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Statements

Counter-Discourse in Zimbabwean Literature

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1. In Zimbabwean literature, challenges to a dominant or established discourse are not just limited to those of the imperial culture, but go beyond to include challenges to the dominant discourse in the post-independence state, specifically nationalist, patriarchal and 'patriotic' discourses.
2. Zimbabwean writers who challenge dominant discourses do it from positions of marginality or subalternity
3. Most counter-discursive narratives are fresh ways of reading 'old texts', but with new and different insights.
4. At the beginning of a counter-discourse tradition in Zimbabwe, we have nationalists challenging the colonial writing of Zimbabwean history and culture.
5. There are no fixed boundaries between con-texts and pre-texts as confirmed in Zimbabwean counter-discursive narratives.
6. Female (and some male) writers challenged the exclusion of women by writing women into war history.
7. Counter-discourse challenges exclusion and the one-dimensional nature of dominant cultural productions.
8. What would normally pass as a con-text is translated into a pre-text when its discourse is challenged.
9. Like most male writers of the late 1990s who revise unqualified glorification of the liberation war, Vera and Nyamubaya respond to an official recalling of the contribution of black women in the Zimbabwean liberation struggle.
10. Primarily, Zimbabwean women writers write against patriarchal dominance and masculinised nationalist history that gloss over the existence and identities of women.
11. Many Zimbabwean women writers are involved in the battle over misrepresentation of women in history and in literature.
12. Major Zimbabwean writers write against both colonial oppression and the challenges of the Zimbabwean postcolony.