

**NOVIOLET BULAWAYO'S *GLORY* AS AN ALLEGORY OF  
REPRESSIVE POWER IN AFRICA**

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## DECLARATION

This research project report is my original work and has not been presented for examination or award of a degree at any other university.



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## **DEDICATION**

I dedicate this research project report to Almighty God for being a pillar and providing me with all the necessities -You are my help.

To my late grandparents Mutua and Mwikali Ndunga. My late father Musuva and my mother Christine Munini. This one is for you.

To my lovely daughter, Eliana, let this research project report inspire you as you were a part of it. May you work to surpass this level in academics.

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## ABSTRACT

This research project report examines how NoViolet Bulawayo's novel, *Glory*, functions as an allegory of repressive political power in Zimbabwe in general and Africa at large. To attain this, I employ Frederic Jameson's concept of "national allegory" to investigate how in the premise of Zimbabwe and African politics, private stories of fictional individuals can be read allegorically to allude to wider political issues beyond the immediate an observation I agree with in this study. Jameson's theory postulates that all Third World narratives are to be treated as national allegories. Therefore, through this study, I seek to investigate if the private lives of individual characters in *Glory* point to broader socio-political concerns. Bulawayo's *Glory* richly portrays decadence in a postcolonial setting. Although Postcolonial decadence has been a subject of wide debate and research, Bulawayo offers a fresh perspective in the narration of decadence through the use of animal characters and digital media. The research draws upon the theories of narratology and post-colonialism. Bulawayo's clever characterization offers a fresh perspective in the discussion of Postcolonial decadence. This research project report adds knowledge to studies done on Bulawayo's fiction by attempting a Postcolonial and narratological inquiry.

# CHAPTER ONE

## BACKGROUND TO THE STUDY

### 1.1 Introduction

Literary interest in the art of storytelling is usually on content and form. This study is a reading and analysis of NoViolet Bulawayo's novel *Glory* with the view of interrogating the portrayal of repressive power and the narrative strategies she employs to construct the concept of decadence. The research is focused on language choices, characterization and the manipulation of the plot in the construction of a society under an authoritarian regime. This study further investigates how Bulawayo in *Glory* satirically employs animal characters to lay bare how an autocratic regime affects society both in the fictitious state of Jidada and other governance systems.

### 1.2 The Author's Background

NoViolet Bulawayo is the pen name of Elizabeth Zandile Tshele, a Zimbabwean author born on 12th October 1981 in Tsholotsho. She went to Njube High School and proceeded to Mzilikazi High school for her A-levels. She studied in Kalamazoo Valley Community in US. She got her Bachelors' and Master's degrees in English at Texas A&M University and Southern Methodist Universities respectively.

She won the Caine Prize for African Writing in 2011 with her story "Hitting Budapest" published in the November/December 2010 issue of the *Boston Review*. The story became the opening chapter of her 2013 debut novel, *We Need New Names*. *We Need New Names* was included in the 2013 Man Booker Prize shortlist and this made Bulawayo to be the first African woman and more so, Zimbabwean to be shortlisted for the prize. She has won other accolades



like the Etisalat Prize for the Literature and Hemingway Foundation / PEN Award and many more

The 2011 Caine Prize winning short story “Hitting Budapest” is a fierce tale of a gang of children terrorizing the community in the name of hunting for guavas which in actual sense is a depiction of Zimbabwean state as at then under the dictatorial leadership of President Robert Mugabe. A close reading of Bulawayo’s publications out rightly shows her dissenting views in relation to poor governance, more so among African states.

### **1.3 Synopsis of the Novel**

The text *Glory* by Bulawayo is a thrilling text that revolves around the absurdities of a fictitious country called Jidada. It is more of a historical fiction as the text centers on a fictitious country, Jidada which has had a leader, The father of the Nation, The Old Horse who has been at the helm of leadership for four decades. As I had mentioned earlier on, in this text, the author has deployed the use of animal characters in telling the story of Jidada, a very strategic and intentional modality to mask and stay clear from being confronted by any dictatorial leadership in Africa. The text has the Mals and Femals, as opposed to men and women, as inhabitants of Jidada, a fictitious country and are used artistically in narrating the intended story. Due to the aging of The Old Horse, there is an imminent political vacuum and this necessitates political positioning as to who should succeed the Old Horse in the leadership of this country. Dr. Sweet Mother, the Donkey who acquires a doctorate from the University of Jidada not on merit but by virtue of being the wife to the father of the nation is in prime position for the role. She is relatively young to be the wife to the Father of the Nation and uses her closeness to him to

ensure that he endorses her as his successor. She also holds a crucial position in the party of power as a leader of the Femal's League.

As indicated earlier, the Father of the Nation had extended his term in leadership and proved to be a different leader from what the other animals thought of him when they fought for independence. The defenders, the dogs are his support system and support him fully in his leadership as well as shedding blood of any animal who thinks differently. His reign is characterized by oppression and lacks political tolerance to the dissidents; some of whom are comrades who fought for liberation with the father of the nation and now felt that his leadership style was oppressive. The Old Horse's government is characterized by corruption and oppression with strikes and demonstrations being the order of the day across Jidada. The demonstrators are whipped and beaten by the defenders as they are deemed to be disloyal to the father of the nation. Elections are held but The Father of the Nation cannot lose as long as he controls the systems in Jidada.

The Other Mal who positions himself to succeed the ageing Old Horse is Tuvius Delight Shasha, who is also referred to as The Savior. There is a bad blood between the Savior and Dr. Sweet Mother, the Donkey. In the National meetings, the Old Horse is seen asleep as the pig, Prophet O.G. Moses attends the national meetings and gives hope to the animals of Jidada. The Pig, preaches hope as well as praising the system of leadership in Jidada instead of being true to the citizens and preaching without the influence of power. Due to such differences, the Donkey, the wife to The Old Horse, attacks The Savior whenever she gets to the podium. The Old Horse in confusion seemingly supports the Donkey. There are however, animals that are against the not only oppressive but, dictatorial leadership of the party of power. They are arrested and killed with others going to exile. There is massive preference for one ethnic group over others in the

appointments done which creates unease between the Dembemals and the Shonamals. The father of the nation has close appointments done in favor of the Shonamals, the ethnic group that he belongs to. There is an unending power struggle between Dr. Sweet mother and The Savior, the vice President who deputizes the Father of the Nation. Due to the continued attacks by the Donkey in party of power's political rallies, Tuvy consults Jolijo, the sorcerer to seek assistance from him. Jolijo assures Tuvy that Dr. Sweet mother was not going to take over the presidency. The Vice President undergoes purification and is covered with 'Muti' which boosts his confidence. He is however excommunicated from the seat of power, the Jidada party.

Following his excommunication from the party, the former Vice President realizes that Jolijo's Muti couldn't protect him. Tuvy resolves to look for shelter and then thinks of General Judas Goodness Reza the Dog and then goes to his house for shelter. He finds other dogs like General Talent Ndiza, General Musa Moya, General Saint Zhou and General Lovemore Shava who in turn hatch a plan to defend revolution as all of them had participated in the liberation war together with The Old Horse, the Father of the Nation. The generals plan a coup and advise the Vice President to go to exile. News spread all over the internet with animals across the world tweeting on how Tuvy has gone to exile. The information gives hope to Jidadans that Tuvy will be back some time. The following day the dogs take the father of the Nation hostage and the entire Jidada goes into celebrations including members of the opposition party who recall the rigged elections. General Goodness Reza leads the coup and is not willing to agree with the father of the nation but requests him to resign. The soldiers are in streets and the animals are taking selfies with them in the celebration mood.

A prayer meeting is held led by the pig, O. G Moses and he thanks God for having seen the suffering of his people and came to their rescue. Tuvy comes back and is given an opportunity to

be the Leader of the New Dispensation and act as an Interim President. He gives hope to the Jidadans as they prepare for the elections to elect their President. When Tuvy Delight Shasha is inaugurated as the Interim President, he carries with him the scarf of the nation which he doesn't leave behind. Plans are put in place to hold a free fair and credible election. Those who had been exiled are back as well the Sisters of the Disappeared, a family activists group that agitates for the return of family members who disappeared for speaking against the Party of Power. However, the elections are not as free and fair as anticipated and the Savior forces himself to the animals and unleashes the same leadership style that was before. There comes to the forefront politics of betrayal and blasphemy. In his public office appointments, he rewards his political cronies with the view to solidify his ability to dictate without being opposed. Satirically, he appoints his close friends in the Ministry of Corruption, Ministry of Propaganda, Ministry of Nothing while getting the Brilliant Pig to work as Minister of Finance to help stir the economy. There is however, the oppression of the reformers and killing of dissents as the Savior basks in the *Glory*. There is the song of victory across Jidada by those who are in support of Tuvy. His tenure is marked by expensive trips abroad on personal planes that he has the state lease from him. This is against the advice of the Brilliant Minister of Finance. The President is adamant and doesn't buy the idea as he has to reward his inner circle. Corruption is even worse than the previous regime and Tuvy's government is not different from that of the Old Horse. This is brought out through the story of the Goat femals Destiny and her mother Simiso who bear physical and psychological scars through the reflections of their traumatized land and their wounded nature due to the power struggles that happened in Lozikeyi. Destiny through her mother's story telling learns how she came to be born and the role her grandfather played later to

be killed. In this, the Jidadans wish that it was the Old Horse who was in power because corruption and oppression of the Savior surpasses that of his predecessor.

Lastly, *Glory* compares two regimes in which case one is chosen through liberation and is deemed oppressive to the animals and the other gets into power through a coup and proves to be the worst compared to the predecessor's regime. Tuvius's regime is more corrupt and oppressive to the Jidadans.

#### **1.4 Statement of the Problem.**

The oppressive control of powers in Africa has been a challenge. The subjects, therefore, find it difficult questioning the powers oppressing them, in fear of victimization. The allegorical presentation of repressive power in Africa is an area of interest by authors of the 21<sup>st</sup> century. The need to investigate the presentation of repressive power by interrogating literary works is of great importance. It is through this interest, I settled on Noviolet Bulawayo's Novel *Glory*. The focus on characterization strategies, narrative strategies and the point of view that the author used in representing a postcolonial African country. Through a postcolonial and narratological appraisal, the study seeks to evaluate how narrative choices are a tool for representing misrule in an African country.

#### **1.5 Objectives of the Study**

The following objectives guide this study:

1. To examine if allegorical presentation of repressive power is used in *Glory*;
2. To investigate the strategies Bulawayo employs in presenting repressive power in Africa other than allegory.

## 1.6 Hypotheses

The following hypotheses guide this study:

1. Bulawayo employs allegory in presenting repressive power in Africa;
2. Bulawayo's novel *Glory* artistically presents repressive power in Africa.

## 1.7 Justification of the Study

African Literature can be explained as having three phases; the phase before independence that focused on African cultural identity, the phase towards independence that focused on the agitation for independence and the phase after independence that chronicles the ills that afflict the African continent. Postcolonial African literature thus has sought to chronicle the disillusionment that resulted after independence as a result of the betrayal of the masses by the elite political class that rose after independence. Pioneer African writers such as Ngugi wa Thiong'o (1967) in *A Grain of Wheat*, Chinua Achebe (1966) in *A Man of the People* and Ayi Kwei Armah (1968) in *The Beautiful Ones are Not Yet Born* dedicated themselves to critiquing the decadence prevalent in their governments. That said, the experience of each African nation after independence was different; very few embraced democracies while others entered periods marked by authoritarianism and civil strife. No particular writer therefore conclusively chronicles repressive power in African states because each writer's output reflects his view of life in his society. There is need therefore to study as many authors as possible from different parts and countries in the continent to understand the postcolonial experience in those states. There have been Brilliant Zimbabwean writers who have critiqued postcolonial Zimbabwe through their fiction. They include Brian Chikwava (*Harare North*), Yvonne Vera

(*The Stone Virgins*), Novuyo Rosa Tshuma (*House of Stone*) and Pettinah Gappah (*The Book of Memory*). While all these writers reflect aspects of decadence in Postcolonial Zimbabwe, they do not capture recent events in the history of the nation as done by Bulawayo.

The African novel is a literary genre that borrows from the West since long prose was not originally part of the African literary traditions. Consequently, the novel becomes a genre where African writers play with storytelling features as the genre evolves with time. This experimentation in strategies of storytelling by the contemporary African novelists is an area that has not been given prominence by few literary critics as many opt for fictitious human character. My study focuses on the narrative strategies Noviolet Bulawayo, who is a contemporary African writer employs to discuss concepts such as corruption and misuse of power by those in authority and how such failed governance styles lead to the populace at large engaging in coping strategies such as revolts and coups. I must admit to the fact that there are other prior publications by authors like George Orwell(1945) in *Animal Farm* and Fazi Iskander(1989) from Zimbabwe in *Rabbits and Boa Constrictors* who had applied the same animal characters to show political evils that emanate from poor leadership but that was way back. In my research, in relation to these texts and others whose works I engage, then my question is; how is it projected in this 21st century era of governance?

## **1.8 Literature Review**

In this section of my research project report, I have to admit that I am not the first to research on allegory and repressive power, therefore, I engage scholarly publications from others who have done research related to my work. I examine the different perspectives that different scholars have used and focus on their importance to my study. Through this, I will use the relevant information gathered in line with my study to ensure my intended goals are achieved. Some

scholars whose works I engage include George Orwell, Jessica Zito, Makau Kitata. Among others.

Alfred Mugambi, Henry Indangasi and Makau Kitata(2022) in their paper “Adoption of Adult Voice and the Integrity of the Child Narrator” in Ngugi wa Thiong’o’s *Dreams in a Time of War*”, argue that “when reading *Dreams in a Time of War* the reader is likely to be attracted by various incidences of the authors adult voice which has been deliberately imposed on the child narrator’s recollection and narrative of his experience of colonialism. This brings out the authors adult knowledge of various historical events as well as his political and ideological leanings.... By employing the adult narrative perspective, the author utilizes his knowledge of history and articulates his cultural, religious and political ideologies that dominate his adult essays and fiction” (5). In this project however, I deal with the narrative strategies by a woman writer but who uses animal characters to present the history of a country through fiction. This makes my study unique in using the narrative voice of an animal to present a view.

Alina Rinkanya(2020) in her paper “Some Trends in Kenyan Women’s Novel of the 21st Century” argues that postcolonial Kenya has seen rapid growth in the creative space. She notes the growth in literary output and goes on to point out that the contemporary Kenyan female writer has a tendency to employ characterization as the key narrative strategy in prose writing. Rinkanya further observes that the contemporary Kenyan female writer has been increasingly employing strong female characters (7). This strategy is meant to be an act of subversion; political and social against patriarchy. Rinkanya notes that most Kenyan communities have been traditionally defined by patriarchy and this is a major trope in literary works authored by women writers (11). In my project, even though through use of animal characters, my study will be in line with what Rinkanya studied. However, the study brings in a new contribution in the bank of



knowledge as it based to a text from a southern Africa women writer. Different from her observation, I base my study on the perception of women's writing from a different region and through this comparison, my study proves to be a unique one.

Oldacre Lauren(2016) in “A Woman's Voice and Identity: Narrative Metissage as a Solution in American Literature” argues that writers write to share experiences; personal as well as communal (23). She further notes that by reflecting on the realities around them, the writer ends up providing a community with a voice. Oldacre further notes that in presenting their experiences, writers also engage in a deliberate choice of the most appropriate narrative strategies.(26-28) Oldacre's study enriches my works as I explore how Bulawayo utilizes specific narrative strategies to present concepts such as misuse of power, corruption and decadence. Through what Oldacre says, this connects well with my study in which the writer, Bulawayo gives historical events which can be identified. My study is based on the text which presents events that can be likened to real events that took place in an African country. The only difference between her study and mine is that hers is not the American women writers and mine is based on African contemporary women writers.

