

**MIDLANDS STATE UNIVERSITY  
FACULTY OF ARTS**

**RELEVANCE OF THE VALUES CELEBRATED BY THE SHANGANI PEOPLE IN  
KOMBA SONGS IN POST-INDEPENDENCE ZIMBABWE**

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**A dissertation submitted to the department of African Languages and Culture of the  
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Bachelor of Arts Honours Degree in African Languages and Culture**

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## **DECLARATION**

I declare that **“RELEVANCE OF THE VALUES CELEBRATED BY THE SHANGANI PEOPLE IN KOMBA SONGS IN POST-INDEPENDENCE ZIMBABWE”** is my own work and that it has not been submitted before for any degree or examination in any other University. I also declare that all the sources I have quoted or used have been indicated and acknowledged as complete references. I authorize the Midlands State University to lend this dissertation to other institutions or individuals only for purposes of scholarly research.

MASVAYAMWANDO KUMBIRAI

SIGNATURE.....

**APPROVAL FORM**

The undersigned certify that they have read and recommend to the Midlands State University for acceptance; a dissertation entitled:

**RELEVANCE OF THE VALUES CELEBRATED BY THE SHANGANI PEOPLE IN KOMBA SONGS IN POST-INDEPENDENCE ZIMBABWE**

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## **ABSTRACT**

This study is in the field of cultural studies and is on the values celebrated by the Shangani people in komba songs in the post-independence Zimbabwe. The study employs different data collection instruments like interviews and observation methods to gather much needed data in the compilation of this research. Qualitative research design is used in this study because it best suits in the field of social studies. The case study of Mwenezi has been used as the main point of data collection. Information gathered using the above mentioned data collection tools yielded the success of this research where data was analyzed and presented accordingly. Africana Womanism has been used as the cultural theory to guide the researcher to explore the position of men and women in the Shangani culture, how they continue to value certain cultural aspects whilst they face some challenges. The theory is important in this study because it values roles played by men and women in the African context in maintaining African traditional culture. It has been obtained in this research that the values which are celebrated in komba songs by the Shangani people are relevant in the post-independence period in Zimbabwe but are now dysfunctional due to some negative impacts on them which hinder their continuity in the modern society. The study has recognized some developments in the post-independence period which affect certain cultural values which are significant in cultural societies like the Shangani.

## **DEDICATION**

This work is dedicated to my beloved mother, friend and helper, Rael. I also dedicate this work to my brothers and sisters and to all the Shangani people in Mwenezi.

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# **CHAPTER ONE**

## **INTRODUCTION**

### **1.1 AREA OF INVESTIGATION**

This study is in the area of culture. It focuses on cultural values that are celebrated in komba songs as they are performed by the Shangani people of Mwenezi District. The researcher wanted to establish the values which are celebrated in komba songs. The researcher also wanted to establish the changes that impact on values celebrated in komba songs that took place in the Shangani society with the move from traditional colonial period to the period when Zimbabwe attained independence. Furthermore, the study wanted to discover the impacts of those changes in economic and socio-cultural arenas when Zimbabwe gained independence from Britain in 1980. Mavhunga (2008) has the view that Shangani is one of the ethnic groups which celebrates ritual ceremonies and the role of women in the society. The study therefore selected the Shangani people of Mwenezi to see their cultural values which they celebrate in komba songs and to see the ability of the Shangani people to live those values in a changing world. Thus the researcher wanted to unveil the values which are found in komba songs in the Shangani society and measure them against the demands of post-independence in socio-cultural and economic sectors of life.

#### **1.1.1 BACKGROUND OF THE STUDY**

Shangani people are mostly located in Masvingo Province in Chiredzi District but others are found in Mwenezi, Beit-Bridge, Mberengwa, Zaka and Gwanda Districts. According to Mabaso (2006), the Shangani people migrated from South Africa under the leadership of Soshangane. They uphold ceremonies which mark their identity as the Shangani. These ceremonies include initiation of boys and girls ceremonies, traditional marriage ceremony and ritual ceremonies among others. Barnes (2008), states that Zimbabwe was colonized in 1890 by the British settlers. This indicates that the Shangani people were already in Zimbabwe but they continued with their traditional ceremonial rites during colonialism. It gained independence in 1980, and they (Shangani people) continued and are still continuing with their traditional ceremonies. However, from pre-colonial era to the present day, there are some economic and socio-cultural changes that

have taken place and that impact on the celebration of traditional cultural values. These changes impact negatively and/or positively in values celebrated by the Shangani people. Thus, the researcher sought to unveil the values celebrated by the Shangani people and their relevance in post-independence Zimbabwe.

### **1.1.2 STATEMENT OF THE PROBLEM**

The researcher identified the problem that the Shangani people still want to live their values in the present day the same way they were lived in the pre-colonial era. However, people are now living in a different environment whereas those values were developed in the traditional environment. Therefore, living the same values which were lived in the period when there were no schools for example, business centers and other developments in the modern society become difficult. This enabled many writers to write negatively about the practice of komba. For example, The Human Rights Watch Global (1995) states that the practice is an oppression of women. However, P'Bitek (1986:37) states that, "it is only the participants in a culture who can pass judgment on it."

### **1.2 RESEARCH OBJECTIVES**

The objectives of this study are:

- to expose cultural values celebrated in komba songs and dances.
- to establish developments in post-independence Zimbabwe which impact on values that are celebrated in komba songs.
- to assess relevance of values celebrated in komba songs in post-independence Zimbabwe.

#### **1.2.1 RESEARCH QUESTIONS**

- Who are the Shangani people?
- Where did they come from?
- What values do they celebrate in komba songs?
- Are values celebrated in komba songs able to be lived in the new developments of economic and socio-cultural activities?
- How relevant are the values celebrated in komba songs?

### **1.3 JUSTIFICATION OF THE STUDY**

Researchers who carried out their studies on the initiation ceremony of the Shangani girls mainly focused on the negative aspects of this practice. They blamed certain ways of this practice, for example, researchers like Maringira and Charlotte (2010) only blamed komba initiation ceremony for violating women rights. They did not appreciate the good aspects of virginity maintenance. Therefore, this study was worth carrying out because it does not indulge in the blame game, thus it departs from researches done by other researchers before.

### **1.4 THEORETICAL FRAMEWORK**

This study is guided by the Africana Womanism theory. According to Blackmon (2008), Africana Womanism is a theory which was propounded by Clenora Hudson-Weems in 1987. The theory advocates for oneness between men and women. It is a theory which critiques the view of feminists who argue that men are the enemies of women. The theory is created and designed for all African women. Hudson-Weems (1998), states that the theory is grounded in African culture. Therefore it contributes to the Afrocentric view of placing Africa and the Africans at the centre of all activities that are done in Africa. Thus, the Shangani people become able to define themselves using their history and culture. The theory is built on traditional African philosophies and values. It brings to the forefront the role of African mothers as cultural authentic in the principles of respect, pureness and determination through the values which they celebrate.

Africana Womanism completely opposes the negative western perception of African culture. According to Hudson-Weems (2004), there are eighteen characteristics that are supposed to be maintained by the African woman. These comprise of being a self-namer, self definer, being family centered, being genuine in sister-hood, being strong, being in concert with the Africana man in struggle, being whole, being authentic, having a flexible role, be respected, being recognized, being spiritual, being male compatible, being respectful of elders, being adaptable, being ambitious, and upholding the principles of mothering and nurturing. Of all the eighteen characteristics of Africana Womanism mentioned, this research selected five of them, that is, upholding the principles of mothering and nurturing, being strong, being male compatible, being family centered and being self definer. Because the theory deals with cultural issues that are relevant to this study, it was therefore suitable to be used.

## **1.5 RESEARCH METHODOLOGY**

This section discusses the methodology that was used, that is, the design that was chosen for the study and how data was presented. It also presents the number of participants who took part in this research and how they were selected.

### **1.5.1 Research Design**

This study was carried out using the qualitative design because it focused on the Shangani people. In order to come with komba songs, qualitative design was suitable since it is a best method to the study of humanities. According to Anderson (2006), qualitative research is the best method suitable to the study of social relation because it is descriptive in nature and is also analytic, and field oriented. Since the researcher interacted with community members in order to come up with the values celebrated in komba songs, it was necessary to use qualitative design. Qualitative design therefore proved to be important in this study since it permitted verbal exchange of information. Roller (2011), defines qualitative research as a method used in carrying out a research and a method used when one needs to generate many ideas. The writer states that this research design involves spoken, written data, narratives or description elements. Since the research explored subjective meanings through which the Shangani people interpret their songs and values which they celebrate, qualitative research was used. It enabled the researcher to collect data that was natural and that data was collected from the Shangani people with lived experiences using interviews and observation techniques.

### **1.5.2 Case Study**

This study used a case study. According to Robson (1993), a case study is an approach that enables knowledge of a single case or a small number of related cases. The case study for this research was Mwenezi. A case study of Chikombedzi could have been used since it is another area with a large number of the Shangani people but this study used a case of Mwenezi because that is where the researcher comes from. Usually the Shangani people do not want to share information concerning komba initiation ceremony. They could rely on someone they trust in order to open up their views. Also, for the purpose of this study, the researcher used a case study of Mwenezi as the sole point of data collection because she had easy identification of participants since she knew them. According to Robson (1993) a case study is an approach that enables knowledge of a single case or a small number of related cases. The writer says a case

study is used when a researcher is in need of identifying factors that affect the behavior pattern of certain relationships with the environment. A case study of Mwenezi was significant because the researcher wanted to avoid inclusion of Shangani people from other parts of the country in order to avoid confusion. Moreover, Mwenezi was selected because it is the second largest area with many Shangani people, with Chiredzi being the largest. Furthermore, the case study was chosen for convenient sake. The researcher was able to move from one place to another, constantly.

### **1.5.3 Population and Sampling**

20 people participated in this research. 5 of the 20 were senior komba instructors. They supplied information on komba songs and the values that are celebrated in those songs. The information they supplied was used in chapter 2 when the researcher explained on the values celebrated in komba songs. The other 5 of the 20 people were Shangani women who help senior elders to train komba. They supplied information on komba songs and their values in chapter 2. The other 5 of the total number were initiates who graduated in August 2013. The information they supplied was used in Chapter 3 sub-section 3.2.1 when the researcher presented on the changes that affect the value of virginity. The other 5 of the 20 people were Shangani women who were trained before, and they also supplied information on the changes that impact on values celebrated in komba songs. The information they supplied was used in chapter 3 when the researcher presented on developments that impact on values celebrated in komba songs.

