

CONTENTS

Acknowledgements	
General Introduction – The Concept of Female Postcolonial Identity	5
I. SOCIO-HISTORICAL AND LITERARY BACKGROUND	10
THE SOCIAL AND ECONOMIC STATUS OF WOMEN BEFORE, DURING AND AFTER THE COLONIAL ERA	10
1. Constitutive Components of the Social and Economic System – Women's Positions before Colonization	10
1.1. Nehanda – Spirit Medium and Icon of Independence	14
2. Social Developments and Deterioration of Women's Status during Colonization	16
3. After Independence: First Improvements, Old Legacies	21
4. Summary	26
ANGLOPHONE LITERATURE IN RHODESIA AND ZIMBABWE: PREVIOUS RESEARCH AND LITERARY DEVELOPMENTS SINCE INDEPENDENCE	27
1. Introduction	27
2. Previous Research on Rhodesian and Zimbabwean Literature	29
3. Literary Developments in Anglophone Zimbabwean Literature since 1980	37
3.1. The First Years of Independence – Literary Silence and Adjustment	39
3.2. The Emergence of Critical Voices and Experimental Narrative Styles since 1988	42
4. Summary	47
II. FEMALE IDENTITY CONSTRUCTION IN POSTCOLONIAL RESEARCH	49
1. Introduction	49
2. The Structure of the Study	52
3. Identity Construction in Postcolonial Discourse	54
3.1. The Creation of the Colonial Other	59
3.2. Challenging the Mechanisms of the Creation of 'Self' and 'Other'	63
3.3. Identity Construction beyond Dichotomies	67
3.4. Female Identity as Palimpsest	71
3.5. Negotiable Identities and the Majority of Minorities	74
4. Conclusion	77
III. THE BILDUNGSROMAN	80
<i>NERVOUS CONDITIONS</i>	80
1. The Text – Plot, Setting, Structure	80
2. Narrating the Transition from Colonial to Postcolonial Culture	85
3. The Palimpsest Identity of the Protagonist	89
4. Characters as Embodiments of Identity Layers	92
4.1. Mainini – Upholding Tradition as Dead End Street	92
4.2. Lucia – Self-Assured Pragmatism	100
4.3. Babamukuru – The Patriarchal Mimic Man	102
4.4. Maiguru – Professional Emancipation vs. Housewife Duties	106
4.5. Nyasha – Anorexia as 'Nervous Condition'	109
4.6. The Landscape – The Very First Subject Position	112
5. Conclusion	114
IV. THE METAHISTORICAL NOVEL – THE POSTMODERN DECONSTRUCTION OF FEMALE IDENTITY	118
THE PROTAGONIST AS INTERSTICE – CHENJERAI HOVE'S <i>BONES</i>	122
1. The Text – Plot, Setting, Structure	122
2. The Representation of Femeness within a Power Hierarchy	129

3. The Novel as Embodiment of a Fragmented Society	130
4. The (De)Construction of Female Identity	132
4.1. Marita – The Protagonist as Interstice	132
4.2. Janifa – Main Narrator and Absorbed Identity	143
4.3. The Unknown Woman – Symbolic and Functional Fragments	149
5. Conclusion	153

THE FEMALE BODY AS SUBJECT POSITION AND BATTLEFIELD: YVONNE VERA'S NOVELS <i>WITHOUT A NAME</i> AND <i>BUTTERFLY BURNING</i>	155
1. The Texts – Plot, Setting, Structure	155
1.1. <i>Without a Name</i>	156
1.2. <i>Butterfly Burning</i>	160
2. Subaltern Subversion in <i>Without a Name</i> and <i>Butterfly Burning</i>	166
2.1. <i>Without a Name</i> – Subverting Nationalist and Gender Myths	166
2.2. <i>Butterfly Burning</i> – A Woman's Claim on Her Body	171
3. The Interstice – Negotiation in the Pauses of Historiography	176
3.1. <i>Without a Name</i> – The Interstice as Chronotopic Inter-Space	176
3.2. <i>Butterfly Burning</i> – The Female Longing for Unconstrained Spaces	180
4. The Female Body as Main Subject Position	184
4.1. <i>Without a Name</i> – The Inevitability of Mental and Physical Disintegration	184
4.2. <i>Butterfly Burning</i> – The Struggle for Self-Determination	191
5. Conclusion	196

V. THE REALISTIC/DIDACTIC NOVEL – A POSTCOLONIAL CONTINUATION OF ORATURE	199
1. Introduction	199
2. From Educating Folktales to Didactic Novels	201
2.1. Approaches to Negotiation of Cultural Elements	202
3. Didactic Texts as Contribution to a Zimbabwean Nation-Building?	209
4. The Flat Character – Translating Moral Ambition into Literary Practice	215

ZENZELE – STRUGGLING FOR A RECONCILIATION OF SHONA AND WESTERN TRADITION	220
1. The Text – Plot, Setting, Structure	220
2. The Employment of Flat Characters as Cultural Layers	225
2.1. The Perfect Mother – The Cultural Identity Layer of the Protagonist	233
3. Conclusion	239

FOR WANT OF A TOTEM – A LITERARY ADVERTISEMENT FOR SOCIAL RESPONSIBILITY	241
1. The Text – Plot, Setting, Structure	241
2. Culturally Unspecific Identity Layers in Postcolonial Setting	244
2.1. The Protagonist – Corresponding to the Role Model of the Mother	248
3. A Local Place in Postcolonial Space: A Didactic Novel in Zimbabwean Literature	250
4. Conclusion	253

VI. CONCLUSION	256
WORKS CITED	262
1. Primary Sources	262
2. Secondary Sources	263
3. Films, Videos	275
4. Internet Sources	275
INDEX	277