Walter Barure and Irikidzayi Manase(2020) in “Different Narration, Same History: The Politics of Writing ‘Democratic’ Narratives in Zimbabwe” , argue that oppositional narratives answer back to patriotic narratives' denigration of opposition and civic discourses, and their exclusion of their citizenship of minorities such as white Zimbabweans.(16) This paper focuses on the major opposition leaders in Zimbabwe. Zimbabwean leaders such Tsvangirai, Coltarts and Auret in their autobiographies and their perception in Zimbabwe argue that, “it is clear that the post-independence disillusionment compelled Auret, Tsvangirai, and Coltart to seek alternative formations in the form of civil society and political organizations, which include CCJP, ZCTU

and the Forum Party as significant in advancing checks and balances in the nation's politics and governance. This seeking of alternatives is commonly used by political actors when criticizing other political parties and yet these three writers present their experiences and choices as constituting other forms of the larger attempts at entrenching freedom in the nation. Ultimately, the three autobiographical narrators illustrate that ZANU-PF used its liberation credentials to exclude other forms of subjectivities seeking various freedoms for the citizenry, thus underlining the oppositional stance embedded in the 'democratic' narratives that critique patriotic history. Another central premise of 'democratic' narratives concerns the politics of representation and deterioration in the country's political leadership." Their arguments portray the challenges faced in the post-independence Zimbabwe (36-50). Through their observations, the issue of decadence is discussed in the challenges faced by the opposition leader in the post-independence Zimbabwe. The issues I discuss in my paper differ from what is being discussed above in that I will use historical fiction in narrating the story of a post- independence state in Africa.

Alice Kaminsky(1976) in *The Literary Concept of Decadence* observes that; "Most critics who deal with the decadents agree that the important focus for definition has to do with the ideological presuppositions of decadent theorizing. Supposedly, the decadent accepts as a privileged hypothesis the theory that civilization is corrupt and decaying" (3). She tries to explain the idea of decadence. Kaminsky argues that employing animal characters in a story allows a reader to experience some form of safe space to critic the conduct of the characters (10). The reader feels free to engage in extreme criticism of the characters and this helps a writer to achieve a measure of success in communicating the intended ideas. However, my study focuses on decadence in terms of its relation to the post-independence Africa .In this thesis I discuss decadence in terms of governance and the governing systems as presented in literature. This is a

very crucial observation in my research as my text is based on animal characters and how they interact with one another in matters governance of a state. Through the animal characters the author poses a challenge to the reader to relate the fictional work to a real experience.

Jessica Zito (2018) in the conclusion to her paper, “Animal Protagonists in Children’s Literature” notes that contrary to what most people may think or conclude, children’s literature is more complex than its adult counterpart. Zito further argues that the characteristic use of animal characters in children’s literature is meant to be a powerful metaphor for human behavior. She says that while animal characters entertain the children and make the interactions exciting, it is also a strategy by writers to present powerful ideas (20-22). My thesis, on the other hand, focuses on the use of animal character in historical fiction as opposed to children’s stories. However, the comprehension and understanding of the use of animal characters and their importance is primarily based on the knowledge acquired through the study of the children’s stories. My thesis bridges that gap on the essence of narratology and more so in works of fiction.

Joanne Mierek(2010) in “Interrelating with Animal: Nonhuman selves in the Literary Imagination” observe that children’s literature is usually allegorical because the animal characters are meant to be representative of humans (23). The use of animal characters allows the humans to learn without feeling targeted by the criticism directed towards the villainous animal characters. The animals who embrace acceptable social values are celebrated as a strategy of reinforcing virtues within the audience. My thesis is very important as it links now the extensive use of animal characters in a novel and not just children stories to discuss its importance and its symbolic meanings in the text. Through this basis the form and content of the novel will affirm my study and this will distinguish the difference that exists between children’s literature and adult literature even though the tenets of both are interrelated.

According to Elizabeth A. Dunn in *Talking Animals: Literature of Anthropomorphism in Children Literature*, there is a growing class of modern literature where animals are made to behave like human beings. Dunn considers this narrative strategy to be strategic especially in the contemporary world where people have become increasingly sensitive to criticism. Animals of every variety populate picture books and even chapter books, and display varying degrees of human-like characteristics. This anthropomorphism is not limited to talking, but also includes wearing clothing, walking upright, cooking, playing instruments, and living in houses. Behaviorally, those animals who are fully anthropomorphic are almost indistinguishable from humans; they go to school, drive cars, and deal with the same daily issues and concerns that humans have. Her paper is of great importance in developing my study as it demystifies the use of animal characters and their relation in the application of literary studies. I focus on the analysis of these animal characters that have been personified and given fully human capabilities and see how they have been used to discuss decadence in the society. My study is unique as the animals are used at different levels whereby they play different role in the development of my discussion.

Amina Mama and Margo Okazawa-Ray in, "Militarism, Conflict and Women's Activism" a paper on critical gender analysis of the postcolonial Africa opines that in most postcolonial African states, the collective pre-independence dreams were betrayed by the postcolonial leaders who chose to pursue personal interest over public ones. Mama and Ray further observe that this state of disillusionment in postcolonial African states led to conflicts and that women and children have borne the brunt of the said conflicts. (100-105) Their observation is based on the state of some countries in Africa and the effects of wars in such states. This relates to my study as I focus on the governance of a postcolonial state in Africa. The issue of the use of the military

in the governing of a state in postcolonial Africa is key in my paper. However, my study is based on a fictional text and aimed at unearthing the ills behind the issues discussed which led to coups only to be reinvented in the successive governments. The literature review section builds my study and also helps demonstrate the research gap that I hope to fill with this research.

George Orwell in *Animal Farm* presents us with a text that richly uses animal characters in a farm. He introduces us to Mr. Jones who owns the Manor's farm and artistically uses the Old Major, who calls a meeting of all the animals in the farm in the big barn. He then shares a dream with them that he sees a situation whereby a time whereby all animals will live together without any human being oppressing or controlling them in England (1-9). This text is instrumental in my research as it extensively uses animal characters just like *Glory*, and there is a likelihood of semblance in the presentation of the ideas discussed in the text. As I analyze Bulawayo's text, I occasionally refer to George Orwell's work as the texts have assumed a similar style despite being set at different times and regions.

Achille Mbembe in *On the Post-colony* explores questions of power and subjectivity in postcolonial Africa. He opines that Postcolonial African states are in a state of mistrust; the masses feel betrayed by the political elite who have failed to deliver the promises of independence. He goes further to trace the rise of dictatorial regimes in the continent and power plays within the newly independent states. His ideas on power and subjectivity help me examine the rise of political decadence in the narrative.

Achille is not alone in investigating power plays in the post-colony; Ayo Kehinde in "Post-independence disillusionment in Contemporary African Fiction: The Example of Mejsa Mwangi's *Kill Me Quick*" studies the causes of Postcolonial disillusionment in Mejsa Mwangi's

*Kill Me Quick*. Kehinde posits that African Literature is a weapon of attacking postcolonial disillusionment (3-7). He examines African literature's affinity to chronicle political and moral ills. His study helps me investigate how the narrative *Glory* presents the postcolonial issues facing the fictitious state of Jidada.

### **1.9 Scope and Limitations of the Study**

My research specifically involved an in-depth analysis of the text *Glory* with a keen interest in unearthing how the text addresses my stated research objectives. While I acknowledged that the writer has published other works, I limited my study to the novel *Glory* and where necessary, I cross-referenced the writer's other works and the works of other scholars for emphasis.

### **1.10 Theoretical Framework**

The study was guided by four theories: Formalism, Narratology, feminism and Marxism theory. Formalism is a literary critical tool associated with Victor Shlovsky, Boris Eichenbaum, Jan Mukarovsky and Roman Jakobson. Formalists argue that to understand a work of art, it is necessary for a critic to look at the parts that make up the work. Shlovsky says that the language of the language of literature deliberately makes what is familiar to look strange. Shlovsky calls this phenomenon "defamiliarization". This is because literature deviates from the ordinary use of language. Mukarovsky introduces the concept of foregrounding where he argues that it is "the intentional distortion of linguistic elements in a literary work meant to help a writer forward certain ideas in the work". I utilize the tenets of Russian formalism in examining how Bulawayo manipulates language as a strategy in foregrounding ideas such as corruption, misuse of power and decadence in her text, *Glory*.

Narratology is a theory that examines the structuring of texts. Text is a term understood to mean all forms of literary representations such as the novels, poetry, paintings, photographs, and songs among others. Major proponents of this theory include Tzevetan Todorov, Miekele Bal, Gerald Genette, Gerald Prince, Susan Onega, Jose Garcia, Roland Barthes and Claude Levi-Strauss. Narratologists are concerned about the structuring of a narrative in terms of what is told (the story or content) and how it is presented (structure). Narratologists point out that a narrative is made up of a concept they call fabula. The fabula is said to contain five elements including the actor, the events, the time, the point of view and the setting or space. According to critics in this school of literary criticism, the actor is the most crucial element of the fabula because they are the ones affected by the events within a time-frame in a space or setting. To narratologists, language is only one part of the strategies for transmitting a story and other nonverbal strategies include silences, gaps, photos, paintings and plot structure. I utilize the principles of narratology in exploring the effectiveness of the narrative strategies employed by writer to craft the story in *Glory*.

Marxism theory is traced back to the work of the German philosophers Karl Marx and Friedrich Engels. The theory sought to explain social phenomena within society by analyzing the material conditions and economic activities required to fulfill human needs. In “A philosophical Analysis of the Relationship between Marxist Humanism and Feminism”, Okello Charles describes Marxism as a dialectical materialism. He further argues that without Marxist theory there could be no social formations (historical materialism). The assumptions of the theory are that the mode of production influences all other social phenomena, including broader social relations, political institutions, legal systems, cultural systems, aesthetics and ideologies. To Marxists, the primitive accumulation of wealth had led to the stratification of society into classes of the rich and the

poor. It has also influenced institutions in society such as the family and politics. The Marxism theory guides this study in evaluating how the greed and corruption have shaped the postcolonial nation of Jidada.

Feminist literary theory originated in the late 20<sup>th</sup> century as part of the broader feminist movement. It draws on various disciplines including literature, sociology and psychology. Key proponents of the theory include Simone De Beauvoir and Elaine Showalter. Feminist literary theory helps my study in the interrogation of the representation of women, the politics of gender and power and female experience in a postcolonial African setting.

### **1.11 Research Methodology**

My study is entirely confined to the novel; *Glory*. My research methodology was textual analysis which is restricted to library consultation. My study was purely based on textual analysis and guided by the stated theories. . I also consulted online sites with necessary materials related to my topic and research task.

### **1.12 Chapter Breakdown**

My study comprised three chapters:

#### **Chapter One: Background to the Study.**

This is the chapter that introduced my study by providing the background information, the statement of the research task, the objectives of the study, the assumptions or hypotheses that guide the study, the justification, scope and limitations, theoretical framework, research methodology and finally the chapter breakdown.

#### **Chapter Two: *Glory* as an Allegory of Repressive Power in Africa**



This chapter focused on the presentation of repressive power in *Glory*. It was dedicated towards the identification and analysis of images of postcolonial decadence present in the narrative. In this chapter there was also an investigation of the role decadence plays in fostering theme in the narrative.

### **Chapter Three: Effectiveness of the Strategies of Narrating Repressive Power in *Glory*.**

This chapter focused on the effectiveness of the strategies that Bulawayo employs in the text and their effectiveness in constructing the concept of repressive power. The chapter was dedicated to evaluating the strategies Bulawayo employs in narrating repressive power.

### **Findings and Conclusion.**

This part outlines the findings of the study and the conclusions I draw from the research.

## CHAPTER TWO

### NO VIOLET BULAWAYO'S *GLORY* AS AN ALLEGORY OF REPRESSIVE POWER IN AFRICA

#### 2.1 Introduction

As *The Guardian* observes, in a note to the reader, Bulawayo notes that she intended to write about the 2017 Zimbabwean Coup in non-fiction but discarded the idea for allegorical fiction. This begs the question, why? We read *Glory* as a national allegory because its wider political implications emerge in the book when read as an allegory. This also enables the drawing of local traditions of allegory as complex didactic forms. In fictionalizing the 2017, Zimbabwean coup, Bulawayo in *Glory* fictionalizes real traumatic national events. The fiction form also affords her creative license to present her issues in ways non-fiction would not allow. For instance, she can trace the history of tribal divisions in Zimbabwe in a way that nonfiction would not permit. It enables her to manipulate the storylines and characters to a particular effect overcoming the limitations that nonfiction writers have in manipulating the realities they present. She thus gets a useful avenue that enables her to mediate the social, historical, cultural, political and economic issues in a humorous, yet not directly didactic way.

I adopted allegoresis (allegory as a form of interpretation in this study). The term allegory is drawn from the Greek term *allogoreo* which is in turn the combination of two words; “*allos*” (other) and “*agoreau*” (to speak in the assembly). Allegory therefore implies speaking, yet concealing the message from the public ( 6). As Morton Bloomfield(1972) observes in *Allegory as Interpretation*, “One of the basic functions of allegory is to make literary documents relevant” (1). Therefore, if we interpret a work of art, we are seeking to situate its significance-either historically or ahistorically. Words therefore, are the only stable element in a work of art. Bulawayo thus engages in public speaking through writing. She does this in two ways; using the narrative as a medium of speech and addressing national issues that concern the public. As Dirk Obbink(2003) observes, “allegoresis is a kind of reading that looks for knowledge” (17). Reading *Glory* as an allegory therefore enables me to examine the powerful commentary it provides, a commentary that moves beyond the world in which it is set.

According to Fredric Jameson, allegory is a mode that runs through all narratives in postcolonial literature. This is because, according to him, all artistic texts from the Third World are underpinned by the concerns of the nation. For purposes of this study, the nation is defined as a construct that is both physical and spatial-in the sense of a nation/state, with clear national borders, and also an ideological construct. Jameson observes that there is an awakening of a sense of collective identity among the people of the Third World as a result of their experience with colonialism and imperialism. The creative artist in the Third World is therefore burdened with engagement with the ‘embattled state’ their nation(s) find themselves in. According to Jameson therefore, Third World literature, even the one that appears private, is to be seen as an investment in the revelation of the political. These arguments bring to light, the postcolonial writer’s social role, that of bearers of “a passion for change and social regeneration which has

not yet found its agents” (81). The Third World writer has thus passed the burden of agency to characters in his artistic works. The characters have subsequently become national allegories.

This chapter examines how the narrative connects personal stories to larger social processes. The chapter will analyze how the narrative located within domestic spaces and the public functions as an allegory of repressive power in Africa.

## **2.2. The History of the Zimbabwean Nation**

The Republic of Zimbabwe, known mononymously as Zimbabwe, is a landlocked country in Southern Africa. It is located between the Zambezi and Limpopo rivers. Zimbabwe is bordered by South Africa to the South, Botswana to the South West, Zambia to the North, and Mozambique to the East. Its capital and largest city is Harare. Bulawayo, from which NoViolet Bulawayo draws her nom de plume, is the second largest city in Zimbabwe. The 2022 census estimated Zimbabwe’s population at roughly fifteen million people. The Shona, Zimbabwe’s largest ethnic group, make up 80% of the population. They are followed by the Northern Ndebele and other smaller minorities. The country has 16 official languages though this is a farce since only English and Shona are used in offices and as languages of instruction in schools. English, Shona and Ndebele are the most commonly spoken languages in the country. The country is a member of various international unions such as the United Nations (UN), the African Union (AU), the Common Market for Eastern and Southern Africa (COMESA), and the Southern African Development Community (SADC).