5 elderly women were selected using non-probability sampling. According to Bernard (2002), non-probability sampling is a sampling method which selects a targeted group. It does not include the whole population. The researcher used key informant technique to identify these women. According to Bernard (2002), a key informant is an observant figure, a reflective member of a community with much knowledge about culture and is interested in sharing his or her knowledge. The researcher selected key informant technique by virtue of their being elderly and also being part of the community. The researcher also selected key informant technique on elderly women because of their old age in the society. Therefore the researcher automatically knew that they have knowledge on the information needed by the researcher. The researcher attended komba graduation ceremony and approached the key informants since she knew

them. She then visited them at their homes and asked them. 5 other trainers were selected using purposive sampling. According to Babbie (2011), purposive sampling is the selection of a sample from the whole population. The women were sampled by the researcher with a purpose in her mind. She saw them at the graduation ceremony and then visited them at their homes since she knew them.

A sub-total of 5 initiates was selected using snowball sampling. The researcher approached them on graduation ceremony and identified one initiate whom she knew. She was able to ask her some questions on the day of the ceremony but could not approach the other initiates due to limited time of the day. The initiate then identified the other remaining, and the researcher visited them at their homes after the graduation. A sub-total of 5 other Shangani women was also selected using snowball sampling. The researcher approached one woman whom she knew and she then identified others. The researcher then visited them at their homes.

#### **1.5.4 Data Collection Techniques**

The researcher used interviews, observation and document analysis instruments to collect data.

##### **1.5.4.1 Interviews**

The researcher used personal in-depth interviews to collect data. According to Roller (2011), in-depth interviews are data collection instruments from humans by imposing questions and making them react verbally. 5 elderly women were interviewed because it allowed them to share views they hold concerning values celebrated in komba songs. The information gathered was used in Chapter 2 when the researcher presented on komba songs which carry values that are celebrated in komba songs. Since the practice of komba is kept for confidence, the researcher used interviews and had time to persuade them to share information.

##### **1.5.4.2 Observation**

The researcher observed initiates and initiators on the day of komba graduation ceremony. According to Babbie (2011), observation method is a research tool which permits the researcher to partake in the activities of the target population. He / She can be passive or can be a



participant. The researcher collected data as a passive observer since she was observing how the girls sang and dance. The researcher managed to take photos from a distant. Information gathered was used in chapter 2 when the researcher presented on what komba is. Observation method also helped the researcher to observe change that are taking place in Mwenezi, that impact on values celebrated in komba songs. The information was used when the researcher presented on the developments that impact on values celebrated in komba songs in chapter 3.

#### **1.5.4.3 General Technique**

There are other techniques that were consulted by the researcher. For instance, she used document analysis. The researcher used document from scholars on African culture, Zimbabwean history and on Africana womanism. Information gathered was used when the researcher presented on the history of the Shangani people in chapter 2.

#### **1.5.5 Data Analysis and Presentation**

Data from interviews was recorded and applied in this research as per need. The researcher captured key points and presented them in this study. Data obtained from observation was narrated and presented in chapter 2 on section 2.2.1 which presented on what komba ceremony is. Data analysis was presented by comparing information with other sources. The researcher compared sources with what came from interviews and observation. The researcher then used discussion basing with the tenets of Africana womanism of mothering and nurturing, being strong, being male compatible, being family centered and being self definer. Hence, discussion was done with the theory of Africana womanism.

### **1.6 LITERATURE REVIEW**

The researcher reviewed literature which focuses on the relevance of initiation songs and dances, and their values in the post-independence Zimbabwe. Janzen (1992) carried out a research on Ngoma, where he concludes that there are different types of songs which are sung by the Venda girls during their initiation ceremony and explains how those are danced. In his research findings, Janzen states that each song is danced according to the beat of the drum. This is true because each song has its style of dancing. Janzen's findings were important in that they informed the researcher about the importance of songs in female initiation ceremony. His

findings also helped the researcher when she was explaining the importance of the philosophies carried in Shangani songs. However, this research differs from Janzen's findings in that whilst Janzen focuses on the Venda, this research focuses the Shangani people.

Oyeneye and Shoremi (1985) state that culture is collective because it is shared by members of the same community and is historically obtained and distributed from one generation to another. Their findings were of value to the present research because they enabled to indicate the importance of oneness among African people. In departure, this research focuses on values celebrated in komba songs which are recognized in an African society.

Dijk (2000) carried a research on The quest for Fruition, and concentrates on what he terms the "born agains" meaning black Africans who place Christianity at the center of all their activities. The research findings are concerned the wiping away of the African traditions. Dijk reveals that cultural traditional practices like initiation practices are now being openly criticized as inferior and harmful practices. Whilst the author concentrates on the view that traditional songs no longer exist due to modernity, this research differs from the author's findings in that it focuses on traditional songs that are still put into recognition and which are still being performed in the modern day society.

Barnes (2008) provides the history of Africa and that of various ethnic groups. Barnes' research helped the researcher to trace the history of the Shangani people. The researcher applied some of these findings when she presented on the history of the Shangani people. However, this research differs from that of Barnes in that its focus is mainly centered on the values that are celebrated in komba songs of the Shangani people of Mwenezi and not the history of all the Shangani people.

Hassan (2012) carried out a research on The Importance of Music in the African Culture and concludes that songs are more crucial in Africa than something which is done only to spend time. Hassan says African music is designed to be practical rather than just being attractive without carrying any meaning. Hassan's findings were useful to this research when the researcher sought to understand the significance of values that are celebrated in komba songs. However, this

research differs from Hassan's in that it focuses on the relevance of values celebrated by the Shangani people in komba songs in post-independence Zimbabwe.

P'Bitek (1986) focuses on the deterioration of African culture due to the mixture of different cultures among societies. The author states that songs, dances and attire of performers contain deeper meaning. In his findings, the author states that African tradition is no longer meaningful to the society since all the activities (singing and dancing) are now performed only to please the foreigners. His findings were very important in this study in that they informed the researcher on African tradition being commoditized. However, African tradition in Mwenezi is relevant and is not being commoditized. Whilst Bitek concentrates on the commoditization of African tradition, this study departs in that it focuses on values which are still celebrated and which are rarely commoditized among other ethnic groups in post-independence Zimbabwe, hence values are not done for leisure.

Turino(2008) carried out a research on Nationalists, Cosmopolitans, and Popular music in Zimbabwe. He concludes that music and dance in Zimbabwe are placed at the centre of every social value. Turino's findings helped the researcher to establish certain meanings carried in komba songs. Also, his findings helped the researcher when she gave a description on the Shangani people on Chapter 2 and when explaining how these people celebrate their philosophy of life. However, the researcher differs from Turino in that she focuses on values celebrated in komba songs of the Shangani and not focusing on all types of traditional songs in Zimbabwe.

Sieber (1986) focuses on the African art which is placed at the heart of traditional beliefs and structures, and concludes that Africans share values and those values are strongly reflected in African art which they place at the core of their traditional beliefs. Sieber's findings benefitted the researcher when she sought to establish values celebrated in komba songs in the Shangani society. This research diverges from the author's findings in that it does not focus on values celebrated by the whole of Africa but focuses mainly on one ethnic group in Zimbabwe.

Nketia (1992) carried out a research on Music and Cultural Policy in Contemporary Africa and concludes that African societies link music to events which take place in their communities and

those events always take place accompanied by songs and dances. Nketia explains that contemporary music in Africa no longer carries the values of the society because of modernization. The findings by Nketia helped the researcher to identify some changes which have emerged among the Shangani society due to modernity. Whilst Nketia concentrates on the shortfalls of African music in contemporary society, the present researcher concentrates on the relevance of the values celebrated in initiation songs and dance of the Shangani in the contemporary society.

Asante (2000) concludes that traditional songs and dances are passed on from one generation to another within an ethnic group for social or ceremonial purposes. In her findings, Asante explains that both colonial and post-colonial eras deprived Africans of their extremely valued information on traditional cultures. Asante focuses on the Ndebele and Shona ethnic groups, concentrating on their traditional dances. This study however differs from Asante in that it focuses on the values celebrated in komba songs of the Shangani people.

Mazrui (1978) carried out a research on *The Economic Anthropology of Dance and Song*. The writer concludes that song and dance carry important functions in socializing young people. Mazrui explains that there is economic socialization whereby young people are taught desirable qualities in order to survive economically in the society and that the tool for that process is the use of song and dance. Mazrui's findings also points out that colonialism in Africa resulted in the death of African patterns of dancing. The author's findings helped the researcher when interviewing the youth among the Shangani in order to find out how the values in komba songs are linked to their social and economic ways of living.

Wa Thiong'o (1991) concludes that every society is comprised of its own values and that every community views itself in the universe and in relation to other communities. Wa Thiong'o's findings were important in this study because they enlightened the researcher that every culture views its values important than those of other groups. This helped the researcher to be aware that the Shangani people also value their own values and consider them superior despite that they are judged by those who are outside the group.

## **1.7 DELIMITATION OF STUDY**

The Shangani people are found in many areas but this research focused on the Shangani people of Mwenezi because it is the home area of the researcher. In the Shangani culture, there are a lot of aspects that can be studied in relation to African culture. There are many aspects to be studied but the researcher chose to focus on values celebrated in komba songs with the idea that these can contribute to social, economic and political development of the Shangani people. The researcher therefore hopes to come up with new ideas which can be beneficial to the Shangani society and also to the department. There are also a number of theories and concepts which could be used in carrying out this type of research but the researcher chose to apply the theory of African Womanism because it consists of aspects which relate to this study. There are many techniques to be used in this study but this study used interviews and observation techniques because they permitted face to face contact with respondents, hence yielding rich data.

## **1.8 Limitations**

The research was carried out in Mwenezi. The area is characterized by bad roads therefore the researcher had to walk from one point to the other because there is no transport available in Chizumba village. Also, komba practice is a confidential issue, thus, initiates did not want photos of them to be exposed. This made the researcher to shoot photos at a distant.

## **1.9 DEFINITION OF KEY TERMS**

**Komba** An initiation practice for girls from childhood stage to adulthood.

**Values** Important and lasting beliefs and ideals shared by members of a culture about what is good or bad and desirable or undesirable.

