1. Introduction

‘Social value-chains’ as used in this paper refers to ‘any value-adding systems or processes that society has put in place for the achievement of higher goals in a dependable, reliable and sustainable manner, in all areas of human development. Keeping this definition in mind, this paper shall demonstrate that the social value-chains or value-adding processes operating in African countries today are those that were put in place by colonialism.

These are deeply entrenched systems that African governments inherited at independence. The purpose of colonialism put them in place for was to yield higher results and profits for whites from African resources, both human and material, in all areas of human activity such as economics, religion, arts, culture, education, politics, media, information and communication. They were conceived and designed in such a way that they would go on achieving the higher goals set for them by colonialists long after colonialism has ceased to be a direct and discernible governing force or authority to the uncritical eye or mind.

This is so because African governments that inherit them at independence will now be the drivers behind them who will keep on lubricating them and make sure that they go on yielding the higher results for the West in a dependable, reliable and sustainable manner, long after the colonialists have moved away from the discernible eyes of Africans.

In this regard, it shall be demonstrated that the only way for Africa to achieve meaningful development for the majority of African people is to make a serious effort to shun the social value-chains inherited from the West and put their own in place which are firmly rooted in the indigenous knowledge systems, worldviews and values of Africa and historical experiences and struggles of African people for sovereignty and freedom from the West.

1.1. Colonial Value-Chains

The downward trend of underdevelopment in Africa had already set in during colonial rule. It was becoming worse and unbearable for African people. This is why they took up arms to fight and liberate themselves from colonial rule. The development situation continued to deteriorate under independence in Africa. African governments had inherited it that way. They could not cure it or reverse its trend for obvious reasons. The value-adding systems that colonialism had put in place were meant to be irreversible. African governments that inherited them lacked the political will or knowhow to remove them and replace them with their own.
Most importantly, African leaders seemed to have fallen in love with them and the pleasures and lifestyles they were getting from them. It was, therefore, not in their interest to have them removed or replaced in the immediate or foreseeable future. Worse still, they lacked the capacity to run them efficiently or turn them towards the development and improvement of the lives of the majority of the indigenous African people in their respective countries.

Former colonial countries also kept on refining and disguising their social value-chains in Africa under different names to make them acceptable to African governments and the unsuspecting majority of African people in Africa. Well-known social-value-chains that have been deodorized to fool African people are the political, economic and governance programmes such as Economic Structural Adjustment Programmes (ESAP), New Economic Partnership for African Development (NEPAD), globalization, democracy, good governance and the rule of law.

Some scholars have argued that the effect of the social-value-chains that colonialism has now cast in different names amounts to neo-colonialism and continue to add value to the processes of exploitation and control of African resources for the benefit of whites at the expense of the indigenous majority of Africans who are the rightful owners of the resources of Africa. The ever repeated suggestion is that Africa needs to make a serious decision to shun the social systems or value-chains they have inherited from the West at independence or remain shackled to colonialism as slaves and paupers of the West in the midst of plenty in their own land.

1.2. Return to the Source

The sustainable approach to human development that would improve the lives of the majority of the indigenous people of African is first to shun the social value-chains that colonialism put in place in Africa and turn to the indigenous knowledge systems and historical experiences of African people for principles and processes of sustainable development that have been tested and proven to be reliable, dependable and effective in human civilization and history.

For example, it is now a well-known fact that African people used their own genius to come up with systems of economic production, social organization and mobilization of material and intellectual resources to build the first civilizations ever known in human history. It is also known that liberation movements in Africa and African Diaspora in the Americas and the Caribbean, that were effective and largely successful in their struggles against colonialism, slavery and racism, are those that turned to their history and utilized their indigenous knowledge systems, worldviews and values, religions and traditions, and arts and cultures, as sources of formidable inspiration to galvanize their resolve to fight and free Africa and the African race from continued domination and exploitation by colonialism.

And yet African governments that came to power at independence seem to have deliberately lost sight of the very source of their power and dismiss the very same indigenous knowledge systems, worldviews and values which inspired them to fight against colonialism and brought them to power at independence. The case of Zimbabwe will help to illustrate this point.