The etymology of the term ‘Zimbabwe’ is attributed to two dialects of Shona. One dialect from which the name stems from is Karanga, giving Shona term for Great Zimbabwe, a medieval city (Masvingo) in the country’s South East. This source thus theorizes the word derives from ‘dzimba-dza-mabwe’ translated from the Karanga dialect of Shona as “houses of stones”. On the

other hand, the archaeologist Peter Garlake (1985) claims that Zimbabwe is a contracted form of ‘dzimba-hwe’ a term that means “venerated houses” in Zezuru, another dialect of Shona. According to Garlake therefore, the term usually refers to Chiefs’ houses or graves. The term Zimbabwe as a term of national reference dates from the 1960 coinage by the Black Nationalist Michael Mawema. Mawema’s Zimbabwe Nationalist Party was the first to officially use the name in 1961. Throughout its existence, Zimbabwe has been known by other names such as Southern Rhodesia (1898), Rhodesia (1965), and Zimbabwe Rhodesia (1979). The term Rhodesia was derived from the surname of Cecil Rhodes, who was the primary instigator of British colonization of the territory. The term Rhodesia’s colonial origins and connotations were perceived as inappropriate by African Nationalists.

Pre-colonial Zimbabwe was a multi-ethnic society. It was inhabited by the Tsonga in the South-Eastern Zimbabwe Plateau, the Tonga in the North, the Ndebele and Kalanga in the South West and the Tonga in the North. As the government of Zimbabwe observes, scholars have lumped all these people together into two groups, the Ndebele and the Shona. This is due to these groups’ broadly similar languages, beliefs and institutions. These ethnic groups were, as still is the case today, characterized by conflict and collaboration.

Caute David (1983) notes that, Zimbabwe gained independence through the Rhodesian Bush War, a civil conflict that lasted from July 1964 to December 1979 in the then-unrecognized country of Rhodesia. The war was also known as the Second Chimurenga and the Zimbabwean War of Independence. The war pitted the white minority-led government of Ian Smith against the Zimbabwe African National Liberation Army, which was the military wing of Robert Mugabe’s Zimbabwe African National Union and Joshua Nkomo’s Zimbabwe People’s Revolutionary Army. The war led to the implementation of universal suffrage in 1979 and the end of white

minority rule and the subsequent of a new nation, Zimbabwe Rhodesia under a black majority government. This however, did not end the war and the new nation did not get international recognition. As a result, negotiations continued between the Zimbabwe- Rhodesia governments, the United Kingdom, and Joshua Nkomo and Robert Mugabe's United Patriotic Front. These negotiations led to the signing of the Lancaster House Agreement that returned the country temporarily to British control. Elections supervised by the Commonwealth and Britain were held in 1980 that saw Robert Mugabe's ZANU emerge victorious and Mugabe himself became Prime Minister of Zimbabwe.

The history of independent Zimbabwe is hugely informed by Robert Mugabe's rule perhaps due to his long stay in power. After he assumed power, Mugabe sought coalitions to consolidate power. He formed coalitions with Joshua Nkomo's ZAPU and the white minority. He subsequently merged the Rhodesian Army with the guerilla forces to form the Zimbabwean Defense Forces. He also appointed and gave Joshua Nkomo a series of cabinet positions. However, this procured peace was short-lived because shortly after independence, Nkomo and Mugabe fell out. Mugabe, consequently deployed the fifth brigade, an army regiment trained in North Korea to Matabeleland where they oversaw the murder of up to 20000 people in an operation titled Gukurahundi.

Victoria Moretti(2017) in "Robert Mugabe in Zimbabwe: The Endgame?", observes that Zimbabwe's descent into the morass of failure is relentless for a country that Julius Nyerere referred to as "a jewel in Africa, meant for careful preservation" during its independence celebrations in 1980. This is because at independence, Zimbabwe had a vibrant Agricultural sector and a manufacturing industry that contributed 25% of the national GDP. Though rooted in the supremacy of the white settlers, Zimbabwe inherited a relatively modern economy; it was

among the most advanced in the region. This is not the case forty years later. The majority of the Zimbabwean population is involved in informal activities such as petty trade and artisanal mining. There has been an acute cash crisis, a failing banking sector and over four million Zimbabweans face food and nutrition insecurity. The country thus appears a pale shadow of itself and the promises it held decades ago during independence.

The failing economy sparked growing dissent and anti-government protests in the country. The protesters were calling for Mugabe's ruling party, the Zimbabwe African National Union (ZANU-PF) to step down. However, Mugabe insisted on staying in power, despite his rapidly failing health conditions and advanced age. He unleashed the heavy-handed Zimbabwe Republic Police(ZRP) against demonstrators and openly threatened the judges' ruling over the exercise of constitutional rights such as freedom of assembly.

Mugabe was setting up his wife, Grace Mugabe, to take over leadership after he vacated power. This caused growing concerns among the members of his party ZANU-PF in which Grace was not popular. It also led to a fall out between him and his deputy Emmerson Mnangagwa who was fired and left to exile in South Africa. The army , subsequently took control of the government and forced Mugabe to resign. After his resignation, Mnangagwa came back from exile and won the elections that were held shortly after.

### **2.3 *Glory* as an Allegory of Repressive Power in Africa**

Postcolonial literature in Africa, through emphasis on the continent's socio-political problems, has taken a prominent role in historicizing the continent's realities. Through art, Postcolonial African writers have presented the problems of Africa. Moussa Traore(2022) in "African Postcolonial Fiction and the Poetics of Eco-Cultural Decadence: Re-reading Ayi-Kwei Armah's

*The Beautiful Ones are not Yet Born* and Sembene Ousmane's *Xala*" observes that the generation of writers in Africa after independence came with a Marxist outburst (65). This is because these writers were disappointed with the political class's failure to actualize the ideals of independence. This group of writers, as a result, focused on criticizing the vices of their independent states such as corruption, class differences and the subjugation of the majority by the minority in power.

In *The Luxury of Nationalist Despair*, Simoes Da Silva(2000) observes that all writers, especially the postcolonial ones, serve have always served as custodians of history which is important in molding the future of a nation. He posits, "Deconstructing the past becomes the means through which that past can be recuperated, rewritten, made usable" (8). According to Da Silva therefore, written texts allegorize the historical realities of a nation besides foregrounding serious issues in society. A Postcolonial writer therefore, performs a transformative duty in a society characterized by change.

By giving a fictional account of the 2017 Zimbabwean Coup and the events before it, Bulawayo through *Glory* aligns herself as custodian of popular memory. The narrative helps her perform many rhetorical acts such as discussing the negative side of colonialism and neocolonialism, redeeming the values of pre-colonial African cultures and transcending colonialism. The narrative thus lends itself an alternative (secondary) reading far removed from the meaning portrayed on the surface. Through the stories of individual characters in the narrative Bulawayo situates the family as a metaphor for the nation, re-imagines the nation, addresses realist issues, and also narrates national pains. A detailed discussion of how she does this is given below.



### **2.3.1 Realist Issues Addressed in *Glory***

Decadence can be interpreted as the moral or cultural rottenness of a society. It can also be literally interpreted as a state of uncleanness especially when it concerns the environment. Moral decadence is espoused in despicable behaviors as seen in characters. If the moral principles and philosophies of life of a society are rotten, the society can be described as decadent. As discussed above, Postcolonial African literature has been embellished with images of decadence to criticize the post-independence African states' failure to attain the ideals of independence. The Postcolonial novel serves as an indictment of the failures of the new state.

The Jidada nation, portrayed in *Glory*, has been independent for a mere forty years. Jidada can therefore be described as a Postcolonial state. This was the same age as independent Zimbabwe at the time of the 2017 Zimbabwean Coup. Achille Mbembe(2001) in *On the Post Colony* defines the Post-Colonial as “a nation that identifies specifically a given historical trajectory- that of societies recently emerging from the experience of colonization and the violence which the colonial relationship par excellence, involves” (16). Jidada perfectly fits into this definition for it is a nation that is emerging from the experience of colonization and is struggling with the effects of colonization. As such, this chapter is dedicated to the examination of the discourse of postcolonial decadence in the Postcolonial fictitious African nation of Jidada as portrayed in the text *Glory*. This examination lies on the premise that African writers have an enduring affinity for social and political dialogue and the awareness that there exists a close relationship between African literature and the historical context from which it is birthed.

The postcolonial African novel has been unmasked as a socially symbolic act. This is because it reflects the ills of the author’s immediate society and Africa in general. This affirms the assertion that literature is a mirror of society. African literature can be categorized into three. The first category is that that focuses on cultural nationalism; the second category is that that focuses on anti-colonialism and the third category is that which focuses on postcolonial disillusionment. The contemporary African novel combines facts, fiction and history to highlight the ills prevalent in Postcolonial Africa. The Postcolonial African novel may be highly imaginative but the imagination does not isolate it from the social realities of the society from which the writer originates. This has enabled the Postcolonial African writer to address themes such as political and economic instability, greed and corruption, authoritarianism, social stratification, moral

decadence and violence that are a feature of Postcolonial African states. The novel thus is a social chronicle of the ills of the Postcolonial African nation.

#### **a) Class Stratification and its Impact on the Jidadan Society**

Ania Loomba (2005) in *Colonialism and Post Colonialism* observes that social inequalities are an issue of concern in postcolonial societies. According to her, post colonialism purposes to challenge the structural inequalities in society and foster social justice. This is done through commentating on the social inequalities in society in the postcolonial novel. Loomba echoes the arguments of Bill Ashcroft and colleagues that “the development of the new elite within independent society has been one of the main challenges facing post-colonial societies” (12). Postcolonial African literature has made attempts to define and prefigure a theory of power in the post colony. It has done this by consistently engaging and representing the changing social structures and cultural practices that are associated with the native elites at the helm of the new nations. To say that independence is problematic is both controversial and an understatement. Observing the works of African writers after independence, Abiola Irele in an introduction to *The Oriki of a Grasshopper and Other Plays* argues that “African writers in this period have adopted a very ‘critical observation’ of the changed sociopolitical order and conditions of a problematic modernity” (5). This study examines these observations and situates their importance. NoViolet Bulawayo’s *Glory* portrays a Postcolonial African nation characterized by social inequalities. The social inequalities exposed and their impact on the Jidadan society is discussed below.

In a subsection of the text titled “The Poor and The Rich Do Not Play Together” Bulawayo exposes the disparities between the rich and the poor in Jidada. The disparities can be seen in the material possessions of the two classes of people. Those belonging to the Seat of Power Inner

Circle, families and friends of the President, were a magnificent sight. The narrator admits this despite her jealousy. This is because they wore “—the most exquisite cloth, expensive jewelry, and precious accessories of adornment, together with beautiful, well-groomed, and healthy bodies, told of wealth and good living” (11). This class represents Jidada’s chosen ones because they were related to His Excellency the President. They are the complete opposite of the masses that had come to attend the ceremony. The narrator notes that

... the miserable animals in the sun feasted on the Chosen with coveting eyes, and at moments actually forgot the heat cooking their bodies, the hunger gnawing at their bellies, the thirst parching their throats, yes, Tholukuthi besotted with the pretty picture of their shaded betters sitting in comfortable chairs and sipping cold beverages. The hot, salivating animals lapped at the sight with their eyes like it were a cool glass of honey-wine, and when they licked their dry, cracked lips, they were pleasantly surprised to taste faint traces of actual sweetness. (11)

From the onset, *Glory* exposes a stratified society. The society is stratified on two lines; the chosen ones and the masses. The masses can only crave the comforts of the Chosen Ones. The Chosen Ones on the other hand are blind to the problems of the masses, problems such as hunger. When the President speaks, he ironically asks the masses if any of them is hungry, unfree, dissatisfied or oppressed. The President’s lack of knowledge of the afflictions of the masses further indicates that the Chosen Ones are unaware of the realities of the masses. The President thinks that the masses are the envy of other nations because with independence, they now own all their land. This is not true because with the advent of independence there rose to power a new elite class that forcefully took land from the masses leaving them landless. It is an irony that the President of the nation does not know the power dynamics in his society. Jidadans are not the envy of other nations but rather the laughing stock of other nations. The appropriation of wealth and resources by the Chosen Ones has forced most Jidadans into exile.

To keep the masses in their place, the Chosen Ones weaponize the police force. The police force is deployed to violently stop protests and marches. When teachers strike, it is the police force that is deployed to violently stop them. This is even though the defenders themselves were as poor as the masses. The narrator wonders if the defenders will realize one day that the protesting masses are part of them and that they are raising concerns that affect them too. To keep the masses from protesting the defenders employ methods such as murder and rape. The masses have come to accept the atrocities committed by the defenders as a normal occurrence. A Twitter user is not surprised when Commander Jambanja rapes her twice; once during the 2008 post-election protests and again in 2017 during the post-election protests. She is in reality struck by the coincidence of the happenings and wants to laugh about it.

There is no functional healthcare in Jidada. Doctor Fengu is disillusioned by the fact that Femals in Jidada came to the hospital to die. Some of them died because of ailments that could be stopped by basic drugs which were not available in the hospitals. The political class, the Chosen Ones, know that the healthcare situation in Jidada is dire and therefore opts to go to foreign hospitals in progressive countries such as South Africa. The Father of the Nation, who is also President of Jidada, observes that “the hospitals in Jidada are so decrepit, animals went there to die” (361). The stratification between classes ensures that the poor who cannot afford to travel to hospitals abroad, die in Jidada while awaiting treatment in decrepit hospitals punctuated by doctors’ and nurses’ strikes.

The situation is not any better in schools. This is because teachers have gone on strike due to low salaries which do not also get paid on time. After the coup that dislodges him from power, the Father of the Nation visits Jidada High School. He is surprised by what he encounters in the school. There is general disorderliness because there are no teachers in the school and the

students dress indecently. Now that he has come down from his high position of privilege he comes face to face with the reality of his legacy. He realizes he did not do anything to develop the country. He observes that Jidada high school looked like a bedlam and the students were like buffoons (161). Mr Cheda, who used to teach chemistry, is now a vendor and is popularly known as teacher-vendor. This is because teachers do not get paid. Some teachers choose to look for teaching jobs in foreign countries where teachers get paid. In the absence of teachers, students are left to learn on their own.

The people of Jidada are disillusioned by the vanity of the pursuit of higher education. Sam's father leaves university to become a car mechanic because he does not think he will gain any benefits from education. Highly educated individuals have turned into prostitutes and vendors because they cannot get jobs. To get a job in Jidada one needs to penetrate the veil that separates the two classes. This can only be done by corruption or sexual favors. While walking the streets of Jidada, the Father of the Nation meets an individual with an MBA and another who holds a PhD in history who all work as hawkers. Education therefore does not become an empowerment tool because the Chosen Ones ensure that the masses stay in their place. Education however benefits those close to the seat of power; Jolijo, the chief sorcerer of the seat of power is among the richest people in Jidada and also served briefly as a teacher. He never went to school; he uses his late identical twin brother's credentials to scale the social ladder. Dr. Sweet Mother gets a Doctoral degree from the University of Jidada despite never attending any classes. It gives her privilege in society.

Class stratification has many effects on the people of Jidada. The poverty brought about by the stratification dehumanizes the animals. They lose all their dignity because of joblessness. Most of them believe that a steady source of income could help them gain some dignity:

...But I'll say the one thing that'd make me love him even better would be a job. Just a small job is okay, it doesn't need to be a big thing at all because who am I to want big things? That way I can pay for the one room I'm renting and maybe afford proper clothes instead of these rags. Buy good food for my children every once in a while so they too can know just a little bit of dignity—not a whole lot. Maybe also send them to school. Small, basic things like that. (24)

These words said by a member of the masses class show that they have accepted their state as afterthoughts in Jidada. He thinks he is a mere mal and does not deserve the fine things in life. All he wants is a job that will help him provide for his kids and send them to school. His assertions are echoed among other members of the masses. The girl who gets raped by Commander Jambanja does not think it wrong; she is a mere femal after all. She laughs about it.