**Post-independence Zimbabwe:** Zimbabwe after 18 April 1980.

**Wifehood:** The composite qualities which are thought to be appropriate to a representative of a wife.

**Virginity:** The state of a person who has not indulged into sexual activities.

**Motherhood:** Characteristics which are thought to be appropriate to represent a mother.

**Husbandhood:** A state of a man being husband to a wife.

**Industriousness:** Hard-working and being determined to do something.

## **1.10 ORGANIZATION OF THE STUDY**

The research constitutes 5 chapters. Chapter 1 is the general introduction of the research and is comprised of the area of study and background information concerning the topic being researched on. Chapter 2 entails information in detail concerning cultural values which are celebrated in komba songs and dances of the Shangani people. Chapter 3 focuses on the relevance of the values which are celebrated in komba songs and dance in the modern day Zimbabwe. Chapter 4 discusses on the researcher's own suggestions, critiquing and debating on the views brought forward by the respondents. Chapter 5 then constitutes the summary, conclusion and recommendations.

## **1.11 CONCLUSION**

This chapter is the introduction of the study and it focuses on the way the researcher was able to conduct the research. The chapter highlights an overview of the whole research and different techniques which were used by the researcher in carrying out the study. It also discusses how the researcher was successful in using those techniques and how she was limited in some instances to come up with the exact targeted results.

## **CHAPTER TWO**

### **AN OVERVIEW OF THE VALUES CELEBRATED IN KOMBA SONGS**

#### **2.0 Introduction**

This chapter gives a brief description of who the Shangani people of Zimbabwe are. It also discusses the philosophy they celebrate in their songs. The chapter also discusses values celebrated in komba songs by the Shangani people. The chapter further presents selected songs which carry values celebrated by the Shangani people of Mwenezi.

#### **2.1 The Shangani People**

This section presents information on who the Shangani people are. The section gives the researcher's own views, according to her understanding of who the Shangani people are. Different views are therefore discussed in the following sections.

The Shangani are an ethnic group who are found in many parts of Zimbabwe and in some neighboring countries like Mozambique and South Africa. They are a group which is greatly known of its traditional practices which it still values. Even though members of this group reside in different places and probably due to migration, they may have adopted other cultures from other ethnic groups but the main issue is that they all perform the practices which carry certain values in their society. The Shangani people of Zimbabwe are found in many districts of the southern part of Masvingo Province that is, Chiredzi, Chikombadzi, Mwenezi, Masvingo and Zaka. There are others who reside in districts outside this province and these include Mberengwa and Gwanda only to name but a few.

##### **2.1.1 Data from Document Analysis**

This section discusses different views by different scholars on who the Shangani people are. Their views contribute to the conclusion that is made on who the Shangani people are.

According to Mavhunga (2008), Manukusa Soshangana was a Zulu warrior who was sent by Shaka to conquer the Tsonga people in an area of present day Mozambique. When Soshanganafound out that the place where he was sent had fertile lands, he decided not to return

to Shaka. He sat about conquering the locals and he built a kingdom known as the Gaza Empire. These Tsonga people whom he had conquered started adopting many Zulu customs and were then named after Soshangana. There are other Tsongas, according to Mavhunga (2008), who fled from Soshangana and hence the Tsongas are widely spread and they practice customs and cultures which vary according to the places they are found.

### **2.1.2 Data from Interviews**

This sub-section presents data gathered from interviewing people among the Shangani people and the researcher obtained different views pertaining to who the Shangani people of Mwenezi are. The researcher interviewed five senior elderly women who train komba on this aspect and their views are discussed below. The researcher chose five interviewees on this aspect and these comprised an elderly woman aged 71, an adult woman aged 68, an elderly woman aged 57, an elderly woman aged 55 and an elderly woman aged 61.

Interviewee 1 was an elderly woman aged 71. She explained that the Shangani people of Mwenezimigrated from South Africa during the Mfecane period. She said the Shangani group settled in Mwenezi district on their arrival from South Africa. She stated that they settled in Runde, Matibi and Sengwe areas and then dispersed to other parts of the district after they had been moved by white settlers who needed to occupy the land.

Interviewee 2 was an elderlywoman aged 68 and she traced the history of the Shangani people of Mwenezi from South Africa and stated that the Shangani group migratedfrom Transvaal of South Africa. She saidthose who are now found in Mwenezi district had first settled in Bubi areas (a district in Matabeleland North) when they came from South Africa. She indicated that they were then moved from those areas by white settlers and had to migrate to Mwenezi district.

Interviewee 3 was an elderly woman aged 57. She indicated that the Shangani people of Mwenezi migrated from Bubi and Gezani areas because they were chased away. She dwelled much on the cultural history of the Shangani people. She said the Shangani people are a group of people who practice the tradition of their ancestors. She indicated that the Shangani people perform rituals to appease the dead, perform rain-making ceremonies, traditional marriage ceremonies, and perform initiation practices for boys and girls among other practices. She also mentioned that it is a taboo for individuals to marry within the same totems among the Shangani



society. The interviewee said these practices are performed as a reminder of their true origin which determines who they are. Interviewee 4 was an elderly woman aged 57 and interviewee 4 was an elderly woman aged 61. These 2 interviewees also gave information which was similar.

From the data gathered, it shows that the Shangani people of Mwenezi are migrants from South Africa and are a minority ethnic group that strongly partakes in traditional practices and today are found in many parts of the country. It also shows that these people separated when others moved to other parts of the country during the colonial era. However, from the views given it can be noted that they continued performing their practices and among those practices, they strongly maintain traditional practices like initiation ceremonies of boys and girls which are performed with the company of songs and dances

## **2.2 KOMBA CEREMONY**

This section discusses the practice of komba by the Shangani people of Mwenezi. The section gives a brief description of this practice according to the views of Shangani women who were interviewed. The researcher interviewed 5 elderly women on the aspect of komba ceremony.

### **2.2.1 Data from Interviews**

The researcher interviewed the same interviewees who were interviewed in section 2.1.2. Interviewee 1 stated that komba is an initiation ceremony which is performed on girls who have reached their menarche stage. She said it is a preparation of girls for marriage and it therefore empowers women sexually.

Interviewee 5 said the initiation practice is conducted during the months of June and July in winter, and the graduation ceremony takes place in the month of August after the harvesting. She said this is so because the parents of the children in question will be supposed to provide foodstuffs for both the graduation and the initiation ceremony. All the proceedings are done through the formal greeting which they refer to as “masha.” She stated that it is a form of respect in greeting between the trainers, the trainees and the former graduates (all those involved in the practice).



*Fig 1. Komba initiates wearing red “dladlas” on their heads.*

Interviewee 4 expressed her views on the stages passed by a girl who is supposed to go for the training. She said a girl chooses an elderly woman whom she wants to be trained by. She does so by bringing the trainer some presents in form of a hen or a bundle of firewood. However, there will be a senior elderly woman, one of the “*Vatsvatsvi/ Swikosani*”(senior initiators) who will be in charge of the entire sessions which will take place throughout the training. The chosen initiator will then approach the senior elderly initiator and informs her that she has been chosen. She also indicated that after some arrangements, one of the initiators offers a hut which will serve as the training ground for the duration of the training but usually the training takes place at the senior initiator’s homestead. Interviewee 2 added that “*vatsvali vavanwanyana vahumisa mbuti.*” (The parents of the girls in question bring a goat which will be slaughtered during the graduation ceremony). Also, other married women who were trained before also attend repeat sessions of the training, thus older women who are even married come to attend the sessions.

Interviewee 3 explained on “some” of the training procedures which take place during the training. She stated that during the training all the women and girls in question will be naked and trainers will be taking turns to teach the girls how to move their bodies during sexual intercourse. She said in some instances the trainers go on top of the girls, teaching them how to make the moves in different sexual positions and the girls being taught are not supposed to be stiff but be flexible. During these sessions, the other women will be singing and dancing, playing the drums and the dances vary according to the rhythms of the songs.

On the issue of enticing the husband during sexual intercourse, interviewee 3 stated that a girl who has undergone the practice of komba is expected to be flexible in bed, and this marks other skills being taught during the training, that is, being taught different styles of gyration. Interviewee 2 also added that “*vuhlalo*” (beads) are also regarded as important in the Shangani society. She indicated that these are tied on the girls’ waists and they are meant to increase sexual gratification of the husband during sexual encounters and those beads are only meant to be seen by the husband only. Interviewee 1 also added that girls are taught to make a man “literally scream with pleasure in bed.”

Interviewee 1 explained that komba ceremony marks the vital appropriateness of social and sexual behavior in adult life because girls are also taught other life skills like having good manners and having respect for the elders. She said girls are also taught duties that are undertaken by women in their families and are taught to become good wives. Interviewee 3 said girls are also encouraged to preserve themselves for marriage purpose and not allow any man to touch their bodies.

From the views given and discussed above, it indicates that komba ceremony offers a situation whereby discussions between a teenager girl and her parents cannot be talked about in a family, that is, after having the knowledge on who the Shangani people are and their customs and beliefs. Therefore from the views of some of the Shangani women, it can be stated that komba is an initiation practice which celebrates certain values in a society whereby those who take part in that practice engage in the acts of sexuality components of the training.

## **2.3 Values Celebrated in Komba Songs**

This sub-section explains the values which are celebrated in komba songs and these include wifehood celebration, virginity, motherhood, husbandhood and industriousness.

### **2.3.1 Wifehood**

This section holds the value of wifehood that is celebrated in komba songs in the Shangani society. The section discusses the characteristics of an ideal wife in the Shangani culture.

There are many characteristics which are expected of a wife in the Shangani culture. The Shangani people say a good wife should be able to cook for her husband, kneel down when giving him food, wash for him, respect him, iron clothes for him, should show him love and should be able to please her husband sexually. This means that the wife should prepare her body in order to satisfy the man. The Shangani people value these characteristics of wifeness through certain komba songs. The researcher obtained information from other members of the Shangani community and their views are discussed below.

### **2.3.1.1 Data from Interviews**

The researcher conducted interviews with 5 elderly Shangani women who are also initiators of komba practice on the aspects of wifeness. Interviewee 1 was an elderly woman aged 53; interviewee 2 was an elderly woman aged 49; interviewee 3 was an elderly woman aged 52, interviewee 4 was elderly woman aged 47 and interviewee 5 was aged 50.