African leaders were prevailed upon at the Lancaster House Conference, by the former colonial masters, the British, who chaired the conference, to accept and include in their constitution for an African-ruled independent Zimbabwe the same political, social and economic value-systems used by whites in running Rhodesia. The stipulated time before they could make any changes to them was ten years. The nationalists agreed under coercion and consoled themselves with the belief that they would make the necessary changes when the stipulated time came.

The colonialists had a different idea. They were buying time to make sure the systems they had put into the Lancaster House Constitution would prove irreversible when the stipulated time came and would continue to yield higher profits for whites forever in accordance with their original vision of their mission in Africa as colonialists with special focus on Zimbabwe. The pronouncements of their vision are contained in records they themselves have written about their interests in Africa with Zimbabwe as their special focus.

The records include the methods the colonialists would use to pursue their vision and make sure it is realized and entrenched for all time in Africa with Zimbabwe as a special country of interest. Chief among the strategies to be used were deceit, persuasion and cunning. Brute force would come in where these failed. Missionaries were to be the agents of persuasion, deceit and cunning. The Bible was to be used as their weapon.

Men of culture such as artists, intellectuals, educationists and historians would be assigned to work on people’s hearts and minds. Their focus was to be on emotions, feelings and sensibilities. These were regarded as soft targets in converting Africans from their cultural ways of doing things to European ways of doing things. Hunters and explorers, prospectors and adventurers were to be the agents of physical and brute force.

Zimbabwean nationalists at Lancaster House were, therefore, led into a well-orchestrated trap of a colonial vision and mission in Africa, fashioned a long time ago from European myths and legends about Africa and Zimbabwe which was meant to be irreversible for all time once it was realized and entrenched in Africa and Zimbabwe as a country of special interest. Smith was echoing such myths when he suggested that ‘there would be no majority rule in Zimbabwe even in a thousand years.’ Clem Tholet and Andy Dillon (1993) were echoing the same vision of Africa and Zimbabwe as their all time colony in their poem Rhodesians Never Die.

Further examples of colonial pronouncements of their vision and mission in Africa and the value-chains they have put in place to protect their interests irreversibly and for all time will be discussed in the section below. The purpose is to show that the colonial value-chains are responsible for Africa’s under-development. They continue to operate according to the vision of European colonial missions in Africa. That is to drain Africa's
resources and wealth for the development of Europe even after Africa has attained independence and is ruled by Africans.

2. Colonial Vision of Zimbabwe


... as the fabled land of wealth and opportunity for them to multiply and flourish as a race. It was the land of Ophir, the palace of the Queen of Sheba, and the site of King Solomon’s mines. The myths about Great Zimbabwe lured the Portuguese and British to hazard their lives to find the key to its avowed treasures (66).

According to Taylor (1968) Mr E.P. Mathers, the then editor and proprietor of South Africa newspaper described Zimbabwe in an interview in Cape Town in May 1909 as:

...a unique country where gold was found in reefs, not alluvial. If the truth of the Rhodesian possibilities were known in America, we should see 50,000 miners flocking to the fields....The prospects for agriculture are ... brilliant [and] the farms ... could be picked up for an old song (5).

This was literally true. On October 8, 1892 again, according to Taylor (1968):

...some families travelling with the Moodie Trek from South Africa stopped over at Hatfield Hotel in Harare to hear Madame Blanche’s performance of Ta-ra-ra-boom-deay. This was an old song. After the concert, they looked around for some farms and picked up three. They named them Tarara, Boom, and Deay. This was in honor of the song that had made them stop over. A signpost nine miles east of Marondera on the road to Mutare points to Tarara Farm (23).

A visitor from Kimberly to Zimbabwe in October 1910 reported that “almost everyone in Rhodesia, from the ordinary prospector to the store assistant, was interested in mining claims and had some proposition to sell” (Taylor, 1968: 75).

Rhodes was the architect of the European vision of Africa from Cape to Cairo as the future land for whites and of Zimbabwe as the land of opportunity for the Anglo-Saxon race. O’Malley describes Rhodes as a shrewd idealist, schemer, financial genius, statesman, bountiful philanthropist, diamond magnate, and empire builder.

Rhodes considered Africans subhuman. He would have no scruples in depriving them of their land for whites or exterminating them outright. Whites were, in Rhodes’ words, “the most human, most honourable race the world possesses” (Davidson, 1984: 9). More territory for them would simply mean “more of the Anglo-Saxon race, more of the best” (Ibid.)