Poverty and social stratification have also laid a big burden on the individual in Jidada. Dr. Fengu is burdened with the failure of the government to provide better healthcare for its citizens. Dr. Fengu and other doctors get fired for asking for better working conditions and the provision of basic drugs in their hospitals. His joblessness causes strife in his family and therefore class stratification's unforgiving jaw bites the family unit. He fights every moment with his wife, Mrs. Fengu. She blames him for leaving England where they got educated. Some of their friends stayed in England and now are doing well. The frustrations of his abject poverty and marital strife lead to his suicide. Suicide therefore becomes an avenue of escape for the troubled individual in Jidada in specific and the Postcolonial African state.

Long years of suffering made the people of Jidada have a change of heart. They had once faithfully served their leaders but now they welcome any opportunity to oust them from power. As the narrator observes, the masses do not mourn the coup that ousts the Father of the Nation from power. This is because the ills feted upon them for a long time had given them a change of heart:

... we'd been left with no choice but to become the kinds of animals to welcome his demise and welcome his demise whichever way it came. Because failure of leadership can change the heart of an animal. Because callous governance can change the heart of an animal. Because corruption can change the heart of an animal. Because poverty can change the heart of an animal. Because tyranny can change the heart of an animal. Because rigged elections can change the heart of an animal. Because the hemorrhaging of democracy can change the heart of an animal. Because the massacre of innocents can change the heart of an animal. Because inequality can change the heart of an animal. Because a regime's ethnicism can change the heart of an animal. Because the poor getting poorer and the rich getting richer can change the heart of an animal. Because crushed hopes, betrayed dreams, the broken promise of independence—all of it—had changed our once patient, loyal hearts so that when the Father of the Nation was waiting for us to show the Defenders how much we loved and needed him, to rise up in his name, we instead poured onto the streets to help them finish what they had started, yes, Tholukuthi to put the nail in the coffin. (82)

The rise of a class of native elites at the expense of the masses after independence felt like a betrayal to the people of Jidada. They therefore do not feel any sense of loyalty to their governments and celebrate their fall. Kehinde (1994:7) observes that frustration or betrayal of trust is one major problem that runs through the neo-colonial African states. This is evident in *Glory* since the citizens of Jidada feel betrayed by their leaders. The promise of independence has been betrayed by vices such as ethnics and nepotism that ensure that one group of people prevails over the others.

By stratifying their society into two classes, the Chosen Ones and the Masses, the new elite in Jidada lay the grounds for conflict and uprising. The elite's lack of interest in the problems of the masses makes them alien to the masses and uprisings therefore are aimed at removing alien (unrecognizable) elites from power. To the masses, there is no difference between the new political elite and the colonizer since both do not relate to the issues that affect them. When the citizens of Jidada get tired of the elite political class's dominance they rise up in revolution. Marxist theory believes that a proletariat revolution was necessary to set the workers free. In pro-Marxist fashion, the masses in Jidada rise to set themselves free.



## **b) Political Authoritarianism as Presented in *Glory***

Political authoritarianism is a prevalent feature of Postcolonial African literature. This is also the case with the nation of Jidada. As observed above, independent African states were punctuated with mistrust. The masses did not trust those in power while the ones in power also mistrusted each other. With the spike in coups in the continent immediately after independence, most leaders in the continent adopted authoritarianism as a way to curb coups. Authoritarianism quelled dissidence and discouraged those who would speak against the ills of the governments in power.

Immediately after independence the Father of the Nation realized that the opposition, through the original revolutionary party, held sway in Jidada. Fearing dissidence, he embarked on ending the opposition party's grip on Jidadan politics. The Father of the Nation therefore arrested the leaders of the party, declared them dissidents, rubbished the party's structures before declaring war on the party's supporters. The Father of the nation did not want to share credit for the liberation of Jidada. Another party that had actively participated in the revolution and that claimed a prominent role in the success of the revolution threatened his selfish needs. He wished to delete the party and its leaders from the history of the nation. This thus set precedence for things to come in Jidada. Leaders in the opposition party such as General Juba folded the party and joined The Party of Power to preserve their lives. This is because in the opposition party, survival was uncertain. He had seen his fellow revolutionaries like Butholezwe Henry Vulindlela Khumalo killed because of their association with the opposition party.

To quell dissidence and expressions of freedom in Jidada the Seat of Power employed severally tactics that were enforced by the defenders of the Seat of Power. There was rape, murders, disappearances, harassment and torture. This instilled fear among the people. As the father of the

nation himself asserts, "...And I will tell you all right now that the one thing, If I have learned one useful thing in ruling and ruling and ruling, is that nowhere else does the power of any regime, no matter how tyrannical, lie than in the fear of the multitudes" (27).

The Jidadan society is a society that is therefore characterized by fear. The father of the nation has learnt the power fear holds on the multitudes and he effectively uses it to assert and consolidate his power. This fear is enforced by the armed forces conveniently called the defenders of the revolution. The defenders are famous, even across the borders, for their brutality. The defenders were appropriately armed with batons, ropes, teargas canisters, clubs, guns and shields which are typical weapons of defending.

Violence thus becomes the Party of Power's biggest tool in managing the nation of Jidada. There even exists a Ministry dedicated to violence only. The Minister of Violence observes that the revolution has always been defended by the gun and will continue to do so (63). Violence therefore is a skill the defenders need. Commander Jambaja, who had earlier been known as Lil General Killton, is recruited into the army because he had awed the recruiter by his "unbridled display of violence, passion, ferocity, imbecility, and unreasonableness all at once" (291). This is even though he had neither completed his high school education nor attained the appropriate age for recruitment into the armed forces. To work for the Ministry of Defense thus, one needs to display an inane propensity to violence.

Violence has helped the party of power remain in power despite losing elections or winning contested elections. The Father of the Nation claims that he is the present and future of Jidada. He will rule Jidada now, as he did forty years ago and as he shall do forever. He is a God-chosen leader and only God can get him off the seat of power (21). Elections and democracy cannot get

him off the seat of power. Even when the seat of power loses elections, they refuse to honor the vote and meet violence on protesters. The Father of the Nation is congratulated for winning the elections he had lost. Every period after elections in Jidada turns into war, but it is not war against foreign enemies but rather a war against its citizens. The citizens of Jidada carry the scars and trauma of these wars:

Tholukuthi how, instead of seceding, the Seat of Power had unleashed its Defenders to defend the Revolution—which was done not on any battlefield but on the bodies of the children of the nation, on her very body. She remembers, her body remembers. Tholukuthi the sharp sear of burning tear gas. Tholukuthi the pummeling of Defender batons. Tholukuthi the stomp of Defender boots. Tholukuthi the thwack of Defender whips. She remembers, her body will always remember the dreadful struggle for breath. Tholukuthi torture, the body breaking, and pain filling it like a deluge suffuses a river to overflowing. (174)

The citizens of Jidada thus physically feel the blunt force of political authoritarianism. The pain inflicted on them has left both physical and mental scars that remind them of events past.

Election violence comes hand in hand with the curtailing of the freedom of the press in Jidada. It is not an uncommon sight to have an internet shutdown after elections to ensure that the atrocities being meted out to citizens do not reach the international community. The defenders are set upon protesting Jidadans and the government immediately institutes an internet shutdown. As the narrator observes, “With an internet shutdown, there was no service, and with no service, there was no raising alarm, no crying out for help, no testifying, no bearing witness, Tholukuthi none of it at all but just the silence of the inside of a bullet” (280). In Jidada press freedom is a token held by the Seat of Power; It can be given and withdrawn at a whim. As the Minister of Violence argues, the femals should not think they have a voice; it is the Seat of Power that allows them to speak on occasion. The rise of Tuvy to power further curtails press freedoms; he bans all television and radio stations that are considered detrimental to the interests of the government.

On his assumption of the presidency after a coup, Tuvy pretends to bring reform but all that is a farce that is aimed at helping him win elections and get the much-needed help from the West. He promises to carry out reforms, guarantee rights, especially femal rights, allow press freedoms, tolerates the opposition and end all forms of violence. His suggestions of change and tolerance caught the opposition unawares because they (the opposition) were used to being harassed, marginalized, tortured, persecuted, imprisoned, kidnapped and murdered on occasion. However after winning elections, Tuvy goes back on his promises; he bans newspapers, television and radio channels, suspends basic rights, decrees himself President for life, outlaws anti-state activity on the internet, suspends the opposition by decree, outlaws civil society organizations and ‘queer opposition tendencies’ meaning activism and protests. Tuvy’s rise to power thus further dims the hope for freedom in Jidada.

As a reaction to the disappearance of their family members, a female rights group called ‘The Sisters of the Disappeared’ emerged. They attend national functions and demonstrate seeking explanations for their disappeared family members. They have adopted naked marches as their tool of protest. When they interrupt a public holiday, the first lady, Dr. Sweet Mother, suggests that their behaviour (walking naked) warrants rape. Dr. Sweet Mother feels that the naked parades are an invitation for rape. She castigates The Sisters of the Disappeared and cautions international organizations and media from interfering should The Sisters of the Disappeared get raped. Rape becomes a tool of the cultivation and preservation of political authoritarianism. When citizens protest rigged elections, the defenders are set forth on them and most of them rape femals. This rape is not an isolated experience; it has occurred during every contested election period. The femals have been consistent victims of rape it does not seem to faze them anymore. They instead laugh at the consistency with which they are raped.

The party of power has violently gained a cult-like following. To show loyalty to the party of power, the masses have to wear a flag or a scarf with the party's colours. Those considered disloyal are killed or disappeared. Before the coup that brings him to power, Tuvy survives an assassination attempt.

### **2.3.2 Scatology in Allegorical Narration of Moral Decadence in *Glory***

Moral decadence implies a big reduction in moral values in a particular society. It may be characterized by excessive indulgence in pleasure or luxury. Bulawayo exposes moral decadence in the Jidadan society in many ways chief among them being the employment of scatology. Traditionally, scatology referred to the use of "potty-humor" or stories dealing with human waste aimed at eliciting disgust or laughter. In the Victorian Period, scatology was deemed vulgar or low-brow due to its nature. In Literature, the term denotes the literary trope of the grotesque body. The Merriam-Webster Dictionary on the other hand defines scatology as the interest in obscene matters especially in literature. Scatology is thus employed in to mock a fall in moral standards in a society.

There are many images of the toilet and human waste in the *Glory*. Human waste is referred to by the word 'shit' in the narrative. Shit is also the name used to refer to all the social ills pervading the Jidadan society. The social ills of the Jidadan society are compared to shit which cannot be flushed. When the Father of the Nation is uprooted from power through a coup, the citizens observe that they cannot forget him and the ills that he represents. His images persisted: "They saw him images again in the toilet bowl, both before and after flushing" (266). Flushing therefore does not make the toilet clean because the images of the father of the nation persist. This could be interpreted as an allegory of the nation of Jidada that does not see any change after

the Father of the Nation leaves power. The Tuvy regime rules the same way, if not worse than, the Father of the Nation did. The expected change thus becomes an illusion because the 'New Dispensation' is not any different from the old.

Jidadans are consumed by the need to flush down the toilet and the bad leadership in their country. But they are frustrated when they realize that they cannot flush bad leadership easily, just like they cannot flush their physical toilets at home because of their lack of water. When this frustration reaches its pick some of them like Dr. Future Fengu cause themselves physical harm as a way of venting their anger. When the toilet does not flush, "... he slammed the toilet lid, head-butted the wall, lashed the air with a frustrated tail, and stood a long time looking in the mirror" (257). His frustrations end in suicide. Jidadans are also obsessed with doing away with Tuvy's regime; they refer to him as black kaka (faeces) that should be flushed down the toilet of history. As black kaka, Tuvy stinks up the country (271). Bulawayo uses the sense of smell to describe the dire situation of Jidada. However, those in power, especially Tuvius Delight Shasha are also obsessed with flushing the country down the toilet. So there is a competition on who would flush the other down the toilet first: is it Jidadans who would flush bad leaders down the toilet first or will the bad leaders flush the entire country first?

Tuvy's presidency is filled with images of him opening toilets and using them. This could sum up his entire tenure because during his presidency Jidada became a 'shithole country' (232). There are images of Tuvy on toilet walls and videos of him launching toilets and defending himself from attack by discussing how important operating a toilet is. He asks Jidadans not to trivialize the launching of a toilet project. As President, one would expect him to focus on more serious matters and to launch bigger projects than a toilet. But as the narrator observes, with Tuvy's rise to power, Jidada has become a shithole so all attention shifts towards toilets.

Bulawayo uses scatological images to express her disdain for the role defenders (dogs) play in enforcing the will of an authoritarian regime. The dogs, who play the role of defenders in the narrative, are abhorred for their use of violence in enforcing the decrees of the state. The narrator describes them as shameless beings who hump anything (from a car tyre to a human leg) and shit anywhere (15). The dogs' negligence for the environment is reminiscent of their total disregard of reason and the rights of others.

In "Provisional Notes of the Post colony" Mbembe A. (1992) argues that obscenity and the grotesque are essential characteristics of post-colonial regimes that are characterized by domination and subordination. This goes further to illustrate Bakhtin's (1970) assertion that obscenity can explain the nature of power in the post colony. Sexual power in the post colony has taken a carnal direction. In some instances it has become hilarious. However, the close link between carnality and hilarity in the postcolonial context is not merely a laughing matter; it reflects how power penetrates the body and presents the implications of how the physical body and its ab(uses) are connected to the body politic (3). When a tweeter uses expresses her ambivalence to being raped and jokes about the coincidence of being raped by the same man

(Commander Jambaja) in two separate election years, she does not mean to elicit laughter but castigate the fact that the same individual has raped her twice without repercussions. Her helplessness symbolizes the helplessness the Jidadans feel when faced with the ills of a bad regime. When she opens the door for the commanders she does not attempt to defend herself or clarify that she was not at the protests. She knows the defenders do not care about truth and justice. She is resigned to her fate; she does not cry when raped but rather wishes she could laugh about it. Her resignation mirrors the resignation most Jidadans feel; they stop complaining about queues and embrace them. They even feel they cannot question bad governance.

As Jean-Francois Lyotard(1984) observes in *The Post-Modern Condition: A Report on Knowledge*, carnal power involves all efforts by the dominant to gain inhibited access to the subordinate. The dominant seeks more ways to access the subordinate regardless of the cruelty of these ways. Commander Jambaja's violence does not end in physical assault; he turns to sexual assault in order to fully dominate the subordinates. The government, through the words of Dr. Sweet Mother, sees rape as appropriate punishment for dissidence. When the Sisters of the Disappeared march naked, Dr. Sweet mother quips that they are inviting rape. She also observes that the Sisters of the Disappeared have bad morals which she compares to those of hyenas because they parade naked with regard for the children in the audience. The Jidadan society is considered a society of domestic animals that have a set of morals that govern their coexistence. Animals that break these morals are considered wild or uncultured. The naked parade therefore shows how far the moral standards of Jidada have fallen.