Interviewee 1 indicated that there are komba songs which celebrate the characteristics of wifeness; for example, she gave a song titled *Tikomba Tisasekile* (the practice of komba is important). The song (as she indicated), celebrates respect and love of a wife to her husband. The song is sung as:

*Sesi Muhlava, tikomba tisasekile hoo-iyee-ee wo. Hikusatilaya wena, hoo-iyee-ee wo. Kurhandza nuna wawe-na, kukoma nuna wawe-na hoo-iyee-ee wo. Kumutsakisako, hoo-iyee-ee wo.*

(See appendix for meaning).

Interviewee 3 added that the song praises the practice of komba, that it trains girls to become good wives who will love and make their husbands happy. Therefore characteristics of wifeness as a value are celebrated in komba songs of the Shangani people.

Pulling of the labia is another characteristic of wifeness which is celebrated in komba songs. Interviewee 2 explained that a wife can only please her husband when she possesses elongated labia minora. She stated that the pulling of labia minora is the first practice which is taken by the girls on training. According to this interviewee, the elongation is supposed to be about the length of a “*ntiho*” (finger). She also gave an example of a song which celebrates pulling of labia, and its lyrics are as follows:

*“N’wana wavukomba; Hoo-iyee, wanila vukomba; Nyamukongoukomile mudzimba wawe, Kukoma nuna wawena kahle.”*

(See appendix for meaning).

Interviewee 4 added on the issue of elongation of labia and said that the female’s clitoris is the source of women’s sexual excitement so if a woman does not pull them she will be weak in bed. Interviewee 5 emphasized that the purpose of elongation of labia minora is to make the husband enjoy the foreplay before sexual intercourse. She stated that when the songs will be sung and the drum being played, dancers will be swinging their waists to indicate the strength of their backs and their wholeness as women.

Thus, according to St. Clair (1994), in the African traditional society, a woman who is not married does not have a role to play in the society. This means that wifedom is an important value in the Shangani society. In view of supporting the characteristics of wifedom, Aschwanden (1982) states that when a girl grows towards maturity, she begins to stretch her labia with the help of her aunt who will be checking on the progress. The length should be of anything from 1 to 8cm, on average by 4cm and un-stretched labia should be from 1 to 1, 5 cm long. Aschwanden states that the girl is told that it will please her future husband and ensure that he will not reject her.

From data collected, it shows that wifedom is a value which is considered worth by the Shangani society whereby initiates are viewed by the society as future wives who will follow the good qualities of being good wives when they get married. Thus, the aspects of wifedom are celebrated in komba songs as indicated by the given examples.

### **2.3.2 Virginit**

Virginit is the state of a woman who has not indulged into sexual activities. This section discusses the value of virginit in Shangani culture through the use of songs which are sung during the practice of komba. The main reason for valuing virginit is that men usually feel comfortable and secure to know that their wives had not been touched by any other men except them.

Virginity is the state of ownership of a person's body. Girls are tested for virginity during komba ceremony and this encourages girls to maintain their bodies properly before marriages. When a girl is found a virgin, her status brings honor to her parents, and it is virginity which determines the lobola when the girl is married. Those girls, who are found non-virgins, bring shame to their families and will be seen by the public during graduation since they will be carrying leaves with holes at the centre.

### **2.3.2.1 Data from Interviews**

The researcher interviewed the same 5 women who were interviewed in section 2.3.1.1 on this aspect of virginity celebration in komba songs. Interviewee 1 gave her views on virginity as another value which is celebrated by the Shangani society through komba songs and dance. The interviewee indicated that virginity testing is done at the end of each initiation training session and is usually done early in the morning at the river. She said during that process, group members will be singing and dancing whilst the senior woman does the testing. The interviewee supplied a song titled "*Hlekelelani*" (Smile) which value virginity and the song includes the lyrics:

*Hahani hlekelelani tihomu leti; Munzuko tangena showeni, Lawa mabhachi atiyisa kuhlambunutsa mudzimba wanga.*

(See appendix for meaning).

Interviewee 2 added on the song, saying it indicates how virginity is of important value among the Shangani society. She said during the practice of komba, when a girl is found not a virgin, she is considered as impure since virginity among the Shangani is associated with purity and decency. Interviewee 4 also added on that note saying the impureness of a non-virgin is even indicated during the komba ceremony on the day of graduation. The interviewee stated that initiates carry fresh leaves which indicate their statuses. If a girl is impure, she will be carrying a leaf which has a hole at the centre (torn) and those who are found pure will be carrying unblemished leaves to indicate their pureness.

Interviewee 3 supplied a song titled "*Tlhlangani tikomba*"(practice komba), which indicates the importance of maintaining virginity. The given song is the lyric:

*Lava vatsongwani, vatlhlangile tikomba, iyeiye-e komba. Havangativiko vavanuna, iyeiye-e komba.*

(See appendix for meaning).

She said the song emphasizes the virgin komba girls who will give pride to their parents. She stated that virginity celebration is important because it is meant for a girl's lobola, therefore, celebration of virginity promotes ownership of a woman's body. Interviewee 5 added by expressing that "*Vana vahina (vatsatsi) hilava kubhasopako kulthlanganiwakho nivafana*" (my children, in this case the girls; they need proper care not to play with the boys).

It can therefore be stated that virginity is a value which instills self-respect in girls who take part in komba initiation ceremony. Basing on the views given, one can conclude that virginity testing controls promiscuity among young people in the Shangani society since they will be afraid of bringing shame to their families during the initiation ceremony. However, the practice is now regarded as violation of human rights in the modern society but the researcher views as having the potential reduce cases of sexually transmitted diseases among sexually active people.

### **2.3.3 Motherhood**

Motherhood is another value which is celebrated in komba songs in the Shangani society. The mother should provide love care and warmth to the family. Most African people value motherhood. In the Shangani society, bearing children marks the beginning of motherhood. In traditional Shangani culture, the mother is the centre of the family.

#### **2.3.3.1 Data from Document Analysis**

According to Agarwal (1970) motherhood refers to the required responsibilities of a mother to her children and husband, those aspects of nurturing in the family. Mbiti (1978) states that the mother cooks for the family; she nurses the children and teaches them social and moral values to maintain. Above all, she should have protection from her husband. The husband should give support to his wife and ensure that the woman has everything she may need in order to accomplish the childcare duties.

#### **2.3.3.2 Data from Interviews**

The researcher interviewed the same interviewees who were interviewed on section 2.31.1 on this aspect of motherhood. Interviewee 1 stated that the Shangani society values motherhood therefore in Shangani culture, a woman should be able to conceive. She stressed the point that if a woman is not able to conceive, she should bring her younger sister who will bear children so that the children will bear the name of the family. Interviewee 3 also said the husband helps the woman to raise the children. She also indicated that as mothers in the society, they work together helping each other in the community. Interviewee 4 gave an example of a song titled “*Mhani vanga*” (My mother) which value motherhood. She said those songs include traditional rhythms which teach women the roles of being a mother, and such songs include the following:

*“Mhani vanga vale Gonwe, Gungwa haiyayowe-e gungwa, mhani vale khaya, nishona kurila nichava vahombe, haiyayowe-e gungwa.”*

(See appendix).

Interviewee 5 explained that the song indicates the hardships faced by a child who is far away from her mother and who wishes to go back to her. The interviewee stated that komba girls are taught difficult duties so that they become strong, so the song brings to the light the lament of a child who is willing to be closer to her mother, hence, the value of a mother to her children. Interviewee 3 provided a komba song which celebrates the characteristic of motherhood that is, taking care of the children. The song given as an example is the lyrics:

*Vana vahinavatlhlangile tikomba iye-e iye-e. Vatsakisako nawo usasekile,swilo swihendliwa swehiwatsako, iye-e iye-e ha iye-e. Nkhari waxirhami watlhambunutsa mudzimba, iye-iye-e.*

(See appendix)

Interviewee 2 explained that the song describes the joys of motherhood when she praises her children who have participated in the training of komba in order to harden their bodies. Thus, mothers play an important role in the upbringing of her children in the society as indicated by the above examples of songs which depict the value of motherhood.

It can therefore be noted that motherhood is valued in Shangani culture as depicted in komba songs. When girls are taught the duties of being mothers in the society, they are expected to bear



children. Also, motherhood in the African society is portrayed as important since the mother is viewed as the centre of the homestead.

### **2.3.4 Husbandhood**

Husbandhood refers to the state of a man who is a husband to a wife. It refers to the married men and the duties which are expected of them to their wives. A husband is expected to provide everything for his wife.

#### **2.3.4.1 Data from Document Analysis**

A husband is expected to provide everything for his wife. According to Ikperha (2003) the husband's duties on his wife are many. He should provide everything for his wife, including food, clothing, protection and many other provisions. The writer stresses that men should give support to their families in different forms.

#### **2.3.4.2 Data from Interviews**

The researcher interviewed the same 5 elderly Shangani women who help senior initiators in the training of komba. Interviewee 1 indicated that in the Shangani culture, men can fetch water and firewood and can carry out many jobs at home as a way of helping their wives and also showing love to their wives. Interviewee 4 emphasized that a husband is expected to be a "real" man. She said a man should be sexually virile in order for him to be identified as real, thus she remarked "*lava vanuna vangativiko xiteve valanguseliwakho kuhendla leswi swilo swakukoma vasati vabye.*" (Men who are not good sexually are encouraged to take steps which will please their wives). She stated that certain herbs will be prepared for the man to eat so that he gets harder erections.

Interviewee 5 supplied a song which celebrates the characteristic of husbandhood, that is, the aspect of love. The song is the lyric:

*"Nuna wanga he-e iye woye-e, wanitengela kwasakwasa haiye-e. utiyisele ikuhanya kamina, woye-e haiye-e.*

(See appendix).

She stated that the song indicates the love of a husband to his wife and has bought a present for her; hence, husbandhood is celebrated in the Shangani culture. Therefore, husbandhood is viewed by the Shangani people mainly in form of sex, followed by other duties which are considered as minor, that is providing for the family.

#### **2.3.4.3 Data from Observation**

The researcher observed certain aspects of working together between men and women. Men could be seen fetching water with wheel-barrows and scotch-carts, and on the graduation ceremony, the number of males could be roughly equivalent to the number of women. Men also participated during the graduation by offering presents to the girls who were graduating.

