexual partners, even after college, she responded by saying, "*Shamwari kusiri kufa ndekupi? Ndakarambiwa ndikasiirwa vana two. Ever since we parted a lot has happened. Mari yangu haikwane nyangwe ndiine degree. Degree rine basa rei pakukwira kweshuga nechingwa?*" (Mabasa 1999), which means "My friend, what is the difference with death? I was divorced and left with two children. Ever since we parted, a lot has happened. My salary is inadequate, although I am degreed. Does being degreed mean you have good living?"

Magi found herself in this same situation. She is also a single mother and tried, in vain, to have stable relationships, as boyfriends dumped her once they realized her status. In the end, she fell in love with elderly married men who are also able

to meet her material needs. In fact, this is shown to be the trend among female university students. She says, “---also nyaya yekuti mari yatinopiwa ishoma kuti ikuitirewo zvaunoda, I just did like most girls are doing pano. Vanodanana nevarume vevanhu vachinyatsoziva, asi they tell you kuti vari kuda kungowana mari yekuti vararame. Vazhinji vacho vanoramba kuti havasi mahure, asi chokwadi ndechekuti tese tingori mahure” (Mabasa 1999), which means “--- Also the fact that we are not given payout that is adequate to meet our needs, I just did like most girls are doing here. They are in love with married men knowingly, but they tell you they are just doing it for survival. Most of us deny that we are prostitutes, but the reality is, is that we are.”

The author, just like Tsodzo, puts prostitution into its proper context. It is a result of women struggling for survival and therefore becomes an economic necessity. The predicament of the University of Zimbabwe students typifies that in other tertiary institutions as the institution bears the flagship of the country’s tertiary education. It is a reflection of the government’s failure to adequately support the system in an environment, characterized by rampant inflation.

However, Mabasa seems to have an ambivalent vision on prostitution, as there are incidents in which he castigates them in their individual capacities. He gives negative images that make the readers not to sympathize with them as they are shown to be the sources of the problems faced by other characters. When Kundai is travelling from the town of Bindura to the capital city Harare, the conductor of the minibus makes comments, which equate prostitutes to murderers. He says, “Kana musingazvize anamai, uyu musikana ndatomuona kare. Ari kuuya kuno kuHarare kuzouraya vanhu. Ipfambi uyu. Vanogarira vanhu muno munaSecond, kwete ini asi vanoda vane mota, vanobhadhara mari zhinji” (Mabasa 1999), which means, “Mothers, I have already concluded on her. She is coming to Harare to kill people. She is a prostitute. She waits for her clients here on Second Street; those with cars who pay more.”

Hamundigone, the main character who is the author’s voice of reason as he castigates mis-governance by the political leaders, echoes these sentiments by the conductor. He gives nasty and misleading comments on prostitutes and their clients by saying that, “Rega zvipedzane. Asi varoyi vanhu ivava. Munoti kufamba usiku kudai kuti zvidii?” (Mabasa 1999), which translates into, “let them kill each other. These people are witches. What is the reason of travelling at night?”

In the Shona culture, just like in other cultures, witches are believed to be the bringers of misery among the people, which include diseases and death. Therefore, likening prostitutes to witches is tantamount to labeling them enemies to human progress in society. As seen in Chakaipa’s (1964) *Garandichauya*, they are sources of death. This stance by Mabasa weakens his vision he paints earlier on, when he scrutinizes prostitution in the context of the prevailing political and socio-economic crisis. He blames them for some of the problems affecting society. Even some of the terms the author uses in describing prostitutes are meant for people not to appreciate their problems. Another character in the novel, Vincent, described his Uncle Sabha’s prostitute as, “Nezuro chaiye vakauya kumba kwangu nehure racho. Rino zimumhu rinenge gomo kukura nemazizamu anenge mombe dzemukaka” (Mabasa 1999), which means, “Yesterday he came to my place with the prostitute. She is as huge as a mountain with breasts similar to those of dairy cows.”

The above description makes one overlook the plight of the prostitute. The mere fact that Sabha wanted to be accommodated with her at Vincent's place could be a reflection that she had no place of her own. The bestial terms employed by the writers are meant to castigate her behavior as animalistic, which makes the readers blame her in her individual capacity, thereby somehow exonerating the system of neo-colonialism, which is responsible for her suffering. It is the environment that shapes one's behavior. Immorality, usually, is a result of desperate people attempting to solve their problems as they cease to exist meaningfully. Mabasa is, therefore, subscribing to the stigma attached to the prostitutes by saying that they are social misfits. This, at the end of the day, promotes hostile gender relations as the prostitute is given blame for the disintegration of Sabha's family. Also, at some point, Vincent gives the sentiments that prostitutes are the sources of H.IV. and A.I.D.S. He says, "*Magarinya anonetsa. Imbwa dzevanhu idzi. Zvine mukundozi futi*" (Mabasa 1999) which means that, "Prostitutes are a nuisance. They are dogs. Above all, they have A.I.D.S." Such stultifying images only serve to enhance bitter male-female relationships, which negates societal development.