There are also rude mentions of genitalia. The female students of Jidada High School use various names to refer to the genitalia of President Tuvius Delight Shasha. These names include: Dick, Cock, Johnson, Dong, Wood, Prick, Phallus, Ding-a-ling, Schlong, Joystick, Baby Maker,



AIDS Dispenser, Anaconda, One-eyed Monster, and Old Wrinkled Lizard of the New Old Father of the Nation. This portrays a loss of innocence for the students because High School students are expected to be young and innocent. Their knowledge of so many names used to describe the male genitalia shows that Jidada's moral fibre has been eroded and moral decadence has become pervasive and consuming. It has consumed even the young. The use of the Old Father of the Nation's travels is aimed at contrasting the Jidadan society before decadence and after. The Father of the Nation's position of privilege alienated him from the changes that occurred among the masses. He is surprised by the decadence he witnesses among the students and compares it to when he was a student. Through his journey therefore one can deduce the fall in moral standards in Jidada.

Scatological elements are used to bring to light the ills of a society. When Jidada High School students refer to President Tuvy's genitalia as the Old wrinkled lizard of the new old Father of the Nation they communicate the failure of Tuvy's regime to distinguish itself from the Father of the Nation's regime. President Tuvy therefore is no different from the Father of the Nation; he is just a new version of the Father of the Nation hence the moniker 'The New Old Father of the Nation'. This is because Tuvy continues the legacy of corruption, misuse of power and greed that characterized the old father of the nation's regime. He openly speaks of the Gukurahundi (a genocide that claimed over twenty thousand lives) and his leading role in it. He also treats the opposition with torture, persecution and disappearance just as the Father of the Nation did. Tuvy's regime therefore is no change from the old regime.

Through scatology, the reader can see the social, cultural and economic implications of lechery in high places. The old Father of the nation observes that with the rise in moral decadence, children had learnt lewdness. On his many trips abroad, the President Tuvy carries with him an

entourage of femals and youth whose only role is partying. The Minister of Finance observes that the entourage is unnecessary:

Exactly, Your Excellency! In my humble opinion this trip really needed less than a quarter of this entourage. Which would in turn mean that instead of this big jet, we just fly maybe business, allowing us some huge savings. With about over thirty trips already, Your Excellency has actually spent about two hundred million in under a year on travel, for instance, which could have very easily been slashed to—” The pig stops speaking, the numbers he’d meant to rattle off, drowned by the Horse’s morbid laughter. (241)

Tuvy’s insatiable appetite for femals is well known in Jidada. Even children know about his escapades through rumors circulated on social media. It is claimed he has over a dozen illegitimate children and a girlfriend in every university in Jidada. He misuses public funds to cater for his carnal desires while neglecting the public. Jidada’s economy therefore suffers as a result of moral decadence.

Scatology is also used by the dominant as a tool for exterminating opposition. -Claude Gandelman(2013) in *“Patri-arse”. Revolution as Analilty in the Scatological Caricatures of the Reformation and French Revolution* observes that “the caricaturists of both the Reformation and the French Revolution have used scatological, and even stercoral, imagery in depicting their enemies” (8). Gandelman illustrates with two cases; the imagery used by Hitler to incite Nazi’s and the imagery employed in Stalinist propaganda. Nazi propaganda films equated Jews with germ-propagating rats or vermin, therefore creating images of an epidemic. The holocaust was rationalized as an act of cleansing or purifying the society by eradicating vermin. The Stalin regime labeled enemies of the communist party “parasites” and “vicious vipers”. The communist party compared itself to a human body and thus referred to the killing of enemies of the party as “purge”, a purge that aimed to rid the body of parasites.

The Gukurahundi in Jidada, which was a genocide in every sense of the word, was rationalized by the belief that its perpetrators were cleansing the Jidadan society. As President Tuvy elaborates, the Gukurahundi was so named for the early rain that washes away the chaff before the spring rains (112). A genocide of over twenty-thousand people was rationalized by the fact that it was seen as an act of cleaning; washing away chaff. Writing on the United Nations Portal in an article titled “Hate speech, Ethnic Stereotypes are the Foundation of Genocide”, Alice Nderitu (2019) defines genocide as the intentional killing of all or a part of a people from an ethnic group to destroy that ethnic group in part or as a whole (1). As Nderitu further observes, a genocide has to be organized and is not determined by the number of the deceased since small numbers make up big numbers. It is on this premise that I call the Gukurahundi in Jidada a genocide. President argues that the Gukurahundi was not a moment of madness; a moment of madness does not last as long as the Gukurahundi lasted (4 years):

“-It is a shame that today some animals, including those who know better, when they talk about that important and defining time they try to reduce it to a pointless orgy of violence, a mere moment of madness, as we’ve heard it called even by those we won’t name, but you know them. Like maybe we weren’t thinking right, like we didn’t know what we were doing! Let me tell you, nothing could be farther from the truth, which is that we sat down, we deliberated, we calculated, we planned, we organized, and we meticulously orchestrated a campaign guided by clear goals and objectives. I mean, were it a moment of madness, truly, you think we’d have spent all that time— beginning in ’83, then ’84, then ’85, then ’86, then ’87? No, Comrades, no moment lasts that long!” the Savior said. (114)

The government of Jidada deliberately trained a special force to exterminate ‘enemies of the party of power; the fifth brigade trained in North Korea. The Gukurahundi aimed at destroying members of the opposition party who were predominantly of the Ndebele ethnic community. The Gukurahundi therefore was a genocide perpetrated by a government against its own citizens.

It is also important to investigate the role hate speech and ethnic profiling play on fueling genocides. The genocide in Jidada was fueled by a history of ethnic profiling. As President Tuvy

argues, they (the Shonas in power) could not trust the Ndebele because they were war-some. He thinks the Ndebele were as violent as the king from whom they descended, King Tshaka Zulu. He thinks the Ndebele essentially raided and colonized the Zulu before the white man did. The Gukurahundi therefore is justified as a revenge for the pains of the past. The Party of Power is not repentant for its role in the Gukurahundi; rather they think it is justified by the fact that it purified Jidada and also atoned for the transgressions of the past.

Hate Speech and the legacy of the Gukurahundi are still topics of great debate in Jidadan society. Because the citizens cannot openly revolt to their government they take to social media to openly show their displeasure of the activities of their government. This has led to some people claiming they are citizens of two countries: the country (the proper country) and the other country (social media). The citizens of the other country (social media users) always debate over the genocide and its implications. Some think it was not a genocide since a genocide targets one community yet the Gukurahundi target even individuals from among the Shona and the Kalanga who disagreed with the Party of Power. The Ndebelemals who bore the heaviest losses as a result of the Gukurahundi think the numbers of Shonamals and Kalangamals that dies during the Gukurahundi were too negligible thus they shouldn't class themselves as victims of the Gukurahundi.

### **2.3.3 Greed and Corruption as Images of Disillusionment in *Glory* and their Impact on the Jidadan Society**

The theme of corruption has been a common feature of Postcolonial African literary texts. NoViolet Bulawayo's *Glory* is no different; Corruption has been a prevalent feature in their society that they cannot imagine a Jidada without corruption:

And it was in the spirit of the New Dispensation that Tuvy, with the Scarf of the Nation around his neck, stood in front of a rally at the Jidada Square one Saturday morning to make the grand declaration that he and the Party of Power were waging a war on corruption, and not only that, but they were also going to win the war. And when the animals heard this they stood in silence, slowly wagging their tails, pondering. It wasn't that the citizens didn't desire a corruption-free country; it was just that where Jidada with a - da and another -da was concerned, corruption was like one of the -das; they simply couldn't imagine the country without it, yes, Tholukuthi they breathed it, they ate it, they drank it, they slept on it—it was in every aspect of their lives, including in their very own homes. (128)

Corruption has thus become a part of their everyday lives. There even exist the Ministries of Corruption and Looting. The respective Ministers in these Ministries do not work towards ending these vices but rather towards untraceable ways of carrying out these vices. The Brilliant Pig who is Minister of Finance observes that Jidada loses over a billion dollars a year to corruption alone (244). He argues that corruption is Jidada's biggest problem. When the Brilliant Pig tells Tuvy of the Chinese government official who was executed for stealing from the Chinese government a couple hundred dollars, Tuvy is surprised that one could be executed for stealing let alone such a dismal amount of money. To Tuvy, and the Party of Power, corruption is guaranteed and there should be no consequences for it. In a show of power, Tuvy arrests corrupt government officials only to set them free later. He argues that arresting them demonstrates that they can arrest. Arrests without convictions are not a solution to the rampant corruption in Jidada.

The citizens of Jidada are used to roadblocks erected anywhere by defenders to extort money from them. The defenders looked for mistakes in cars to use to extort for money. If an individual complied with all the road requirements, they 'invented' a mistake for his car. No one left the roadblocks without giving something.

Corruption in Jidada is fostered by an individual's selfish interests. Immediately after independence, there arose a class of political elites called The Chosen Ones who appropriated

public resources for their gain. As a Twitter user observes, The Chosen Ones are the proud recipients of government gifts: land, business tenders, loans that do not need repaying, confiscated farms, mines and industries. In some instances, citizens of Jidada are forced off their property to pave the way for the satiation of the greedy needs of the Chosen Ones. Some citizens are displaced from their farms to create land for Dr. Sweet Mother's farm. As the First Lady of Jidada, Dr. Sweet Mother seeks only the best for herself. She forces the University of Jidada to offer her a Doctoral Degree in Sociology. To get in her good graces, citizens and institutions bribe her with gifts such as land and titles.

The Minister of Corruption suggests that the President be bestowed upon lofty titles. Seeing the lofty titles insufficient, President Tuvy proceeds to rename every street and some cities in his name. He also appoints cabinet members of his clan so that there is a person bearing his name in every Ministry. Soon residents of Jidada started getting lost because all their streets had changed overnight and they all bore the same name: The Savior's name.

#### **2.4 Religious Allegory as a Tool of Political Control**

Fayrouz Fouad Ibrahim Hassan(2018) in *Persuasive Personae: The Appeal To Religion and the Construction of Ethos in Political Discourse* observes that “the appeal to religion, as a transcendent, eternal source of authority, has often bestowed legitimacy to the imperfect, mortal political power (389). Religion has therefore been a political tool. This is because through religion, politicians have managed to influence audiences and win support by creating a positive self-image. Religion manufactures the consent of the public and shapes their convictions. *Glory* portrays politicians employing religion to serve several rhetorical acts as discussed below.

Religion has been used in the narrative to legitimize political authoritarianism. The Father of the Nation believes that he was chosen by God to rule and rule (17). Because God chose him, he cannot leave power through elections. He can only cede power through an act of God. During the national celebrations Reverend Prophet Dr. O.G Moses appeals to religion to bestow legitimacy on the Father of the Nation's long rule and power. He says:

...I've said it before, and I'll say it again: Good leaders are not born. Good leaders are not made. Good leaders, like the Father of the Nation, like our honorable First Femal and Dr. Sweet Mother—come from none other than God himself. Who also tells us in his very own words in Romans thirteen, verse one, and I need you to hear me properly O Precious Jidadans; God, my Father, says: Let everyone be subject to the governing authorities, for there is no authority except that which God has established. The authorities that exist have been established by God. Consequently, whoever rebels against the authority is rebelling against what God has instituted, and those who do so will bring judgment on themselves. For rulers hold no terror for those who do right, but for those who do wrong. Do you want to be free from fear of the one in authority? Then do what is right and you will be commended. For the one in authority is God's servant for your good. But if you do wrong, be afraid, for rulers do not bear the sword for no reason. They are God's servants, agents of wrath to bring punishment on the wrongdoer. Therefore, it is necessary to submit to the authorities, not only because of possible punishment but also as a matter of conscience... (17)

By quoting this verse, the reverend rationalizes the Father of the Nation's use of excessive force in dealing with the opposition and also encourages fear of the authorities. By appealing to Gods also, the prophet makes the father human all powerful. He is more powerful than fellow humans. He even proceeds to say that once God chose the Father of the Nation, the Father of the Nation proceeded to make the sun his head cheer leader. The Father of the Nation is therefore superhuman.

Politicians know the power religion has over the people and therefore use it appropriately to foster their means. Immediately he ascends to power after the coup, Tuvius Shasha adopts the moniker Savior. He compares himself to the biblical Jesus Christ who has come to save humans from sin. He also attends church sessions and makes a point to show his fear and respect of God. When questioned about his frequent trips abroad, he quips that God rules the entire universe

from the air, he too can rule a nation as small as Jidada from the air. His campaign slogan is #The Will of the Masses is the Will of God. His competitor Goodwill Beta uses the slogan #God is in it we will win. This shows that both leaders realize the power of religion in winning over the masses.

Religion has also been used to justify vile practices. For instance religion has been used to justify patriarchy. After the coup, the Savior realizes he cannot control the sun as the Father of the Nation did. When he consults his sorcerers they tell him that the gods are angered because Dr. Sweet Mother commanded the sun. It was wrong for a femal to command the sun. As a result, it will take another a hundred years before a mal commands the sun again. This statement communicates Jidadan society's view of femals as peripheral creatures. Elsewhere, when the Sisters of the Disappeared parade naked, the reverend O.G Moses notes that their husbands have failed in their God-given duty; that of controlling their wives. Patriarchal control therefore is a God-given responsibility. The perpetrators of the Gukurahundi believe that they are acting religiously by commanding the massacres of over twenty-thousand people. They believe they are acting like God in the Old Testament by giving back violence a hundred fold to whoever gives them violence.

At first the citizens of Jidada seem resigned to the atrocities of the Party of Power because of their belief that power is God-given. A Twitter user observes that he is neither angry nor vengeful when the defenders beat him. He has already forgiven them as the bible commands. He believes as they beat him that God is commanding him to pray more for Jidada. He compares himself to the Israelites under the Pharaoh in Egypt and thus surrenders to the abuse in the hopes that God will intervene.



However after continued abuse the masses are disillusioned by religion. Some lose believe in it and question God's role in their problems. When a Twitter user gets raped twice by Commander Jambanja she observes that "...if there is a God, he has the sickest humor (281). This is because she cannot understand why the God who humanizes others dehumanizes others. Another Twitter user disapproves of the idea that vengeance belongs to God or that God is watching. He wonders how long God will watch before he takes action. In the end, just before the revolution, the masses are shown as having gotten over the religious belief that held them in captivity. As the narrating chorus observes:

...We roared and cheered in tremendous applause that said we were done with false prophets and false pastors and false religious leaders who fleeced us of our hard-earned moneys in the name of God, who connived with the Seat of Power to keep us oppressed by telling us who to vote for, by telling us the blatant lie that our leaders were selected by God, by telling us to stay away from politics. We wanted a God of revolution, a God of liberation, a God of justice, a God of anti-corruption, a radical God to inspire us into building the paradise we deserved right on earth, yes, Tholukuthi in Jidada with a -da and another -da itself. (345)

With the revolution, religion loses its controlling power over the Jidadans. They felt that God was conniving with their oppressors and subsequently wanted a new God: This new God would be a God of justice, revolution, liberation, anti-corruption and radicalism.

## **2.5 The Nation as a Family Metaphor**

Ann McClintock (1993) in *Family Feuds: Gender, Nationalism and the Family* argues that "...nations are frequently figured through the iconography of familial and domestic space" (63). McClintock considers the family a metaphor for the nation and further argues that the family unit "offers a natural figure for sanctioning social hierarchy within a putative organic unity of interests" (63). As Mbembe A. (1992) observes, the postcolonial has been conceptualized as gendered (17). This gendering has resulted in titles such as "father of the nation and mother of the nation". The individuals who took these titles developed personality cults that enabled them

exercise state power. In Africa the examples of Kenya's President Daniel Moi was referred to as Baba wa Taifa and they developed songs from the national band that referred to the country as the mother and father of all people. After he rose to power through a coup, Emmerson Mnangagwa referred to Mugabe as "a father of the nation" during his inauguration. This was a surprise considering the terms under which Mnangagwa deposed Mugabe.