#### **2.3.5 Industriousness**

Industriousness is another value which is celebrated in komba songs and dances by the Shangani society. Both men and women are trained to be determined and to be hard-working. Komba girls are taught to be hard workers during the training.

##### **2.3.5.1 Data from Document Analysis**

Blackmon (2008) states that industriousness is a concept which is valued in the African traditional society. Industriousness is therefore celebrated in komba songs among Shangani people.

##### **2.3.5.2 Data from Interviews**

The researcher interviewed the same 5 elderly women who were interviewed in section 2.3.1.1 on this aspect of industriousness. Interviewee 2 stated that girls are provided with economic knowledge, skills in negotiations and are also taught certain roles to be conducted by women in families and in their community. Interviewee 5 stated that during the training, the girls undertake duties like fetching firewood and water for their trainers. She said this qualifies the girls to be hard-workers and to be active when they are assigned duties. She gave an example of a song titled “*komba haiyeteli*” (komba girls do not sleep) which carries the characteristic of industriousness which is also celebrated in komba songs and dance. Such song has the lyric:

*“Mahala mahala hina haiyeteli, hadzva hiye-e aiya-a. Hitatira ku hitsemelana ha-ahiye-e aiya-a hina hatleka”*

Interviewee 1 explained that the song indicates the hardness of komba training since it highlights activities which are expected of komba graduates. Interviewee 3 stated that industriousness is another value which is celebrated by the Shangani people. She expressed that *“Mavoko ha munhu hamamili bwanyi”* (Hands will never grow grass, therefore they have to be used), meaning that people must work hard in order to progress. Interviewee 4 stated that industriousness is most valued by the Shangani people whereby she emphasized that people who are lazy (especially women), end up indulging in *“vuhule”* (promiscuity) for survival. Therefore industriousness is valued in the Shangani culture.

### **2.3.5.3 Data from Observation**

The researcher observed hard-work among the Shangani society since she saw some of the heaped firewood which were fetched by the initiates.

## **2.4 CONCLUSION**

From the information gathered pertaining to different values celebrated in komba songs and dance, it shows that female initiation ceremony of the Shangani people is an ordered ceremony of a sacred nature which is performed through the social structure, behavior and certain goals which satisfy some individual needs. Values in komba are celebrated through the use of songs and dance during the practice and those songs carry meanings to the public.

# CHAPTER THREE

## DEVELOPMENTS THAT IMPACT ON VALUES CELEBRATED IN KOMBA SONGS

### 3.0 Introduction

This chapter discusses some of the developments in the post-independence period in Zimbabwe which affect the continuity of certain cultural values that are celebrated by the Shangani people of Mwenezi. Development is defined in many forms. It refers to the progress of the lives of people, which is, moving from one stage to the other. Kishe (2003) defines development as a manifold concept which involves changes in social structures, national and transnational institutions, economic growth and reduction in poverty. The chapter therefore captures people's views on whether or not the celebrated values in komba songs are lived among the Shangani since there are some changes that have taken place in the present world.

### 3.1 Developments which impact on wifhood as a value

The researcher conducted interviews with the Shangani people on factors which affect the value of wifhood by looking at its characteristics, for example, cooking for the husband, washing, ironing, showing him love and satisfying him sexually. Certain factors can affect the continuity of these characteristics stated and these may include business activities that may lead to time consumption of women who are the ones who also perform those duties. Interviewees responded with different views noting the factors that affect the value of wifhood in the Shangani culture.

#### 3.1.1 Data from Interviews

The researcher interviewed 5 adult Shangani women who were also trained before, concerning the value of wifhood in the Shangani society. Interviewee 1 was an adult woman aged 39; interviewee 2 was an adult woman aged 34; interviewee 3 was an adult woman aged 41; interviewee 4 was aged 36 and interviewee 5 was aged 33.

Mwenezi district is characterized by low rainfall and unfavorable soils in some parts of the district. It lies in region 5 in the country and this marks a dry region. It is therefore a drought prone area. The researcher conducted interviews with some of the Shangani women who are

found in Mwenezi district in Chizumba village on the aspect of wifhood, their views based on certain developments which affect the value of wifhood in the post-colonial period. Interviewee 3 pointed out that women indulge in small scale businesses which allow them to survive since it has been noted that the region is drought prone. She indicated that women spend most of their time selling commodities at the markets and at bus terminuses in order to survive. This therefore marks developments which have taken place in the area whereby women can take part in income generating activities.

Interviewee 2 stated that communalism is affected by capitalism and industrialization whereby married women end up failing to fulfill their roles to their husbands. She indicated that in most cases men spend most of their time at work. Women on the other hand spend their time selling commodities at markets and hence tiredness prevents women from fulfilling their duties as wives to their husbands. For example, the woman will be limited from washing and even cooking for her husband. Interviewee 4 noted that some of the Shangani men are not employed and therefore even if the woman does not wash or kneel down when dishing food, they do not complain because the woman is the one who would have provided the food. However, the researcher noted that this can lead to promiscuity among married women who would want to please their husbands by providing food. Therefore development in terms of capitalization has affected the value of wifhood in the Shangani culture.

It can therefore be noted that some developments have affected the continuity of cultural values which are celebrated in Shangani culture for example, the value of wifhood. Thus, Todaro (1992) states that development in each society should include sustaining goods like food, shelter and protection in order to raise levels of living. However, on the other hand, achieving this development means losing certain aspects of cultural values.

### **3.2 Developments which impact on virginity**

Education is a vital tool which is needed and should be attained by every person in Zimbabwe. It is one other factor of developments which emerged for all Zimbabweans after the attainment of independence in 1980. In the Shangani culture, education has become a barrier which affects cultural practices like initiation ceremonies. Whilst education is development, on the other hand it is a negative factor to the Shangani because it affects the procedures of the practice. For

instance, girls participate in komba ceremony at an early age of their menarche stage and therefore they will have to drop out of school to take part in the training.

In addition to the above discussion, schools have contributed to the dysfunctional of values which are celebrated in komba songs. The researcher conducted interviews with 5initiates who graduated in August 2013.

### **3.2.1 Data from Interviews**

Interviewee 1 was a 15 year old girl, interviewee 2 was a 14 year old, interviewee 3 was another 14 year old, interviewee 4 was a 16 year old and interviewee 5 was a 13 year old.

Interviewee 1 indicated that schools have become the centre point of girls interacting with boys where parents cannot control them. She said girls are free to interfere with boys without any control, something which was regarded as a taboo before independence. She expressed that this has resulted in many girls losing their virginity before marriage. In addition to that view, the researcher is of the assumption that initiated girls tend to go back to school whilst they already know the sexual acts, this will create space for them to practice what they have been taught and hence virginity cannot last.

Interviewee 2 explained that development in infrastructure, that is, in business centers; accommodation etcetera, has also affected continuity of values celebrated in komba songs. The interviewee stated that developments in leisure facilities which are now provided at growth points and business centers like Rutenga in Mwenezi have affected the value of girls' virginity in the Shangani culture whereby girls indulge in sexual activities at a tender age due to the love of money and small materials which may be used to bribe them. Interviewee 3 added that business men target young initiated girls and bribe them with things like money, food and clothes. She therefore indicated that maintenance of virginity becomes difficult because girls will be exposed to activities which allow them to take part in sexual acts. Therefore girls who graduate from komba initiation ceremony lose their virginity due to exposure at Growth points like Rutenga.

Interviewee 4 mentioned that cosmopolitanism is another factor which affects virginity maintenance, whereby she raised the issue of culture mixing in Mwenezi district. She indicated that there are different ethnic groups like the Shona, and Ndebele in the district due to migration,

therefore their cultures are mixing and this affects continuity of cultural values like virginity which some ethnic groups no longer value as was before independence. She indicated that this affects Shangani people in such a way that they end up viewing such cultural values as useless.

However, the researcher is of the view that the environment of the area is the leading force behind dysfunctional of values like virginity maintenance because since it is a dry land, some children may be facing problems of poverty and therefore they will be making a living by indulging in sex commoditization whilst devaluing the aspect of maintaining virginity.

To compliment, one of the senior of “*vatsvatsvi*” (initiators) emphasized on bridal prices as leading factors which mark the survival of virginity in the society. She explained that virginity is the one which guides how a man can pay bride price, that is, the amount is governed by the state of the girl in question, whether she is a virgin or not. She said this has motivated many girls to get married still virgins because they have seen others being rewarded for retaining their virginity until they get married. Interviewee 4 explained that virginity is still lived since girls who go for komba training are supposed to be virgins, therefore girls will be afraid of being publicized and bringing shame to their families during the graduation ceremony, hence they protect themselves. She explained that virginity is still lived by the Shangani girls due to virginity testing and that the practice promotes value of girls in the society because they will be afraid of devaluing their families.

### **3.3 Developments which impact on Motherhood**

In the African traditional culture, a good mother is the one who is strong and who is able to work hard and provide for her children. According to Hudson-Weems (1998), an African woman views communalism as an important aspect which allows the community to work collectively. Hudson-Weems (1998) indicates that an African woman should be able to bear children and nurture them. Thus, in the Shangani culture, women work hard, fending for their children. Mwenezi district is characterized by low rainfall and unfavorable soils in some parts of the district. It lies in region 5 in the country and this marks a dry region. It is therefore a drought prone area. The researcher conducted interviews with some of the Shangani women who are found in Mwenezi district in Chizumba village on the aspect of motherhood, their views on certain developments which affect the value of motherhood in the post-colonial period.

### 3.3.1 Data from Interviewees

The researcher interviewed the same 5 Shangani women who were interviewed in section 3.1.1 on the aspect of wifehood. Interviews were also conducted on this aspect of motherhood to see how development affects its continuity in the post-independence Zimbabwe.

Interviewee 1 stated that due to poor rainfalls in the region, many women in the area spend their time buying and selling, which then become their source of income for a living. She indicated that these women spend most of their time busy running up and down chasing customers to buy their commodities. The respondent viewed such act as a factor which interferes with motherhood because in some way their position of being good mothers is reduced because there is high possibility of them leaving their children alone at home without anyone to take care of them. Therefore they become less mothers in some way. In addition to that, interviewee 3 stated that when women are exposed to men through buying and selling, they end up selling their bodies thereby commoditizing sex for survival, hence women become disempowered to be mothers. This is also stated by McFadden (1990) who indicates that sex is mainly done for reproduction, pleasure and for money, and usually the man is the buyer of sex whilst the woman is the seller.