### **OBJECTIVE VISION: PROSTITUTION IN PAFUNGE AND NDOZVIUDZA ANIKO?**

As for Tsodzo's (1972) *Pafunge*, the story is set in the later stages of colonialism when industrialization and urbanization have encroached deeper into the African lives. The life of an African is shown to be in turmoil after they have migrated into the urban areas as that in the rural had become unbearable, especially after the introduction of the Land Apportionment Act in 1930 and the Land Husbandry Act in 1951. After being alienated from their land, Africans were forced to flock to urban areas to seek employment in industries, as they needed money to pay taxes. Even there, life is shown to be uncomfortable as they fail to secure employment and descent accommodations. Consequently, they ended up engaging in criminal activities, as well as prostitution, as a survival strategy. To show that unemployment was very high, the author described the queue for people waiting to be contracted as casual workers at some company as, "*Nenguva pfupi pfupi mudungwe wakanga wasvika panzira yemota. Sezvo kumira munzira kwaityisa, raini rakati kugona kukwira nenzira ndichienda kurukesheni rwe-Mukoba. Rakafamba kwazvo, asi rakazosvikazve pane imwe nzira yemota, rikati inga zvino roenda kuVhitori, richibva rasoneta apo zuva rakanga richangobuda, ndiye kwaro tumbi*" (Tsodzo 1972), which can be translated into "In a short space of time, the queue had reached the road. As it was dangerous for the people to queue in the road, the people lined in the direction to Mkoba Location. The queue grew longer and longer, until it reached another road. It then followed another road to Victoria and continued to grow until the sun was rising."

This is a revelation of how pathetic the living conditions of Africans were. In the novel, an unnamed prostitute comes to live with Joe Rugare, alias Joe Rug, who is a thief, conman, and thug. This is because she had failed to secure her own accommodations. She had another sexual relationship with a certain man and failed to explain the relationship, convincingly, by stating that, "*Ava ndisekuru vemukomana wamainini vomurume wambuya vangu*" (Tsodzo 1972), which means that the man she had the sexual relationship is "the uncle, to the boyfriend of the aunt, to the husband, of my grandfather)

Another prostitute in *Pafunge* is Sarah, who doubles as a thief. Her main targets are students at Fletcher High School and the University of Rhodesia. She is part of Joe Rug's gang, who engages in criminal activities as they fail to find employment. The author, euphemistically, describes the criminal activities as, "*Nokudaro iye neshamwari dzake vakarangana kuti vararame nokutora zvinhu varidzi vasingazivi. Saka izvi ndizvo zvavakange voita siku nesikati. Vakanga vasingazodzori*

*havo zvavainge vatora nekuti vainge vachida kuzvishandisawo*” (Tsodzo 1972), which means “Therefore together, with his friends, they decided that they should earn a living by taking property of other people without their consent. This became their daily routine. However, they would not return the property, as they also wanted to use it.”

Unlike Chakaipa, Tsodzo is showing that prostitutes and other deviant characters are victims of the diabolic system of colonialism. For Africans, colonialism was deprivation, rather than acquisition and they are shown to be desperate in making ends meet, hence their resort to unsanctioned behavior. The author correctly situates the characters’ morality to the poverty they find themselves in.

This approach by Tsodzo is similar to that of Dambudzo Marechera in his collection of short stories, *The House of Hunger*, where in the main story, “*House of Hunger*”, prostitutes are shown to be acting out of desperation because of the ills brought by colonialism in Zimbabwe, known as Rhodesia. He sets his story in Vengere Township of Rusape. Here, the number of prostitutes is growing. To reveal the gravity of their plight, the prostitutes had nowhere descent to take their clients and they opted for the bush. One of them, Nester, was a school dropout after being impregnated at the age of twelve by a married man. In fact, she was casted out of school, church, and family and because of the situation, she seeks accommodation in lavatories. Eventually, she becomes a prostitute as a remedy to the problems she is facing. Therefore, the image of prostitutes one gets in *Pafunge* is that of victims of circumstances, as they are shown to be acting not out of choice, but out of desperation.