The metaphor of the nation as a family imposes upon citizens' certain claims and constraints derived from the family organization. For instance the father is the head of the family whose authority is unquestioned and protected by sacred tradition. Family unity as used in the context of the nation then is negatively used to protect the status quo thereby creating an enabling environment for bad governance. The youths on the other hand are expected to live in service and obedience to the elders.

The term "father of the nation" is used in the narrative to refer to the Old Horse while his wife is referred to as "Dr. Sweet Mother". The terms give The Old Horse and his wife Dr. Sweet Mother the power to commit atrocities without consequence. For instance, The Old Horse cannot be questioned for the numerous ills that characterize his leadership. When he uses blunt force on the citizens, it is assumed that he is a father disciplining his children. He explains his continued stay in power by the fact that a father never ceases to be a father regardless of the time that elapses. Dr. Sweet Mother on the other hand uses the title of mother to disenfranchise the common people by stealing their land and material possessions. She argues that as a mother she knows what is best for her children, for the mother performs a nurturing role.

The idea of the nation as a family was also used by Mugabe when he ruled in Zimbabwe. Various articles and individuals referred to him as a father of the nation. The Kenyan *Daily*

*Nation* referred to Mugabe as ‘the last of Africa’s Fathers of Independence’. *The Daily Nation* further observes that Mugabe used his aura as a liberator to stay in power. This was cemented by his appeal to the family unit. *The Voice of America* observes that after his ouster, the new President Emerson Mnangagwa refused to prosecute Mugabe arguing that Mugabe was, “...the founding father of free Zimbabwe”. The family appeal therefore protected a man who abused the rights of the citizens of Zimbabwe, ordered the killing of many and plundered public resources. ITV on YouTube in a video titled *Ex-Zimbabwe President Robert Mugabe Dies: Father of a Nation Who Became an Embarrassing Uncle* observes that Robert Mugabe liberated his people but then in a fertile land full of promise, he led them to ruin. The idea of fathers of nations thus gave birth to authoritative figures in Africa who in most cases led their countries to economic and political ruin. The nation gives the examples of Kwame Nkrumah of Ghana who led Ghana to independence and insisted on being addressed by the title ‘Osagyefo’ which he means ‘redeemer’, Kenneth Kaunda of Zambia and Jomo Kenyatta of Kenya among others. One key characteristic of the governments led by these ‘fathers’ of nations was their disregard for democracy. They either died in power or were deposed in coups.

Like a family, a nation’s fate lies on the achievements and failures of the father who is the leader. Women and children suffer the consequences of their father’s failures. The fictional state of Jidada’s woes can be attributed to the failures of the father of the nation. His old age has rendered him unproductive and this is reflected in the economy. The country is then run by his inner circle of Chosen Ones who are greedy and corrupt. The result of the failure of the family system is a rapture expressed in rage:

... the rage infected everything in its wake like a virus. It began to appear in the defiant lullabies sung by mothers rocking famished babies while knowing deep down that the earth of Jidada was a bountiful earth, in the eyes of the youth dreaming of a future in which they’d grow up and be what they dared and dreamed without being forced to cross borders to realize those dreams on the sometimes

hard soils of foreign lands, in the chorus of teachers and educators standing in decrepit classrooms across the nation and reading to curious students excerpts of seminal texts on liberation, in the smoldering eyes of Jidadans whose scars knew all there was to know about the barbarism of Defender brutality....(158)

The metaphor of the nation as a family is also used to disenfranchise the youth for they are portrayed as lacking in wisdom and needing guidance. This then necessitates the continued stay in power of the elders. In *Glory*, the youths who are close to power are portrayed as lacking, they spend their time on foreign trips partying and drinking. The opposition is questioned for its appeal to the youth. Robert Mugabe once referred to the opposition party in Zimbabwe, MDC, as a ‘movement for dangerous children’. The opposition therefore is compared to children who need guidance.

The idea of the family as a metaphor for the nation in *Glory* has been abused by the Chosen Ones who use it to exercise power for their interest. The family organization is the source of claims and constraints imposed upon citizens that are detrimental to their development as discussed above.

## **2.6 Re-imagining the Nation in *Glory***

*Glory* suggests another mode of existence, not only in Zimbabwe but also in the entire Africa. It foresees the fall of “The Shrine of Rulers”. The Shrine of Rulers is the name used to refer to the group of leaders who led African nations to independence and who clung to power through tyranny. The narrator foresees the fall of tyrants in an uprising titled a hurricane. The hurricane dethrones the tyrants of Nigeria, Algeria, Uganda, Eswatini, Central African Republic and Eritrea to name a few.

The narrator admits that dethroning the tyrants is not an easy task. There needs to be a supernatural intervention for this to happen. To do this, the people of Jidada appeal to magical

realism for aid. Magical realism, according to Christopher Warnes(2009) is, "...a mode of narration that naturalizes or normalizes the supernatural: that is to say, a mode in which the real and fantastic, natural and supernatural, are coherently represented in a state of equivalence" (9). The supernatural is invoked in *Glory* through the rise of a great wild wind that strips the Nehanda tree of every one of its pods and scatters them all over the Lozikeyi township.

The Nehanda tree is a mythical tree that according to the dreams of The Father of the Nation was sown from the seed of the tree upon which Mbuya Nehanda was hanged. Nehanda Charwe Nayakasikana, also known as Mbuya Nehanda was a Zimbabwean spirit medium originating from the Shona people. She was one of the leaders of the Chimurenga revolt that was considered the first liberation of the Zimbabweans against British occupation. After the crash of the revolt, Mbuya was arrested and hanged by the colonial government. Many myths developed from the circumstances of her death. Some believe the colonial government cut off her head and took it to England. Out of her body emanated red butterflies. The father of the nation sees these crimson butterflies come out of her body in his dreams. Mbuya Nehanda's name and spirit was linked to the theme of resistance and liberation in Zimbabwe especially during the guerilla war that set Zimbabwe on its path to independence.

The narrative suggests that for the nations of Africa to bring down the shrine of rulers, they have to be fearless. For instance, in *Jidada*, the Sisters of the Disappeared rise and slay the defenders who had been sent to abduct Simiso. Those slain include the dreaded general Jambaja. The narrative also suggests that this second revolution does not need leaders since all people are taking accountability for their fate. They also do away with religious leaders as evidenced in the killing of Dr. O. G. Moses, the prophet who had connived with their oppressors and kept them in a state of servitude for long. They take leadership on their own, "...we understood now we did

not need to be followers of inept leaders but participants in a system that served us, that we needed to take our lives back, our power back, our fates back from selfish, corrupt and greedy politicians who know nothing about service, about love for the nation, about the dignity of the citizens....” (344).

They also realize that they need a new world order free from neo-colonialism. They realize that the colonizers gave African states independence but not freedom. To achieve this freedom they need to chart the African course on their own. To do this they also realize that the African story has to be told by the Africans themselves and not by the Western media.

The penultimate step to the dethroning of the Shrine of Rulers is the conscientization of the disciplined forces. The disciplined forces, especially the police have been used in Africa to quell dissidence and peaceful demonstrations against bad leadership. In Zimbabwe Mugabe deployed the 5<sup>th</sup> Brigade to quell dissidence in an operation called the Gukurahundi that led to the death of thousands of civilians. When the masses demonstrated against bad leadership and a failing economy he unleashed the Zimbabwe Republican Police (ZRP) who committed atrocities against the public. This is the same case in the fictional Jidada where the police and the military are used to carry out the wishes of the Chosen Ones. However, they finally realize that the issues the people are demonstrating against also concern them. They join the protesters thus robbing the ruling class their power thus effectively leading to change.

Magical realism comes to fore when the pods of the Nehanda tree which resemble the bones of the dead priestess that were scattered by the wailing wind rise in the air and glow brighter than the moon in a night that electricity had been cut to deter the protesters. When the protesters approach the Seat of Power and are scared to touch the scarf of the scarf of the nation because of the potent magic it carries, crimson bones emerge from Nehanda’s bones and help the animals

arrest him. The narrative therefore re-imagines an alternative nation. In this alternative nation, corrupt leaders are arrested and charged, the police work with and not against the people. The narrative, however fails to suggest a leadership structure thereby leaving the nation to be led by all people.

## **2.7 Chapter Conclusion**

In *Glory NoViolet Bulawayo* performs socially symbolic acts that have characterized Postcolonial African writers. She does this by reflecting in fiction her immediate society and the vices that affect it. She historicizes the fictional Jidada nation's realities of post-colonialism espoused in vices such as corruption, authoritarianism, social stratification and the use of religion as a tool of control. In a Marxist fashion, which is prevalent in Postcolonial African fiction, she shows that the political class in Jidada has failed to actualize the ideals of independence. She uniquely chronicles postcolonial ills in a unique way showing postcolonial disillusionment and the possibility of hope and change.

Through allegory, she performs the agency role of exposing the ills of the Postcolonial African nation. She writes back against western stereotypes of Africa, expresses her concerns of the metaphor of the nation as a family and proposes an alternative image of the nation.

## CHAPTER THREE

### STRATEGIES OF NARRATING DECADENCE IN NOVIOLET BULAWAYO'S *GLORY*

#### 3.0 Introduction

In a bid to effectively allegorize Postcolonial Africa, Bulawayo employs various stylistic strategies. Style in literature refers to the specific way a writer tells a story. It helps distinguish a writer from others by creating a distinctive voice. A writer's use of literary devices such as imagery, point of view, diction, symbolism, voice, method of narration and syntax contribute to their style.

This chapter is dedicated to an investigation of the strategies that Bulawayo employs to effectively allegorize Postcolonial African states. The strategies investigated include the point of view in the narrative, the use of digital media and conversational asides, and the employment of anthropomorphism and satire in narrating postcolonial ills that characterize African states.

#### 3.1 Anthropomorphism in *Glory*

George Lakoff and Mark Johnson (2008) in *Metaphors We Live By*, define anthropomorphism as an act of giving human characteristics to non-human objects. Richard Gill (1995) on the other hand in *Mastering English Literature* defines the term anthropomorphism as "seeing non-human things in human terms" (464). For purposes of this study anthropomorphism is defined as the attribution of human traits, intentions and emotions to non-human things. The term anthropomorphism is derived from the Greek words 'Anthropos' (human) and "morph" (form). The term and the literary use of anthropomorphism traces its first recorded use to Greece civilization. Xenophanes was the first the term in the 6<sup>th</sup> century B.C. Xenophanes used the term in an attempt to describe how the supernatural and the gods tended to bear a physical



resemblance to their believers. This resemblance was portrayed in physical features attributed to non-humans such as the face and hands. It was also seen in the attribution of humanlike minds in non-human beings that resulted in the evocation of secondary emotions such as joy and shame, conscious awareness and intention.

Anthropomorphism was majorly used in children's literature and film for entertainment purposes. This is because it was not thought to carry the capacity to deal with the serious issues addressed in literature meant for adult consumption. George Orwell's *Animal Farm* changed the narrative regarding anthropomorphic tales due to its ability to satirically address complex issues by using animal characters. The tradition has now been adapted by many writers who have employed animal characters to address complex issues in their societies. Similarly, Bulawayo adopts animal characters with human attributes in her narrative. Unlike Orwell, who had one human character in *Animal Farm*, *Glory* is made up solely of animal characters that live in a society run and administered only by them.

Over time there has been a drastic change in the trends of anthropomorphic depictions of animals. Traditional fables, which were the pioneer writings that included animals that acted like humans, sought to impart wisdom through fictional tales. These stories were meant to be perceived as harmless fictive compositions, unlike the tales of the supernatural that were interpreted back in the day. However, though fables were believed to be false, they subtly revealed the truth to their unsuspecting readers without their conscious knowledge. In this way, anthropomorphism served as an ingenious plot device because readers did not immediately register that the simple allegories with animals were really stories about them. Fairy tales therefore conveyed deep, meaningful messages without provoking personal offence among their

audience. Additionally, in fairy tales human grievances were expressed through use of anthropomorphic motifs in elaborate, mythological contexts and fantastical environments.

Helen Idowu Adhuze (2022) in *The Face and Phases of Anthropomorphism in Children's Literature* places the literary influence of anthropomorphism on the discourse of sensibility. She argues that through anthropomorphism, a literary writer can present a delicate issue in a non-provocative manner thus resulting in a drawing of a positive aesthetic or ethical response from an individual (48). According to Adhuze, anthropomorphism is a type of metaphor-making since it enables young children to identify with the characters in anthropomorphic tales and apply the moral lessons of the tales to real-life situations. However, anthropomorphizing in adults is a deliberate choice of the human interlocutor. Burke and Copenhaver (2004) in *Animals as People in Children's Literature* observe that for the human interlocutor there is an array of animals or objects available for anthropomorphism. The choice of animal or object is informed by the affective states and not the cognitive recognition of the people who assign human characteristics to non-humans in any chosen context (18).

It is necessary to draw a line between anthropomorphism and personification since the two terms are commonly mistaken. Anthropomorphism and personification are literary devices that attribute human characteristics to nonhuman things. However, personification is merely a figurative representation whereas anthropomorphism is a literal representation. Personification is an imaginary representation whereas anthropomorphism is a 'real' make-believe representation. Personification aims to create imagery since in personification, the personified animal/object seems like it is performing something human. The anthropomorphized object/animal on the other hand is essentially doing something human. Zoomorphism is the opposite literary device to

anthropomorphism, where animal qualities are attributed to humans. Examples include “Spiderman” and “Batman” movie franchises.

One would ask themselves why Bulawayo chose animal characters instead of humans and their effectiveness in narrating postcolonial decadence in the fictional Jidada. Animal symbolism, according to Trivedi, “ serves a cognitive function by delighting the aesthetic sensibilities of the audience”. *Glory* is captivating in the sense that the reader interacts with a country of animals that faces the same challenges that humans have faced. The animals of Jidada have faced colonialism by an external power, and continue facing the tribulations that postcolonial states face. The reader is thus obliged to keep reading the narrative to understand how animals react when they face the challenges humans face.

The novel *Glory* draws parallels between its fictive African state and Zimbabwe. As stated above, Bulawayo in an interview with *The Guardian* exposed that she had intended to write a non-fictional narrative on the 2017 Zimbabwean Coup but then elected to narrate it in fiction. By drawing parallels to Zimbabwe, the narrative becomes an allegory. *Glory*, just like George Orwell’s *Animal Farm*, is a jewel in terms of humanoid identification and imagery. It narrates the events happening in the fictitious country of Jidada and the events that characterize its authoritarian government.

Jidada’s history is parallel to the history of Zimbabwe. The country, just like Zimbabwe was under the rule of a white minority. It got its independence in the 80s after a bush war. Zimbabwe on the other hand, attained independence after a guerrilla (bush) war. The heroes of Jidada and Zimbabwe’s liberation movements are also the same people. For instance there is a mention of mythical leaders such as Mbuya Nehanda in Jidada, who in Zimbabwean history, led the first

liberation war against the British in Zimbabwe. After independence in Zimbabwe, Robert Mugabe deployed the Korea-trained, 5<sup>th</sup> Brigade of the army to quell dissidence among the Ndebele. This resulted in the deaths of over 20000 civilians. This operation was known as the Gukurahundi. The Gukurahundi was “...so named after the early rain that washes away the chaff after the spring rains” (111). The Gukurahundi lasted between the years 1983 and 1987 and only ended after the signing of the Unity Accord. Similarly the Gukurahundi in Jidada lasted between the years 1983 and 1987 and ended after the signing of the Unity Accord.

In *Glory*, therefore, The Old Horse represents Robert Mugabe. Just like Mugabe, The Old Horse rose to power at independence through a guerrilla war. Just like Mugabe in Zimbabwe, The Old Horse uses political authoritarianism to control his subjects. The Old Horse uses dogs conveniently named defenders while Mugabe uses the Zimbabwean Republican Police. The two leaders have also stayed in power longer than any “father of the nation” in Africa. In a continent of long-serving leaders, Mugabe and The Old Horse had ruled longest before their dethroning through similar coup d'états. This was 40 years.