Interviewee 2 emphasized on the issue of cross-bordering as another way of living which is done by women in Mwenezi and which the researcher identified as another factor which interferes with the position of motherhood. She explained that many women in the area travel abroad to hoard goods to sell in their markets and when travel they spend some time away leaving their children in the care of relatives or neighbors. By so doing, the role of motherhood which was identified by Hudson-Weems (1998) that the role of an African woman is to look after her children becomes unfulfilled, hence the value of motherhood lacks continuity.

Interviewee 4 added that due to the poor environment in Mwenezi, women now cut the number of children being born in families since it is hard to fend for them, unlike during the pre-colonial era when women had to bear as many children as they could since they could work in the fields and provide for them before they were moved from fertile land by the white settlers. The cutting of the number of children also becomes contrary to Hudson-Weems' theory of Africana Womanism that an African woman should bear as many children as she can. This also marks the discontinuous value of motherhood in the Shangani society.



However, on the contrary to the above discussion, it can be noted that by spending time doing small scale business, these women will be fulfilling their duties as mothers since they will be working in order to provide for their children, thereby moving from the position of being ideal wives to ideal mother. Also, having a position of being able to work on their own, women become empowered. However, all these changes are caused by the unfavorable conditions of the environment whilst cultural values continue to be celebrated in the Shangani culture.

### **3.4 Developments which impact on Husbandhood**

Independence in Zimbabwe led to many developments in the country. Improvement in business centers also led to the building of beer halls, super-markets, butcheries, and many other buildings. These developments have promoted freedom among the Shangani people, for instance the Maponde Township in Chizumba where men spend most of their time chatting and drinking. The researcher conducted interviews with 5 women on the aspect of husband-hood among the Shangani people.

#### **3.4.1. Data from Interviews**

The researcher conducted interviews with the same 5 Shangani women who were interviewed in section 3.1.1 on this aspect of husband-hood among the Shangani people.

Interviewee 1 stated that there are now many beer halls at the township. The interviewee noted that this increase of beerhalls in the area has an effect on the continuity of husband-hood among the Shangani people. Whilst a husband should provide everything including sexual satisfaction to his wife, showing respect and helping in certain jobs to be done by men at home, men will now spend their time at the business centre having fun with friends, drinking beer. Interviewee 1 added the effects of drinking beer are that men end up being lazy, not able to do their duties at homes, and if he gets a temporary job, for instance, at the estate (Mwenezana), which is also low paying, he will spend that small amount at the beer hall and the wife will have to fend for herself, hence the role of the husband will not be fulfilled.

Interviewee 5 also added that a man who is drunk is not sexually active, and therefore this affects the needs of a woman. Thus, according to Howse et al (1988), sex is a need which should be

fulfilled by both partners, for gratification. Therefore if the husband cannot provide that satisfaction for his wife, he violates the woman's need.

Interviewee 2 proposed that due to the presence of business centers, men are not always at homes to fulfill their duties. She indicated that some men leave their wives alone at rural homes going to work at the estate in Mwenezana and therefore their wives will not be satisfied sexually since men will not be together with their wives. She also added that "*Mina ndzivona leswi swiloswingalavavuliwa la, switiyisa vuhule.*" (In my opinion, the issue we are discussing (of husbands being away from their wives) leads to promiscuity). Therefore it can be noted that there are certain changes which interfere with the value of husbandhood whereby both sexes are affected mainly because of the environment surrounding the area.

Thus one can conclude that there are certain effects which interfere with the continuity of husbandhood in Mwenezi, which is celebrated by the Shangani people in komba songs. Hence, the song provided by one of the interviewees "*Mahala mahala hingayeteli, hilavelela kukoma mudzimba wamina*" (For nothing, I spent sleepless nights trying to prepare my body) applies because those expectations which the wife would have prepared for at the initiation training ceremony will not be fruitful because they will be lacking practice.

### **3.5 Developments which impact on Industriousness**

Industriousness is one other aspect which is celebrated in komba songs of the Shangani people. People are encouraged to work hard in the Shangani culture. Men who are not equally educated in Mwenezi are employed at Mwenezana Sugar Estate and Rutenga railways whilst some engage in informal work of brick moldings and others indulging in illegal black market dealings, others in cross boarder dealings. All these activities are driven by the leading factor and that is; poor environment as has been stated earlier. The researcher conducted her interviews with the same interviewees who discussed on the aspect of husbandhood

#### **3.5.1 Data from Interviews**

Just like in section 3.4.1, the same interviewees were interviewed. Interviewee 3 stated that both men and women in the Shangani culture spend most of their time occupied in different jobs. For example, men spend time working at the railways and the work they conduct is tough whilst in

some instances they take some time without being paid. On the other hand, women will be vending different commodities like mealie-cobs, vegetable sales, wild fruits and many other goods. All these activities mark hard work among people. The interviewee added that, on the value of industriousness, these activities affect certain duties which have to be fulfilled at their homes since mostly; they finish those activities at night. This means that when these people reach home, they will be tired and will need rest; hence duties at home remain unattended to. However interviewee 2 emphasized that even though all these activities symbolize hard work among the Shangani people, the family, which is the centre of hard work, is left with a gap whereby toughness is no longer recognized at home.

Interviewee 1 explained that Mwenezi has also been developed in terms of electricity; therefore people no longer fetch firewood. She said this is contrary to what is taught at initiation ceremonies like komba where women are taught to fetch firewood and water on daily basis. This means that the value of industriousness lacks continuity due to some factors of development. However, on the contrary, even though there is development of electricity in the area, sometimes electricity will not be available and also the bills need to be paid, therefore people will be forced to fetch for firewood, hence indicating hard work.

This means that even though there is discontinuity of industriousness in the Shangani culture, it is still applied in the society; hence it is celebrated in komba songs. Due to the poor rainfall and hot conditions in Mwenezi, people are affected by the weather conditions and end up failing to accomplish some of the duties which are expected of them. For instance, if it is hot, people become tired and cannot work accordingly. However, such aspects which they value like industriousness continue being relevant in their culture.

### **3.6 CONCLUSION**

One can therefore note that there are many values which are celebrated in the Shangani society and some of them include wifhood, virginity, motherhood, husbandhood and industriousness among others which are not of importance in this study. These values are celebrated by the Shangani people even though; as has been discussed throughout this chapter, they may face dysfunctional due to some changes which might have taken place during the post-independence period. Also, the climate conditions of the area contribute to such changes whereas cultural

values remain necessary on daily activities conducted by the people as they are part of people's needs.

# **CHAPTER FOUR**

## **RELEVANCE OF VALUES CELEBRATED IN KOMBA SONGS**

### **4.0 Introduction**

This chapter discusses the relevance of values celebrated by the Shangani people in komba songs in post-independence Zimbabwe. The chapter also discusses views which were raised by people in the previous chapter and evaluates their relevance in the changing world. It also discusses factors that contribute to the hindrance of the continuity of values that are celebrated in komba songs.

### **4.1 Relevance of the Shangani value of wifhood in post-independence Zimbabwe**

It has been discussed that Mwenezi district is a drought stricken area. This means that people have to look for something to sell in order to survive. Since women spend a lot of time occupied in their businesses, the issue of fatigue takes place, whereby they will come home tired. Whilst women and men are sexual beings, sexual intimacy is therefore a form of total communion between husband and wife. The tenet of Africana Womanism by Hudson-Weems (1998) of male compatibility becomes relevant since women or men cannot do without the other partner thus, in the African context. Sexual intimacy therefore communicates acceptance, trust and reconciliation as stated by (Howse, 1998). Therefore when fatigue results, a woman cannot fulfill her duty of satisfying her husband because she will be in need of rest.

Komba ceremony is done in order to teach girls to satisfy their husbands in future, as discussed in Chapter 2 section 2.3.1. However, due to activities conducted by women which enforce them to end up failing to fulfill their duties sexually, the value of wifhood ends up not being practiced. When the woman comes home late and tired, she ends up failing to cook or wash for her husband. The researcher observed the Masvingo- Beit Bridge road and saw that even at night women are seen running after heavy trucks, selling their commodities. This means that they end up becoming reluctant to home duties like cooking. When tired, the woman fails to satisfy her husband sexually. The woman might not be in a position to fulfill the sexual gratification. Lifting

oneself and the other becomes difficult. Howse (1998) postulates that sex should be other centered and not self centered, to gratify each other. Therefore sex is supposed to be expressed to the other person's deepest feelings and not to oneself. If then a woman fails to gratify her husband whilst she was trained during komba initiation ceremony, it therefore seems useless to feel the pain during the pulling of labia minora because its role ends up not being used.

It has been stated that girls are also taught during komba ceremony to be faithful to their future husbands. However, when things do not work out in the business, women end up selling their bodies. Also, if there is no capital to start the business, they can also become infidel. This leads to them losing eagerness to satisfy their husbands. The value of wifhood therefore conflicts with the value motherhood since the wife will be struggling to satisfy motherly duties; hence the dilemma of wanting to be mothers and wives at the same time. The practical nature of how values are celebrated end up overlapping. There are some women who are well up. They live a good life such that they end up not working. For them, the value is very relevant, especially gyration because they would not be tired. On the other note, this value conflicts again with the value of industriousness. Every work will be done for them by their employees such that the value of wifhood and industriousness end up not being practiced, hence value overlap.

However, the whole thing might be relevant because as has been discussed in section 2.3.5. It is said that both men and women are taught to be hard workers, being taught tough duties so that they become strong every time, and always prepared to do extra work, the value of wifhood is then relevant. Therefore by indulging in business activities like vending for survival, it therefore becomes relevant since women should be strong. However, some values that are celebrated in komba songs end up conflicting with other values. They are relevant in the Shangani society but have become less relevant because of being misused due to different reasons.