Just like *Mapenzi*, Nyandoro’s (2006) *Ndozviudza Aniko?* depicts life in post-independence Zimbabwe as being characterized by people battling to live a fulfilling life as the country is plunged into a dungeon of political and socio-economic crisis. In the end, the social relations and norms that helped in keeping the integrity of the people are shown to be disintegrating as people resort to deviant activities as a way of survival. The author shows that there is an increasing number of criminals (and prostitutes) because of the economic hardships. This is reflected through Oscar, a school teacher, when consoling Revai, a friend, who fell victim to the robbers that by saying that, “*Kuoma kuri kuita upenyu hwanhasi ndiko kunenge kuri kutuma vanhu kuti vadai. Zvinhu zviri kudhura. Pamusoro paizvozvo, mabasa haachawanikwi, uyezve vanhu vari kugumurwa pamabasa zuva nezuva--- Pamusana pokuti anenge otsvagawo kurarama ndipo paanoswera opfuvisa vanhu kuburikidza nekuvabira*” (Nyandoro 2006), which can be translated into, “The fact that life is now tough is what is forcing people to behave like that. Above all, it is difficult to secure jobs and people are being retrenched daily--- Because somebody will battle to survive, he/she resorts to stealing.)

It is in this context that women find themselves resorting to prostitution. In the novel *Ndozviudza Aniko?*, the characters depicted as prostitutes are Fiona and Magireta, also known as Silver Dollar. Fiona is brought up in a polygamous family and is subjected to stiff competition for resources as the father is concentrating more on children of the younger wife. As fate may be, her mother dies after being trapped in a gold mine. Like other villagers, she had resorted to illegal gold panning so that she can meet the educational costs of Fiona, as well as other needs. After her mother’s death, Fiona drops out of school when she was only in Grade Five. The death of her mother, therefore, meant that she was suffering from deprivation and



neglect and thus limiting her opportunities for a fulfilling or a contenting life. Education regulates one's access to certified skills and jobs and therefore failure to access education is almost synonymous with acquisition poverty. In the end, she resolves to join her friend, Victoria, as a domestic worker in Harare. She is employed as a barber by Mr. Zimbudzana, who later dismisses her after she turns down his love proposals. After failing to find alternative employment and bus fare to return to the rural areas, she ends up being a street kid. There, life is unbearable as she sleeps in the open, fails to feed, clothe, and bath herself. The worst of all experiences comes when she is raped and impregnated by Wisdom, a fellow street kid. She attempts, in vain, to beg like what the blind and, at one point, she even wished if she was blind. This is shown by her thinking that, "*Dai ndaiva bofu ndingadai ndichikandirwawo mari sezvizvi. Munoti iro bofu iri parinoswedza zuva rose handiti rinenge ratove nenjumba yemari. Ko, ndikanama maziso angu neshurushuru yebhasikoro ndomboitawo zvinota mapofu iwaya zvekupemha zvingadii?*" (Nyandoro 2006), which means, "If I was blind, I could have been getting money like what this one is doing. By the end of the day, she will have a lot of money! How about if I seal my eyes with adhesive solution used on bicycle tires and I beg like the blind, will I not succeed?"

To wish faking blindness is, in itself, a testimony of how desperate Fiona was for survival. When she gives birth to a baby boy, she dumps him in a rubbish bin and is subsequently arrested and detained at Northcort Training Institute and Remand Centre for two years. After her release, there are no changes in the hardships she faced prior to her detention. Ultimately, Magireta, who was running a brothel and an illegal beer outlet recruits her to work as a prostitute. Initially, she is made a waiter, but later on she was forced into prostitution after being threatened to be dumped back into the streets by Magireta. Magireta said, "*Fiona, ukada kuita dambe neni, uchiramba zvandinokuudza ndinoswera ndakupa card dzvuku. Ndinokudzanga pano, wodzokera kumigwagwa kwandakaita zvekukunhonga uchitambura*" (144), which is translated into, "Fiona, if you do not listen to me I will dismiss you. You will leave this place and go back to the streets where I found you struggling to survive".

Therefore, Fiona is a victim of the harsh socio-economic environment and her becoming a prostitute becomes an economic necessity. In fact, she is portrayed as a "moral prostitute" as she makes savings from her wage at the brothel with intention of starting a sewing business after acquiring the skills at the reformatory institution of which she succeeds. She is shown to have the capacity to turn around her life, which is a positive image given by the author. She has a sense of courage, fortitude, and resilience.