Dr. Sweet Mother (the donkey) on the other hand represents Grace Mugabe, the wife to President Mugabe. Just like Grace Mugabe she was the young wife of a very old President. Robert Mugabe was 40 years younger than her husband. The two of them also get questionable academic qualifications from the leading universities in their respective countries. In a phone call to the vice chancellor of the leading university in Jidada, Dr. Sweet Mother demands to be awarded the biggest degree there is in the land. She gets honored with a PhD in sociology. Kudzai Mashininga in an article in University World News reports that the vice chancellor of the University of Zimbabwe had been suspended over the award of Grace Mugabe's PhD.

Mashinginga further states that it was claimed that Grace Mugabe's defense oral examination was conducted at her Mazowe orphanage instead of the University premises as per law.

Dr. Sweet Mother's entry into politics proves to be the straw that leads to the fall of her husband. She learns from the seat of power's school of ruling and ruling and graduates with a distinction. This education boiled an ambition within her; a desire to lead the country one day. As a result she sought ways to destroy anyone who would in the way of her and her ambitions. Those she perceived as threats were charged falsely and imprisoned or sent to exile. This was the case with Tuvius Delight Shasha (the horse), the Vice-President who was exiled to South Africa after falling out with her. In Zimbabwe. Grace Mugabe began as Mugabe's secretary before becoming his wife. As Blair Rutherford observes in "(Dis-)Graceful Leadership: On Familial Logics and Politics in Zimbabwe", much of the commentary that arose after the 2017 Zimbabwean Coup focused on Grace Mugabe's actions as precipitating the military replacement of Mugabe with Mnangagwa. Grace Mugabe led ZANU (PF)'s Women's League and led public attacks that culminated in Mugabe firing his two deputies. Those dismissed were seen by most Zimbabwean media and scholarly commentators as the main contenders to succeed Robert Mugabe and thus Grace Mugabe's rivals. Their dismissal cleared the path for her to become Vice-President, if not, as some alleged, ultimately President. In the Zimbabwean parliament's formal impeachment of Mugabe, six of the eight articles of impeachment presented related to Grace Mugabe:

Mugabe is accused of allowing his wife to assume his constitutional mandate; access classified and privileged documents, abuse state resources, insulting the new leader, Vice-President Mnangagwa and threatening to kill him. He is also said to have let Grace cause disaffection within the country's defense forces by spreading reckless and false allegations against the army. (19)

Similarly, the Old Horse is overthrown for allowing his wife, the donkey, assume his constitutional mandate. One may thus ask why Bulawayo chose anthropomorphism to

narrate the events in *Glory*. Anthropomorphism helps her attain a variety of objectives such as raising awareness of ineffective systems, altering people's perspectives and expressing displeasure with political issues. Animal characters provide a strong base for character constancy. A simple beast's perspective may be raw, honest and unbiased, compared to the perspective of man, who is rational and overthinking. This perspective makes stories a lot more real and direct.

Animal characters are also capable of addressing issues in a way that humans cannot. This is because they possess innate powers and desires. The defenders in *Jidada* can express brutality in a way that humans cannot. They are naturally brutal and once given the license to practice violence they do it without leeway. The animals are also capable of expressing decadence in ways that humans cannot. For instance, the *Seat of Power* shows the greed that is associated with Postcolonial African leaders.

Anthropomorphic tales serve as a mirror of society. By reading *Glory* the reader can deduce the symbolism employed in the narrative and compare it to situations in their real life. The anthropomorphic tale thus serves many roles such as cautioning the reader and the world against a reprisal of the events depicted in the narrative in their real life.

### **3.2 Anthropomorphic Satire in *Glory***

The predominance of satire in postcolonial African literature is a result of the historical evolution of the independent African states. Contemporary socio-political reality in Africa is generally characterized by greed, corruption, political authoritarianism, violence among other things. In response to the prevailing social order, contemporary African authors have assumed the role of

watchdogs of the nation and have used satire to great success to defy and subvert the reestablished order, which they consider a betrayal of the independence dream.

Abram (1999), defines satire as a literary art of diminishing a subject by ridiculing it, evoking towards it attitudes of amusement, contempt or scorn. The postcolonial leadership is seen as betrayal and thus the satirist, as G.G Darah (2005) observes, is seen as “a defender of communal norms and virtue”. As Ngugi wa Thiong’o further observes:

satire takes for its province a whole society and its purpose, criticism. The satirist sets himself standards and criticizes society when and where it departs from these norms. He invites us to assume his standards and share the moral indignation which moves him to pour derision and ridicule into society’s failings. He corrects through painful, sometimes, malicious laughter. (55)

Tejumola Olaniyan(2018) further echoes Ngugi’s sentiments. He asserts that to satire, the whole society is its constituency. It thus focuses its lens on the society’s failings as a community of people, and magnifies such sores for critical inspection, using tools such as scorn, derision, ridicule, bitter irony, and laughter to surgical precision. Northrop Frye on the other hand views satire as “militant irony” that possesses two fundamental aspects. The first aspect is that aggression is an indispensable component of satire. Satire to Frye therefore is an attack. Secondly, Frye viewed irony as satire’s most efficient weapon. In employing irony, the satirist calls on interpreters to rethink the meaning of an utterance given its new context.

Bulawayo employs the tools of satire to great success in exposing postcolonial failures in Postcolonial African states. Decadence is seen as a deviation from norm and the upheld vices in society. She attacks individuals and institutions that deviate from their expected roles. For

instance, when Dr. Sweet Mother grabs land belonging to the masses, a citizen is observed saying:

—Well, me myself I don't mind that Dr. Sweet Mother actually kicked us off our land to make way for her farm! I really don't mind at all, not a bit, kana, ngitsho, I mean it made us homeless, but otherwise where was she going to farm? In the air? On a tree? Inside her mansion? And futhi it's not at all like a white colonizer kicking you off your land! Which, that one is a whole 'nother matter for sure, a matter of war, which is exactly what we did to liberate our land. But why on earth would I ever think to war against Dr. Sweet Mother? (9)

The citizen's sentiments, while meant to defend Dr. Sweet Mother's grabbing of their land, also expose the futility of independence since the new black leader is a mirror of the white colonizer. The post-independence African leader, has also engaged in the negative vices practiced by the colonizer. To the normal citizen therefore, there is no difference between colonialism and independence since he is still colonized albeit by a fellow black person who he cannot rise against.

Bulawayo further ridicules the cabinet members of the Seat of Power through the names of the Ministries they occupy. Among others there is a Minister for Corruption, Minister of Looting, Minister of Nothing, Minister of Disinformation, Minister of Propaganda, Minister of Homophobic Affairs and Minister of Violence. This shows the absurdity that is Jidada. There are ministries dedicated to negative vices when they could be dedicated to what is beneficial to the country. She directly attacks the ministries and the state and does not mince her words.

Elsewhere, the narrative through the dialogue and actions of characters satirizes power and leadership in Jidada. When the brilliant pig asks President Tuvy to arrest and arraign in court corrupt members of his cabinet, Tuvy says that he has shown ability by arresting them. There is no need to arraign them in court. It is almost comical that the Seat of Power arrests corrupt government officials only to demonstrate that it has the power to arrest. The arrested corrupt



officials are set free almost immediately. To Tuvy, this is a sign of progress since in Jidada no one has ever been arrested for corruption. He is surprised when he learns from the Brilliant Nzinza that a member of the cabinet was arrested and executed in China for stealing two hundred thousand dollars, “What, just two hundred thousand? And a whole minister gets killed? Do you know, Comrade Doctor, that if I ever took that approach, I’d have less than five animals in my whole entire government? And what would be the good of that?” (277). The savior thus admits that his cabinet is corrupt but he cannot do anything about it because if he did, he would not have a cabinet at all. Through his words the narrative aggressively attacks the ridiculousness that is the stance of the party of power’s stance on corruption.

The narrative ironically attacks the special dispensations given to members of the Party of Power whenever they want to attain some power. For instance Dr. Sweet Mother attained her PhD in a period of three months. She called the highest-ranked university in Jidada and asked to be given the highest degree that it offered. She was surprised that the university had not offered her a degree yet everyone was giving her presents: land, mines and businesses, to name but a few. Elsewhere, Commander Jambanja is recruited into the defenders despite not attaining the academic and legal qualifications required. This is because he had shown a “... unbridled display of violence, passion, ferocity, imbecility, and unreasonableness all at once” (256).

### **3.3 The Narrator Position**

The idea of the narrator is a central concept in the critiquing of a narrative text. Bal Mieke (2009) in *Narratology* posits that “the identity of the narrator, the degree and how that identity is indicated in the text, as well as the choices that are implied, lend the text its specific character” (18). Narrating (the act of producing the narrative), is one of the three components that make a narrative according to Genette Gerard (1980). The other components are “the story and the

narrative”. Genette distinguishes between the narrating voice and focalization by referring to the narrating voice as the narrator and the focalization as the perspective from which the story is being told. The narrator and the perspective thus determine the narrative situation.

In the past, as pertain to narration, narratives had been known based on “the voice” of the narrator narrating the story to the narratee. Genette identifies this voice as the “who speaks” in the narrative. The events in the narrative therefore are observed and recounted from a particular point of view or perspective. There are three points of view most used in narratives. They are: The first person point of view in which the narrator narrates the story from their perspective, the second person point of view in which the narrator addresses the narratee directly and the third person point of view in which the narrator narrates about others. These points of view have different levels of access to information and they relay a different experience.

The narrative in *Glory* is presented through a chorus of animals. This is a novel idea in prose since the chorus has mainly been associated with drama. The chorus is believed to have originated in the classical tragedies of ancient Greek theaters. The chorus is often the first and last to speak in a narrative. This is evident in *Glory* as the narrative begins with the chorus observing the events of Independence-day celebrations and ends with the chorus observing and relaying the events in Jidada after the revolution. The introduction of Destiny as a character momentarily shifts the point of view of the narration but the narration reverts to the chorus once she dies.

The narrative also employs eavesdropping as a source of information about events hitherto unknown to the public. Information obtained through eavesdropping is introduced by the phrase “it was said by those who know about things that...”. Through eavesdropping we learn that the

sun was decreed to join the Old Horse's cheering squad. Through the same source we also learn about the state of the relationship between Dr. Sweet Mother and the Old Horse. Those who know about things claim that she did not love him; she was only attracted by the nectar of power. The expositions by those who know lay the foundation of the strife that permeates the Seat of Power. Mals threatened by Dr. Sweet Mother's impending rise to power eventually plan to overthrow the Old Horse to stop a femal rising to power. Eavesdropping therefore contributes to the cause-and-effect chain of the narrative as it is employed in telling the story.

A casual reading of *Glory* will not yield the identity of the narrator to the reader. This is by design because as Aristotle observes in *Poetics* "A narrator should be as transparent as possible, saying very little in his person. He is best when, like Homer, he introduces his characters and gets out of the way" (24). Thomas Rosenmeyer (1982) in *The Art of Aeschylus* adds to this by observing that the chorus is "a delegate of the community within the body of the action, connecting the two worlds without removing the barrier necessary to maintain psychic distance... a witness, with all the social and ritual implications of that term". The chorus in *Glory* therefore, witnesses and relays the story. The animal chorus narrates from the first person point of view by using the plural first-person pronoun "we". By using the first person point of view, the narrators relay events they took part in or those they were told. They thus witness the decadence happening in Jidada. By moving back and forth in time the first-person narrator traces the beginnings of the decadence. The chorus makes itself the object of the narration by involving itself in the events of the narrative:

-But then in the middle of our disappointment we remembered just how long it'd taken for the Old Horse's dawn to come, how all the proper and possible ways with which we'd tried to free ourselves from his tyrannous rule had failed, and, sobered by these realizations, we very quickly put our regret aside because there was one thing and only one thing that was true and mattered—Tholukuthi the Old Horse was finally falling at last... (72)

The witnessing aspect of the first-person point of view is also its greatest weakness. This is because the first person point of narration can only relay events it witnessed. To negotiate this hurdle, the narrative turns into the third-person when narrating the story of Destiny. This helps it attain omniscient status and thus intimately portrays how decadence affects individuals. Through the third-person can understand the thought process of individuals when forced to bear the burden of the decadence of a nation. The third-person is also efficient in relaying the circumstances that made Dr. Sweet Mother who she is in the narrative present.

The chorus as a narrator performs various roles in the narrative. It has the responsibility of exposition. In this sense it narrates past events and legends. It is through this all-witnessing chorus that we know about events that occurred long before the narrative present. The narrating chorus travels back in time to relay the events that occurred before independence and what happened after. They are eyewitnesses of the Gukurahundi and of the Old Horse's forty-year reign. By exposing past issues and events, the narrating chorus explains the current state of events in Jidada.

The narrating chorus also introduces characters and engages them in dialogue. This helps advance the theme and develop characters. The chorus in *Glory* traces the life of Dr. Sweet Mother from before she became the wife of the Old Horse. It shows how naïve she was before she realized the truth about the Inner Circle. They refer to her as a serious scholar because of her observation skills and ability to rise within the inner circle, a feat no female has accomplished before:

In those days of serious scholarship, Sweet Mother closely watched the Father of the Nation and Inner Circle with a diligence and attention she'd never given to anything. The sudden life-changing inclusion in the intimate workings of the Seat of Power wasn't unlike enrollment at a prestigious institution. It was indeed an education of a lifetime, and the donkey would appreciate the hands-on structure of the curriculum, which was rigorous but

highly relevant, the thoroughly outstanding faculty of celebrated members of the Inner Circle and the Chosen of course, who boasted stellar credentials and years and years of experience. Still haunted by the humbling and not so successful educational career of her youth, Sweet Mother was determined to put that shameful reputation behind her like a tail, open a new chapter, so to speak; Tholukuthi she'd show every one of her snobbish former classmates and teachers who'd ever teased and bullied and despised and laughed at her. She'd outshine. She'd impress. She'd be number one. She'd take awards. She'd be first-rate. She'd supercalifragilisticexpialidocious. (42)

The narrating chorus thus introduces a character and offers explanations for the actions.

The narrating chorus also provides clarity by describing the prevailing situation in the narrative.

A cursory reading of the first page introduces the reader to the social classes that divide Jidadan society. The reader is made aware that Jidada is a society divided into two: The Inner Circle and the Masses. The Inner Circle, also called the Chosen Ones, have a monopoly of the resources while the masses languish in poverty. We also learn that there is a police force conveniently called "the defenders" who defend the interests of Inner Circle. At the Independence celebrations, the masses are made to wait on the scorching sun with no refreshments while the Inner Circle celebrates under a shade. The Masses cannot leave the ceremony because the defenders would physically abuse them if they did. This thus clarifies why the Masses stay despite the scorching sun. It also describes the corruption and political authoritarianism prevalent in Jidada. Also exposed in the opening page is the nepotism and patriarchy that prevails in Jidada.

The chorus comments on the action of the narrative to the narratee. This is marked by the use of the refrain whenever addressing an ironical issue. As discussed above the refrain "Tholokuthi" as used in the narrative means, "only to discover". It shows a change from what was expected. The narrating chorus uses it whenever there is a switch from the expected. For instance, the tired animals cannot leave the Independence Day celebrations. This is because in the country called Jidada with a -da and another -da, that would be an offence. The defenders are armed with

batons to violently attack animals peacefully leaving a meeting. The chorus is astonished by the absurdity of this and also wants the narratee to understand how absurd this is.