## **4.2 Relevance of maintaining virginity up to marriage**

Virginity is also celebrated in komba songs by the Shangani people. When celebrating the value of virginity, Shangani people will be celebrating the purity of girls until the period of marriage. It has been discussed in Chapter 3 that women are now living at the cross roads of their culture, whereby they can no longer survive with one culture. Mwenezi area attracts people from

different areas. Some of them come to work in offices and end up marrying the Shangani women. According to Gelfand (1973), a woman in the Shona culture is not supposed to start the act of sex. Since virginity celebration is valued in the Shangani culture, if the initiated girl marries a non-Shangani man, it becomes difficult for her to put into practice the sexual gyrations which she would have been taught during komba. This means that the value is celebrated but becomes less relevant due certain circumstances. Furthermore, due to the hardships that associate the area, many Shangani girls are now caught in between two contemporary cultures, that is, traditional and modern culture. This means that initiated girls become victims whereby they end up indulging in sexual activities before marriage in order to survive. Given the skill, they end up making money through sex commoditization. However, the Zimbabwe Constitution (2013) emphasizes that girls under the age of 16 are not allowed to get married. This therefore affects maintenance of virginity among the Shangani girls because they acquire knowledge of sexual acts at komba ceremony at an earlier age and will have to wait for a certain period in order to apply the performances. This affects maintenance of virginity whereby some may fail to wait for that period before they practice. Therefore, through activities of buying and selling, those girls become exposed to men, hence virginity cannot last. Virginity maintenance ends up being difficult because of exposure but no marriage.

Moreover, virginity celebration is public. Those who are virgins and those who are none are both publicized. This means that children become of men. Business men may offer and pay large amounts of money to these virgin girls. Therefore, at the end of the day, they end up getting married non-virgins. Basing arguments on the other note, if marriage is accepted on non-virgins, it is therefore unnecessary to be virgins. Some women who get married when they are non-virgins live a better life and being loved by their husbands more than those who get married whilst virgins. Therefore girls end up not willing to be initiated. Moreover, there are some acts which have been enacted in Zimbabwe which promote women from cultural practices like virginity testing. According to Walter (2001), Zimbabwe enacted many Acts which promoted women's rights. These Acts denounce all aspects of questionable traditional practices which treats women negatively. These Acts include the Customary Marriages Act, the Legal Age Majority (1982), the Matrimonial Causes Act (1985), the Domestic Violence Act (2007), the Marriage and Family Law, Primary courts among others. Primary Courts Act ensures that

children especially girls are protected from violation of their rights by being for example, tested for virginity. According to the Human Rights Global Report on Women 's Human Rights (1995), forced examination to female virginity are not necessary and are regarded as violating individual rights of women. Thus, girls have the right to refuse participating in komba.

Education has also affected the continuity of virginity maintenance in the Shangani culture where the rules of schools may not be relevant to the practice of komba. For instance, if girls leave school for a period of 3 months (as is the duration of the training according to the data collected in the previous chapter), initiates may be cancelled from school and end up being denied their right to education. Whilst education is development, it has been indicated before that girls participate in komba at an early age whereby they will have to drop out of school to take part in the training.

However, the value of virginity is relevant in the Shangani culture because as indicated by the interviewees earlier, it is virginity which determines lobola. It is virginity which guides how a man can pay bride price, that is, the amount is governed by the state of the girl in question, whether she is a virgin or not. This motivates many girls in the Shangani culture to get married still virgins because they have seen others being rewarded for retaining their virginity until they get married. The practice of komba however leads to the issue of deterrents, whereby girls are discouraged from indulging in sexual activities, with the fear of being humiliated during the training, graduation ceremony and during marriage; girls become able to maintain virginity, hence the value of virginity is relevant in the Shangani culture.

### **4.3 Relevance of the Shangani concept of motherhood in post-independence Zimbabwe**

The Shangani people celebrate motherhood through komba songs and dances. It requires mothers to bear children, to show love to their children, and provide for the children and many other duties needed to be performed by the mother. The concept of an ideal mother is now difficult. Mothers spend a lot of time doing their business activities. Whilst they should nurture their children, mothers end up lacking time to spend with their children. They may sometimes leave their children without someone to look after them. Some opt to leave them in the hands of other



children whilst they go to work. This leads to child-headed families whilst parents are still alive. Motherhood becomes compromised whereby what is celebrated becomes difficult. The love for children ends up disappearing from the mothers.

However, when the mother does not fend for her children, she becomes less than a mother. Whilst it can be indicated as causing discontinuity of the value of motherhood, it can also be viewed the other way round. It can be stated that these women fulfill their duties as mothers since they will be fending for their children so that they survive. When the mother does not fend for her children, she becomes less than a mother. As stated by Hudson-Weems' tenet (1998) that an African woman should uphold the principles of mothering and nurturing, the value of motherhood is therefore relevant in the Shangani culture. Thus, when working for those long hours, the mothers will be trying to provide food and raising money which will take care of the children. However, for those women who live a better life, having money to survive and looking after their children, this value is very relevant. Contrary to that note, it should be stated that the majority of women in the area are those who are poor. The value of motherhood is therefore relevant in the Shangani society.

The value of motherhood is relevant in the Shangani culture but the problem is that it is interfered by changes that take place in the community. Unpleasing conditions of the environment in an area lead to the affection of cultural values. Interviewees who contributed in section 3.3.1 in this research pointed out that married women no longer bear many children because of the harsh conditions in Mwenezi. Bearing of children is affected because the means of survival is tough in Mwenezi. This leads to de-womanisation of African-wood. Whilst Hudson- Weems (1998) states that the woman should bear children and nurture them, the value of motherhood is conflicted, and hence it becomes less relevant.

#### **4.4 Relevance of husband-hood in post-independence Zimbabwe**

Husbandhood is celebrated by the Shangani people in komba songs. In the African traditional culture, it is the husband who should fend for his wife. According to Rodney (1972), a good husband is marked by being responsible for his wife. He should provide everything for his wife. It has been explained that Mwenezi is a drought prone area. This means that there are some

factors which militate against husbandhood. Men are employed to do hard jobs, for example working in irrigation schemes. This leads to fatigue when men come back home. If fatigued, men end up not doing other jobs at home. As seen in section 2.3.4.1, the song “*Nuna wanga wanitengela kwasakwa*” celebrates husbandhood. However, if the man comes home tired, he fails to satisfy his wife sexually. He cannot get erection easily and cannot perform more than once. Howse (1998) says sex should be other centered and should be a dual sect which is shared amongst two people. If one partner cannot satisfy the other, the other partner becomes less gratified and he or she will go out seeking satisfaction, hence promiscuity, then the value of husbandhood becomes less relevant.

However, for those who work in offices, they may perform better but contrary to that, not working leads to laziness and may become dysfunctional. Therefore people should work but not overwork for them to remain strong. Also the roles which are supposed to be performed by the husband in a family are left to be done by the wife who will be at home. However, since the husband should provide for his wife, he is therefore expected to fend for his wife. Working for long hours and doing hard-work at railways and irrigation schemes also affect the duties of the husband at home. Whilst the other characteristic of husbandhood is to be active sexually, after working hard for long hours, the husband will come home tired and end up not performing during sexual intercourse.

Beer has been also identified as another factor which affects continuity of the value of husbandhood. It has been indicated that men end up coming home drunk and fail to perform their duties as required of them. Thus, Shakespeare (1999) states that drink provoke the desire but takes away action. Thus, beer affects the centre of mass. The man end up not prepared for the act due to fatigue, hence no movement. The woman will become unsatisfied hence; the value becomes unimportant because it is not put into practice. The introduction of certain legal instruments contributes to the dysfunctional of the value of husbandhood whereby the acts advocates for women’s rights. For example, the Women rights acts. This enables women not to respect their husbands and men end up losing self esteem and lack of interest in sexual activities.

However, it should be noted that the value of husbandhood is relevant in the Shangani culture but it faces certain negative circumstances which interfere with it such that it becomes less relevant. People should work and satisfy their needs. Thus, in order for a person to be highly active sexually, he or she should have food, shelter, air and many other needs. Maslow (1940) states that if one is hungry, he or she maintains low esteem and hence becomes less active. Therefore men should work and provide for their wives and should also satisfy them.

#### **4.5 Relevance of the Shangani people's value of industriousness**

Industriousness is another value which is celebrated by the Shangani people in komba songs in post-independence Zimbabwe. Men are employed in jobs which demand hard labour. Women also indulge in activities of buying and selling. All this marks industriousness. However, industriousness taught during komba is family centered and not public centered. There is a lot of value overlap. For instance, the value of industriousness overlaps with the value of wifehood. For instance, the woman puts into practice the value of industriousness by working hard selling her commodities. By so doing, the value of wifehood will not be fulfilled due to fatigue. Hence the value of industriousness is put into practice whilst sacrificing the other values. As stated by Hudson-Weems (1998) that an African woman should be strong, the value of industriousness is still relevant in the Shangani society even though it compromises the other value.

The study has indicated that there are certain developments in terms of electricity, water, grinding mills and many others in Mwenezi. The idea of lopsided capitalism is taking place. This is whereby some people earn a good living and end up being dysfunctional. This has affected industriousness among the Shangani people where by people no longer perform hard work whereby, where there was need of physic, it is no longer needed. This has affected many people such that they no longer want to work. Also, for those who work in offices, the idea of lopsided capitalism takes place. People end up not doing hard jobs at home, hence overlapping the other values. When industriousness is practiced at work for the whole day, the value of husbandhood at home lacks practice. Therefore values which are celebrated in komba songs are relevant but they are affected by other values and some environmental circumstances.

Physic cannot be achieved due to physiological needs. This implies that if people cannot work hard, then they cannot survive due to hunger. Communalism has also been affected because people no longer have time to work in their community since they will be struggling to cover their home problems and this has resulted in individualism whereas industriousness in the Shangani culture is marked by collectivity .Looking at the companies which employ people in Mwenezi, working at the National Railways of Zimbabwe requires strong people. Industriousness therefore becomes relevant in the society.

Industriousness in the Shangani culture is relevant because it is needed in people's lives since human needs cannot come from nowhere without hard working. Industriousness can still be applied, for instance, electricity can be cut or the bills may be costly, therefore there is need for people to fetch firewood. The same applies to water problems in some instances whereby people end up moving long distances if there is water crisis. Whilst it is important, the value of industriousness compromises the other values. Therefore industriousness becomes relevant in post-independence Zimbabwe.