As for Magireta, she resorts to prostitution after she came from the rural areas with the intention of securing employment in the city, but without success. This was the period when companies were scaling down production and retrenching workers with some of the companies even shutting down. As she had nothing to save her life, she goes into the streets as a prostitute and, during one occasion, she goes out with Jeremies, a German national. Later on, she enters into a marriage of convenience with him until he goes back to his mother country. She is then left with a house and a car, but still life was not easy for her as she failed to pay the rates and clothe and feed herself. The author notes that:

*Nokuda kwekuti imba yaida kutererwa uye iye aidawo mari yekudya, zvipfekedzwa nezvimwe, akazopedzisira, atanga shabini, ndokuzovakisa imba yekuseri. Adaro, akazotsvaga vakadzi vanogaramo vachiita basa rechipfambi*

*pamba, mari ichiuya kwaari* ((Nyandoro 2006)), which can be translated into, “Because she needed money to pay rates, feed her, clothes and other necessities, she later started operating a shebeen and built a cottage in the backyard.

After that, she recruited prostitutes using the cottage as a brothel, getting money from it.”

In the novel, even professionals, like teachers, are also shown to be engaging in prostitution as a way of supplementing their meager salaries. An unnamed teacher at a certain Glen View school was cited in a story in *The Herald Newspaper*, as being a prostitute. This is because the government of Zimbabwe is failing to adequately remunerate its civil service. In reality, since the year 2000, teachers have been paid wages inadequate to meet basic requirements, like rentals, food, clothes, and paying educational fees for their dependants. Education is the key to the development of society and, therefore, when teachers are dehumanized to the extent of being forced into prostitution, the society will have reached the climax of disintegration.

For all the three prostitutes in *Ndozviudza Aniko?*, (2006) poverty is shown to be the cause of their engagement into prostitution. Townsend, cited in Charles (2000), defines poverty as, “applying ---- to those whose resources do not allow them to fulfill the elaborate social demands and customs which have been placed on them as citizens of the society.” The women are shown to be driven by circumstances into a situation where the emotional or material poverty of their lives makes prostitution appear to be the only option. This is aptly captured by Garvey (1986) when he says, “hungry men (and women) have no respect for law, authority, [morality, and] human life”.

Therefore, in *Pafunge* and *Ndozviudza Aniko?*, prostitution is given its proper socio-economic context as the country is shown to be in turmoil. Therefore, for women, it becomes the only option for survival. The image one gets is that of prostitutes as victims of circumstances, but still they remain focused in living a meaningful life outside prostitution. One, therefore, sympathizes with them, as the writer does not treat them as renegades in the societies they live in. This ultimately does not create bitter relationships between men and prostitutes as the former can sympathize and appreciate the predicament of latter. The prostitutes are not given the label of being social renegades.

## CONCLUSION

This research has shown that the writers handles the aspect of prostitution differently. Through the negative portrayal of prostitutes, the authors of *Garandichauya* and *Mapenzi* promote hostility between men and women, which is detrimental to a nation`s development. The prostitutes are treated as members of the “other” sex, not compatible with their male counterparts. These are represented as the sources of problems faced by men and society at large. For example, they are shown to be lacking respect for human life as they are murderers, solely responsible for family disintegration and the spread of the deadly HIV/AIDS pandemic. This research argues that such a portrayal helps to entrench gender inequality thereby affecting the realization of sustainable development. Gender equality is a prerequisite to sustainable development. No society can realise economic and sociopolitical sustainability when women are shown to in conflict with women. Aldridge(2007) aptly describes the importance of male-female relationships:

Male-female relationships are indispensable to the maintenance and development of human society. The male-female bond is an essential one and serves to cement the unity of the family. These bonds are the indicators of the quality of social life and preserve the cohesiveness of the group---As a fundamental unit of the nation, relationships and weaknesses determine the nation`s capacity to define, defend and develop its interests.

The research has also argued the since literature has an influential role in the moulding of people`s attitudes and emotions, it is imperative that it gives women positive images as a way of curbing gender inequality. Women form the majority of materially disadvantaged people and negative images will only help to worsen their plight. The negative portrayal will derail their efforts in their struggle for a more just social order and their access to certain fundamental rights in society like in education, health, politics and economic activities. This differs with what transpires in *Pafunge* and *Ndozviudza Aniko?*, as the prostitutes are shown to be victims of the diabolic systems of colonial and neo-colonialism. This depiction enables society to sympathise with them and ultimately implore them to improve their plight. Empowering women is one key strategy of improving the lives of marginalized men, women and children. Also, it ensures that women are subjects and not adjuncts in the activities of sustainable development in their communities. The authors, therefore, cultivate positive gender relations, which is a recipe for the society`s development.

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