The chorus is also crucial in revealing a character's inner feelings and thoughts. Through the chorus' unlimited omniscience we learn about the Old Horse's dreams. In his dreams, the Old Horse compares himself to Martin Luther King. In his dreams, he also remembers the old days of Jidada when it was an Eldorado, a country that held so much promise to its inhabitants that animals invited their relatives to join them there. In those days Jidada was glorious. His dreams help the reader compare the Jidada of the past and the one portrayed in the narrative present.

Mieke Bal(2009) observes that storytelling occurs at different levels. Therefore a story can be told within a story. Genette Gerard(1980) further observes that a narrator can be either inside or outside the story. Based on the story level, a narrator can either be extradiegetic or intradiegetic. An extra diegetic narrator is a narrator that is above and superior to the story s/he narrates whereas an intradiegetic narrator is a narrator found inside the fictional world that is created by the story. According to Bal, the original narrative becomes a "frame" or "matrix" narrative, while the story told by the narrating character becomes the "hypo" or the "embedded narrative". Rimmon-Kennan S. (2003) prefers to grade narratives according to their having embedded stories. He therefore classifies narratives as first-degree, second-degree, third degree and so on. According to Rimmon-Kenan, a first-degree narrative is not embedded in any other narrative, whereas the second-degree is a narrative embedded in the first-degree narrative and so on.

The narrative structure in *Glory* is multilayered. The narrating chorus occupies the first-degree (Genette's extradiegetic level), while social media (Twitter and Facebook) occupy the second-degree (genette's intradiegetic level). In the second-degree level, the narrating chorus shows

interactions of users on Twitter. This ultimately leads to a third degree (Genette's metadiegetic) narrative that comes about as a result of the responses to tweets from Twitter users. The use of social media is so prevalent in the narrative that the chorus observes that Jidada is divided into two countries:

Still, perhaps because of the repression they encountered on the ground, online, the children of the nation chose not to hold back against the Seat of Power. So that very soon it was noted that Jidada was actually not a country but two countries—there was of course the Country Country that was the real, physical space in which Jidadans walked and lived and queued and suffered and got pained, and then there was the Other Country, where Jidadans logged on and roared and raged and vented. (295)

This division of the country into two leads to the creation of an embedded narrative. This study questions the use and effectiveness of social media as an embedded narrative strategy. Elsewhere, there is an embedded narrative in the form of Destiny's book titled *The Red Butterflies of Jidada*. According to Jacqueline Kubasu Ojiambo(2014) in "The Art of Narrative Embedding in Chimamanda Adichie's Fiction", the embedded narrative strategy serves four functions: "for aesthetic purposes as a means of adding diversity to the narrative act, dramatic impact, sharpening characterization, developing thematic concerns and increasing the complexity of the narrative" (41). Ojiambo's assessment of the functions of the embedded narrative guides this study as it evaluates the role of the embedded narratives in *Glory*.

The embedded narrative tradition was common in oral storytelling in Africa. The embedded narrative is common in African prose fiction because the African writer is influenced by both oral traditions and literate education. Embedded narratives as seen in African prose fiction therefore serve as a bridge between the oral and the written narrative. They link the narrative present with the past thus explaining the present. The narrative *The Red Butterflies of Jidada* links Destiny and her mother's present to their past. It explains why Destiny and Simiso (her

mother) have chosen silence for a long time. It also explains their rootlessness, since her mother had cut all her roots with Bulawayo after the murders of her family during the Gukurahundi.

As an artistic device, the embedded narrative enhances the performance of narrating. Narrative embedding draws a lot from oral storytelling. The African writer is conscious of his/her position and role as an African writer and he/she authenticates this position by borrowing from the rich African oral storytelling tradition. He/she thus creates a situation where oral storytelling culture is blended into written fiction. This aids in the understanding of the text and further adds artistry to the text.

In *Glory*, during the celebrations of Remembrance Day, the Sisters of the Disappeared congregate to read/tell stories of their kin who were disappeared by the regimes that have ruled Jidada since independence. Simiso also reads aloud from Destiny's book. Destiny reads her book to the gathered crowd during the Remembrance Day. This reading of stories aloud is an enactment performance aspect of storytelling.

The embedded narrative through the use of various authoritative devices illuminates reality. In *The Red Butterflies of Jidada*, Destiny tells her family's story from an autobiographical standpoint to show that the events that she is telling are facts. To navigate the pitfalls that arise from her lack of experience, she uses her mother as a source of information for her book. Through her mother, who witnessed these events, Destiny can accurately depict her family's experiences during the Gukurahundi. This is because she was too young to remember when these events occurred.

The use of digital media also creates a semblance of reality in the narrative. Through the use of digital media channels such as Twitter and Facebook the narrative transports the reader into this



‘world’ and the reader can see the engagements of characters in this world. On these digital media, issues are raised by individuals which also elicit responses in the form of comments which may also lead to further discussions. These interactions as used in the narrative, make the story authentic.

The issues addressed in the embedded narratives are also universal. These issues include hate crimes, war, democracy, poverty and political authoritarianism. The embedded narratives thus address real issues that the reader can relate to. The embedded narrative technique thus enables the writer to address universal issues in a creative way. This is further heightened by the seamless transition from the embedding narrative to the embedded narrative. The embedded narrative serves to corroborate the events of the embedding narrative.

The embedded narrative and the process of narrating it are therapeutic. It helps the narrators deal with the trauma of their experiences. The Gukurahundi was a traumatic experience to those who experienced it. That is why Simiso has buried her pain for so long, swearing never to speak of it. The Seat of Power’s atrocities are also traumatic experiences for the citizens of Jidada. The rapings, murders, kidnappings, physical assaults and disappearance of family members have affected the citizens of Jidada a lot. When Destiny disappears after being beaten by the defenders, Simiso is presumed mad because of her reaction to the disappearance of her daughter. When Simiso and Destiny finally confide to each other about their experiences, they start healing from their traumas. Destiny further writes unceasingly the story of her family and their experiences. The narrator observes that, “Tholukuthi Simiso who doesn’t, who can’t put down The Red Butterflies of Jidada, as if it is the very bread of life” (325). The book is likened to a bread of life since to Simiso it is like a new life brought to her.

The embedded narrative mainly helps in the development of themes. This is done through the introduction and amplification of issues in the narrative. The narrative seeks to portray postcolonial decadence in a fictitious African state called Jidada. As the narrative begins, the reader is brought face to face with the authoritarian power that rules Jidada. Later on, the narrative adopts an embedded narrative in the form of digital media as an avenue for Jidadans to raise their issues. This is because they cannot raise those issues without consequences in Jidada.

Through users' interactions on Twitter the treatment of the opposition in Jidada is brought to light. The reader is also made aware of the feelings of the public towards former members of the Seat of Power who had lost favor with the Father of the Nation. When Tuvy flees to South Africa after surviving an assassination attempt, Twitter users celebrate his ouster since he had been supporting the oppressive regime. A user by the name Exiled Jidadan observes that now since Tuvy is in the same boat as exiles, maybe he can begin speaking their language (68). Through his username “@Homeless” one deciphers the feelings of exiles in their host country. The exiled Jidadan is homeless since he does not belong in his host country and he cannot go back to his homeland.

Postcolonial African nation-states have been characterized by their connections to their former colonizing powers. The dynamics of this relationship have led to what has been termed as neo-colonialism. After Tuvy rises to power, they hold an election that is shrouded in controversy. As the Seat of Power has always done, they blame the West for trying to interfere in their politics and call the opposition puppets of the West. They also sponsor a Twitter campaign under the hashtag #neveracolonyagain.

Digital media has been an instrument of theme advancement in the narrative. Through it, Jidadans have expressed their displeasure at a range of issues. The issues addressed include Lack of employment, political authoritarianism, abuse of fundamental freedoms, tribalism, misogyny, government-sanctioned genocides, police brutality and more. The Seat of Power realizes the power of digital media in informing and reporting and thus institutes an internet shutdown to avoid the publicizing of its decadence.

### **3.4 Digital Media as a Plot Element in *Glory***

The narrative, *Glory*, is an example of a digital narrative due to its employment of digital media in addressing various issues. The digital narrative's engagement with readers is novel since it breaks the confines of linear storytelling and makes room for dynamic, user-driven experiences. In this section I examine how Bulawayo has used social media to develop narrative style, create and develop characters, and tinker with the plot. I also highlight the positives and negatives brought about by the ephemerality of digital communication when applied in traditional literary forms such as the prose novel. I do this through the guidance of the theories of convergence culture and network narratives that stress the role of participatory audiences in contemporary storytelling.

Contemporary authors have aimed to incorporate in their literary works the different cultural worlds opened up by the language of social media. This is because it makes it possible for readers to relate to characters and narratives. Novels, for instance, employ tweets, Facebook and Instagram posts to reflect immediacy and brokenness in online communication. By nature, the language of social media is brief and ever changing. The character limitations (Twitter allows only two hundred and eighty characters per tweet) compel its users to be brief and concise. As a

result, as Rettberg Jill (2014) observes, the style of writing on digital media is characterized by abbreviations, acronyms and emojis.

The use of digital media situates the narrative in the narrative present by reflecting characters' engagements with their immediate environment. When the donkey, Dr. Sweet Mother, watches her speech on YouTube and other digital media, she can analyze and celebrate the power of her words among the populace in Jidada. She does this by reading comments and responses from the digital populace. As discussed above, digital media is so important in the narrative that Jidada is divided into two countries, "the country proper" and "the other country". The other country in this case refers to the Jidadan population on social media known for their dissidence and advocacy. Marwick and Boyd (2011) in "I Tweet Honestly, I Tweet Passionately: Twitter Users, Context, Collapse, and the Imagined Audience", observe that digital media is an avenue for self-curation and enacting performance art. This implies that through interactions on social media, characters' relationships and identities are established. Through social media posts and interactions we can tell the stand of The Jidadan Party of Power regarding democracy and free and fair elections. When a social media user by the name POTUS (an allegory of the President of the United States) tweets that they have sent election observers to monitor the Jidadan election, the Jidadan Party of Power responds with a tweet of their own. They argue that Jidada is no longer a colony or a puppet of the West. They also add that no one monitors US elections, so why should they monitor other countries' elections? Through these tweets one can tell that the Jidadan Party of power uses its opposition to neo-colonialism as a foil to help them stay in power by avoiding free and fair elections.

Real-time social media updates fragmented storytelling associated with social media platforms such as Twitter modify plot. Through immediacy and interconnectivity social media interactions

drive plot development and character arcs. The fragmented nature of social media affects narrative through plot structure which is no longer linear but complex and non-linear. Online interactions also influence decision-making among characters. This is because online interactions may cause a change in heart among characters in the narrative's real life compelling decisions. For instance, agitation on social media compels the Party of Power to effect an internet shutdown. They feel that the internet's power of agency is a threat to their activities:

They said too, those who know about things, that the children of the nation tried to get on WhatsApp, on Twitter, on Facebook and tell the world of the war come to their homes, but the Seat of Power had instituted an #internetshutdown, and so there was no service, and with no service, there was no raising alarm, no crying out for help, no testifying, no bearing witness, Tholukuthi none of it at all but just the silence of the inside of a bullet. (278)

Social media activism therefore becomes a threat to the party of power, and this leads to further decrees that curtail press freedom. To contain this wave of activism, the party of power activates the Internet Force to counter activism on social media. However as the narrator observes, those recruited to do this were "...an uncouth team of bullies, liars, deniers, misogynists, tribalists and vitriolic manipulators created for managing what they termed the 'online threat.' "

The instantaneous characteristic of social media interactions enables Bulawayo to dynamically develop characters within the narrative by comparing their online personas against the realities they encounter offline. For instance, when Destiny recounts the experiences of her rape online she does comically. However, the damage the rape does to her is shown clearly when we meet her character offline. She still carries the scars of the rape, it is not a light issue as she portrays it in her tweets.

The incorporation of social media culture into literature has both challenges and benefits. One such challenge arises when one attempts to reconcile the temporariness of social media interactions with the permanence of print. The writer therefore must create an impressionistic account of a digital interaction while also trying to preserve durability. In *Glory*, Bulawayo navigates this by narrating the story in a way that captures the immediacy of social media posts while also ensuring that these narrations are relevant outside of their epoch. Therefore, events discussed on digital media contribute to the cause and effect chain of the rest of the narrative. However, the incorporation of social media culture into narration has made the narrative more relatable and also enhanced fidelity to real life. Bulawayo has employed some components of social media to give her story a complex plot and multifaceted characters based on contemporary communication forms. In *Glory*, she has opened up new possibilities for story-telling. Through her narrative, she takes the reader on a journey of non-linear storytelling coupled with multiple perspectives and interactivity.

### **3.5 Conclusion**

This chapter has examined the strategies employed by Bulawayo in narrating the postcolonial ills that characterize contemporary African states. The strategies examined are narrator position, digital media, anthropomorphism and satire. The study found that Bulawayo employs multilayered narrations in *Glory*. She uses a narrating chorus coupled with digital media to effectively pass her message. The study also found that digital media is used to develop characters and plots. The writer deliberately uses animal characters to attack (satirize) the postcolonial ills that characterize Postcolonial African states.



#### **4.0 FINDINGS AND CONCLUSION**

In this study, I set out to examine the allegorical representation in Bulawayo's text *Glory*. The study sought to investigate the portrayal of postcolonial ills and the strategies employed in their narration. I explored the various types of ills portrayed in the narrative and also tried to situate their causes in a postcolonial African setting. I also sought to investigate the narrative strategies that Bulawayo employed as aids in narrating decadence. This was done through a close reading of the primary text and the guidance of literary theory.

The Postcolonial African writer has been noted as a critic and watch dog of her government. Bulawayo shifts from the conventional African writer by creating a fictitious African state of pure animals. This shift, reminiscent of George Orwell's *Animal Farm* brings a new perspective in the analysis and criticism of postcolonial decadence in Africa. She moves the anthropomorphic narrative in Africa to a higher level by showing that it is not limited to children's entertainment alone but rather can be used to communicate the continent's complex issues.

*Glory* addresses complex themes that characterize the Independent African Nation-States. It addresses the rise of a new class of elites in Africa after independence. The new political- class of black elites have adopted the ideals of colonialism that they stood against. As a result, the society has been stratified into two classes; the elites and the masses. In Jidada, the elites are called the Chosen Ones. The Chosen Ones hold positions of privilege in the society due to their proximity to power. She also addresses issues such as greed, race, corruption, political authoritarianism, patriarchy, violence and poverty. To



ridicule the excesses of the new governments, Bulawayo employs narrative strategies to great success. She makes allusions to show the universality and timelessness of the issues addressed. She also makes deliberate choices of setting. The setting of the narrative analyzed in terms of its linguistic, physical, political and economic attributes clearly portray a deviation from the norm (decadence) in postcolonial Africa. Elsewhere, she uses animal characters that have human attributes such as walking on two legs , marrying and belonging to nation-state to comically address complex issues.

As a satirist, she ridicules decadence through the use of irony and sarcasm. Irony is, perhaps, her greatest weapon as espoused in the repetitive use of the word “Tholukuthi” which expresses a reversal of expectations. Through irony she expresses the betrayal of the masses by the new elite class of political leaders in independent Africa. She also experiments with form by using digital media in the form of face book and Twitter to further heighten the plot. Social media as used in this way becomes a type of embedded narrative in the text that performs actionable, thematic and explicative functions. She also further exposes the role of social media in calling for change and democracy in postcolonial Africa.

Authors voice their issues through writing. It is important to understand the position of the author. Some authors may choose to use writing as a political propaganda. However, the writing in the *Glory* to my view is an artistic work, as the novel is purely historical fiction. It should be read as an artistically written novel and not to be viewed as a political propaganda .This resonates well with the history of Zimbabwe.

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