#### **4.6 CONCLUSION**

Generally, what happens is that values celebrated in komba songs are relevant but there are certain forces which hinder their continuity in the Shangani culture. They therefore become indecent exposure in the society but the constitution of Zimbabwe states that people should celebrate their culture. However, it should be noted that these values are relevant in people's lives that is why the Shangani people continue celebrating them. On the other note, it can be stated that some of these changes are the result of the former colonizer's ideas of wiping away African traditional culture. For instance, the women's rights Acts are Western perspectives which view African traditional culture as barbaric. On the other hand one can not comply with the traditional customs of the past since people have to focus on the present and the future rather than focusing on the past. Therefore, values celebrated by the Shangani people in komba songs are relevant in the post-independence Zimbabwe whereby they are still applicable in the present day and benefit people's ways of living

## CHAPTER FIVE

### CONCLUSION

This study was done with different objectives to be achieved. Thus, it needed to expose cultural values celebrated in komba songs, to establish developments which impact on values that are celebrated in komba songs, and to assess the relevance of values. The values celebrated in komba songs which are discussed in this study comprise of wifehood, virginity, motherhood, husbandhood and industriousness. The study was worth carrying because many researchers have only emphasized on the negative practices of komba. They blame komba ceremonies as if the values celebrated in komba songs have nothing good in them. This study used the theory of Africana Womanism. The theory was relevant to the study because it views an African woman as an ideal mother, a strong person, a male compatible person and a family centered figure. The theory therefore carries the roots of African culture (Hudson-Weems, 1998). The theory was relevant to the study because the study discusses the relevance of values celebrated in komba songs of the Shangani people. Komba initiation practice is performed by Shangani women. It is done with the hope of teaching Shangani girls to satisfy their future husbands as African women, thus, Shangani women celebrate their identity as women.

The researcher used qualitative research in her study. She needed to find out the possible causal factors that link to the changes that affect survival of values which are celebrated. Furthermore, the researcher wanted to uncover an in-depth understanding of the views of the Shangani people concerning the values they celebrate in komba songs. Qualitative design was used in the study because it is the best method suitable in humanity studies. The researcher also used data collection instruments like key informants on the understanding that they are knowledgeable, judging by their old age. These key informants were elderly women from among the Shangani and were komba initiation instructors.

Although the Shangani people are found in different places, this study targeted the Shangani people of Mwenezi District of Masvingo Province. The researcher targeted the place because that is where she comes from. The researcher therefore had access of gathering needed information by moving from one place to another.

The researcher established that the Shangani people of Zimbabwe are migrants from neighboring countries such as South Africa, Mozambique and others. She also established that the Shangani people of Mwenezi are originally from South Africa under the leadership of Soshangana. Furthermore, the researcher established that the Shangani people still hold their traditional ceremonies. These ceremonies include komba initiation ceremony for women, hoko initiation ceremony for boys, ritual ceremonies, rain-making ceremonies, traditional marriage ceremonies among many other traditional ceremonies.

During komba which is for women, they sing songs to celebrate their culture. Songs actually are performed to celebrate culture (p' Bitek 1986). There are key values which are celebrated by the Shangani women and these include wifehood, virginity celebration, motherhood, husbandhood and industriousness. The researcher also established that komba is an initiation practice which train girls to prepare for marriage; physically and socially. Furthermore, the researcher established that whilst the Shangani celebrate their values, there are certain factors that interfere with the celebration of these values. These factors hinder the functionality of Shangani cultural values. These include facilities like growth points, business activities, beer-halls, industrialization and schools among many other factors.

Schools interfere in the celebration of Shangani values in that they do not close during the period of komba training so that girls do not miss their studies. Shangani girls go for the training for a period of three months; therefore they end up dropping out of school for that period. Furthermore, schools interfere in the celebration of Shangani values. This is so because girls end up not being hardened to work hard whilst in komba initiation practice they are taught to be hard workers. This is so because they spend most of their time at school. The researcher also established that the introduction of legal instruments which prohibit a girl child from virginity testing also interfere with the value of virginity celebration. This is because the acts abandon Shangani girls from being tested for virginity whereas in the Shangani culture virginity is valued. Beer-halls interfere in the celebration of Shangani values in that men end up failing to fulfill their duties as husbands. Therefore many factors impact on the celebration of values because the values end up being less relevant. Business activities interfere with the value of motherhood because children are left alone at homes without the mothers to nurture them, hence motherhood is affected. Furthermore, the researcher established that the value of motherhood is affected

by business activities in the sense that mothers end up losing the love for children. However those business activities result due to the harsh dry environment. Also, activities done by men and women interfere with the value of wifehood in that women come home from work tired. Therefore they end up failing to please their husbands sexually because of fatigue. It then becomes unnecessary to pull the labia if it will lack practicality in marriage. In the process of carrying out the research, the researcher established that industrialization contributes to the devaluing of industriousness among the Shangani people because men spend most of their time working in industries. Men end up not working at their homes whilst industriousness is celebrated at home. This indicates the overlapping of values where the other value sacrifices the other. Moreover, the researcher noticed that some of the developments like electricity, water and many other facilities interfere with the value of industriousness. The need of physic is no longer needed, for example, women not fetching water from distant areas because of availability of water tapes, therefore people are devalued from working hard. However, in order for the values to be lived, there should be availability of food, shelter, sex, sleep and many other survival needs (Maslow, 1940).

Komba ceremony is still being practiced by the Shangani people and they sing songs to celebrate certain values in their culture. However, it is now difficult to live those values because the world is changing, with new technologies being introduced. Also, because of interference with those changes, the ways of celebrating traditional cultural practices become affected.

It can be noted that there are many values and songs that are celebrated in the Shangani culture but this research only discussed 5 values. This is due to the fact that this is a just a scholarly study that is being carried out. That is why it captured few songs but other researchers with interest can grasp all songs in order to come up with different issues which can help in the development of the Shangani society.

The researcher recommends the government to formulate projects for the people so that they do not indulge into promiscuity. Government projects should help people earn a living. If the projects become fruitful, the state is recommended to buy the products so that people do not end up wasting the products because of the shortage of buyers. The researcher also recommends the government to create employment for people in their local areas so that they do not go and work far from their families leaving their wives in hunger of sex. Moreover, the jobs should be paying

so that women do not spend most of their time running up and down in the unfavorable weather such that they end up getting tired and fail to perform their duties as women. The researcher also recommends the Shangani people not to advertise initiates through certain attire. For example, graduation attire like "dladlas" (red hats) which mark the new initiates should not be worn. This is because they put initiated girls at the danger of being chased by many men including older men; therefore the attire is risky especially in these days of HIV and AIDS. The researcher also recommends komba to be practiced when women have already married because its celebration clashes with modernity. Also, girls are humiliated during the training, the graduation and during marriage, and this creates disinterest of participating. Parents also end up fearing to be humiliated by their children if they are found non-virgins. This makes it difficult for girls to participate; the practice end up becoming unworthy for girls to take part. For instance, the researcher observed that only a few girls participated in komba in the area of Chizumba unlike in previous years where girls would attend in large numbers (the other source from interviewees). Furthermore, the researcher recommends the government to impose women projects where women may earn a living through those projects rather than working at places where they are exposed to many men such that they end up indulging in sex commoditization. Thus, if they become occupied in those projects there is reduction of the spread of HIV and AIDS. The government should also intervene and impose legal instruments which cater for traditional practices that are not harmful in people's lives, like komba.



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## APPENDIX 1

### KOMBA SONGS

1. *Sesi Muhlava* (My sister Muhlava), *Tikomba tisasekile hoo-iyee* (Komba is good) *Hikusatilaya wena hoo-iyee* (It teaches you) *Kurhandza nuna wawe-na* (To love your husband) *Kukoma nuna wawe-na hoo-iyee* (To take care of your husband) *Kumutsakisa-ko hoo-iyee* (To make him happy).
2. *N'wana wavukomba; haiya yowe-e* (A komba girl) *Wanila vukomba* (needs the training of komba) *Nyamukongo ukomile mudzimba wawe haiya yowe-e* (the woman has prepared her body) *Kukoma nuna wawe-na kahle* (to take good care of her husband).
3. *Hahani hlekelelani, tihomu leti* (my aunt smile, these are cows) *Munzuko tangenashoweni* (tomorrow they are going to the market) *Lawa mabhachi* (these are suits) *Atiyisa tlhlambunutso yamudzimba wanga* (they indicate the pureness of my body).
4. *Lava vatsongwani* (these are young girls) *Vatllhangile tikomba, iye iye-e komba* (have participated in komba) *Havangativiko vavanuna, iye iye-e komba* (they have not men, they are virgins).
5. *Mhani vanga vale Gon'we* (my mother is at Gon'we) *haiya yowe-e Gon'we. Mhanivangavale khaya* (my mother is at home) *Nishona kurila* (I am shy to cry) *Nichava vahombe, haiya yowe-e* (I am afraid of the elders).
6. *N'wananga utllhangile tikomba iye-e iye-e* (my child has entered into komba) *utsakisako kutekwa nawo ukahle*(she needs to be taught good ways) *Swilo swihendliwa swehiwa-tsako haiye-e* (the things which will give her happiness) *Swikahle n'wananga ukhulile*(it is good my child has grown up).
7. *Nuna wangahe-e iye woyee-e* (my husband) *Wanitengela kwasakwa haiye-e* (bought me a dress) *Utiyisele ikuhanya kamina, woyee-e haiye-e* (he has shown me my importance in life).

8. *Mahala mahala hiye-e yowe* (for nothing) *Hina haiyeteli hadzva* (we do not sleep)  
*Hitataira ku hitsemela* (we work hard to share) *Hina hatlheka* (we are strong).

## APPENDIX 2

### INTERVIEW QUESTIONS THE ELDERLY WOMEN

My name is Kumbirai Masvayamwando, an Honours African Languages and Culture student at Midlands State University. It is part of the fulfillment of my degree programme to carry out a research which is recommended. My research topic is **‘Relevance of the values celebrated by the Shangani people in komba songs in post-independence Zimbabwe’** The interview is aimed at collecting data on the passion for unfolding reality of komba rather than focusing on myths and beliefs. I will be very grateful if you contribute by answering the following questions. Your views and opinions could be of greater value to the research. The information to be gathered will only be for the purposes of this research. Your cooperation is greatly appreciated.

1. Who are the Shangani people?
2. What is komba?
3. Are there any values celebrated in the Shangani culture?
4. What are the values celebrated in komba songs?
5. Are the values celebrated in komba songs relevant in post-independence Zimbabwe?