Land had to be made available for them by any means necessary. This is where the missionaries came in to prepare the ground for the implementation and realization of Rhodes’ vision and colonial mission in Africa with Zimbabwe as the centre of colonial focus.

2.1. White Missionaries as Agents of Colonialism

Rhodes and the British were not the only ones who found the missionaries useful in implementing their vision and colonial mission in Africa. All Europe used them to help convert Africans from their religion to white Christianity. As the Arabs observed quite rightly about the Portuguese strategy for Christianizing Africans, the rationale was “If the Kaffirs became Christians, they would consequently become Portuguese and we will forever have another Portugal in Kafiria” (Mudenge, 1980: 7).

That was the spirit that guided the missionaries and the white Christian Church in Africa and Zimbabwe. The missionaries agreed with Rhodes that Zimbabwe and all Africa and its wealth should be for whites. They also agreed that whites were God’s chosen race. David Livingstone believed strongly that the Anglo-Saxon race was “the hope of the world” (Zins, 1982: 103) long before he met Rhodes. Africa, to him, was available for whites. “The land was cheap, the soil good, and the labour free and plentiful and to be found on the spot. The inborn strength of the English” (Ibid.) would use it as they wished in order to develop, flourish, and prosper.

What Livingstone needed from Rhodes, therefore, was not persuasion to conquer Zimbabwe for whites, but encouragement and financial support. In Rhodes, he had found an ally able and ready to help. So in 1859 Rhodes subsidized him to trek with the London Missionary Society from South Africa to Zimbabwe. His mission was to use religion, deceit and cunning to persuade Africans to surrender their land, minerals and themselves to Jesus, Rhodes and De Beers Ltd.

The mission was successful. Livingstone deceived Lobengula into allowing him to set up a mission at Inyati (O’Malley, 1980: 66-67). From there he launched the white campaign to conquer Zimbabwean soil and “the souls of black folks” for whites (Dubois, 1903: Title of his book). The Church had thus, collaborated with Rhodes to conquer Zimbabwe and plunder its wealth for the benefit of the Anglo-Saxon race. The Church had, in fact, led the way. The Pioneer Column only arrived 31 years later on 1 July 1890 (Taylor, 1968: 13).

African rulers were the chief targets. Again, as the Arabs correctly observed, if the rulers became Christians, so would their subjects. They would become followers of Europe and help crusade European culture and world ambitions on the African continent. They would expel other religions, peoples and cultures from Zimbabwean soil, including the religions and cultures of their own indigenous people in Africa.

The first target was King Mutota. They converted him to Christianity and changed his name to Domingos. The Vatican and all Europe rejoiced. Preachers, poets, musicians, singers, dancers, choreographers and designers were all marshalled to use their skills and celebrate the victory (Mudenge, 1986):
The superior general of the Dominicans caused a commemorative bronze plaque to be made and engraved... The news spread all over Christendom, and there was rejoicing in Rome as the head of it... There was no less demonstration in Portugal, as one to whom the credit justly belonged of such progress made in one of her colonies. In the Convent of St. Dominic at Lisbon, the chief house of the province, the event was celebrated with the highest Catholic demonstrations, the Blessed Sacrament being exposed, with solemn high Mass, at which King Joao IV...assisted with all his court, favouring the religious of that house upon that day with singular marks of his majesty and greatness (21-22).

According to Mudenge (1986) Mutota himself was overwhelmed and paralyzed with joy in his new-found identity and encouraged his subjects to follow suit, beginning with his wife and children. He testifies happily as follows:

On this day we issued from our palace in great pomp, accompanied by all the nobles, the soldiers of the garrison, and by the aforesaid religious who walked on each side of our person. On arriving at their church, richly decorated and prepared with great magnificence, we prescribed the order in which the waters of baptism were to be administered, which was in this manner following: we caused Friar Giovanni de Melo to baptize us and the Queen our consort, Friar Salvador of the Rosary being godfather and bestowing upon us the name of Dom Dominic, the day being consecrated to that saint, and upon the queen the name of Dona Louisa. Then we ordered the two chief nobles of our kingdom to be baptized, Ingomuza (Nengomasha’?) receiving the name of Dom John, and Inevinga (Nevinga?) that of Dom Sebastian, and after these two Inhamapa (Nyamapach?) was baptized by the name of Dom Ferdinand, and Inhamafunhe (Nyamapfunyeye?) our friend by the name of Dom Peter, who five or six months before dreamed that a religious of St. Dominic was baptizing him and making him a Christian, as he himself related to us in the presence of the said fathers. All the above named are nobles of our kingdom, lords of many lands, and nearly related to our self. This baptism was celebrated with great rejoicing, especially by those of our court, who with musical instruments and festive dances gave incredible signs of joy (21).

Christianity as a social value-system was and continues to be a more lethal weapon of colonization and economic underdevelopment in Africa or Zimbabwe than armaments. As the example of Mutota shows, “It subjugates the will and conquers the soul. It hits the centre” where the sword would miss (Mudenge, 1986: 6-7).

Africans must, therefore, fear the war waged by priests than by soldiers. Soldiers use force. When that weakens, so does their rule. But once Africans become Christians, they enter into fellowship with whites, even against their people, brothers and sisters. They negate Africa and all that is African and pay homage to Europe and Europeans as Mutota did after his conversion to the Christian faith (Mudenge, 1986: 7).

The realization that the might of Christianity in Africa under white missionaries was greater than swords is what made the Arabs decide to kill Silveira saying “Let us sacrifice this victim to our prophet. Let this priest, die” (Mudenge, 1986: 6-7). The Arabs saw the influence of Silveira as a missionary in Zimbabwe as a threat to their business in Zimbabwean gold and ivory.

We face the same challenges as Zimbabweans or Africans as those faced by the Arabs to decide without hesitation to remove by any means necessary the social value-remnants implanted on our land and in our souls, literature, arts and culture by whites and missionaries as agents of Western imperialism.

The following section will illustrate how whites continue to use their arts and culture as social value-chains to lure Africans into submission to domination and exploitation by the West and to celebrate their conquest and mock at Africans for trying to live like whites and failing to meet the standards set for them by whites. Zimbabwe will be used as an example.

2.2. Rhodesian Arts: A Celebration of Conquest

Europeans in Zimbabwe used their arts and culture to celebrate their conquest of Africans and continued exploitation of Africa’s wealth even under African rule. European arts and culture, therefore, have nothing to do with African development or welfare of Africans. They have no place for Africans in them or relevance to African development and enjoyment of their wealth. The very first play by Rhodesians in Zimbabwe is a good example. It was staged on 1 September 1891 to celebrate the hoisting of the Union Jack by the Pioneer Column in Cecil Square in Salisbury, now Africa Unity Square in Harare.

The cast were members of the Pioneer Column. The producer, director and main actor and hero of the play, was Rgt. Major W. F. King of the Pioneer Column (Taylor, 1968: 16). He was the protagonist of the play and hero of Rhodesian conquest of Zimbabwe in many ways than his role in the play. His career in several South African companies was of high distinction.

He had served as R.S.M. of the Bechuanaland Border Police before joining the Pioneer Column. He had already become the ideal example of unwavering commitment to the success of the Anglo-Saxon vision and mission to conquer Africa and plunder its wealth for the development of the Anglo-Saxon race for all time (Ibid.).

His ambitions in the arts were equally heroic and highly esteemed. He was an accomplished gentleman comparable to Hamlet in the Shakespeare’s play of that name. He was a soldier, scholar and actor just like Hamlet in Shakespeare’s Hamlet. He re-enacted the routing of Africans by the Pioneer Column in Zimbabwe in the same way Hamlet re-enacted the murder of King Hamlet by Claudius in a play-within-a play in Shakespeare’s Hamlet. The purpose of the re-enactments was...
to celebrate the successes of their missions together with the public.

King described the play as a ‘Knock-about farce’ in reference to the way the Pioneer Column had routed what they considered as the cowardly Africans. This is similar to how Americans rout the Indians in wild-west American movie fashion. The play by the Pioneer Column amused the white audience so much that King promised them more plays of a similar nature “as soon as he had sold the pioneer gold claims he had pegged” (Taylor, 1968: 14 & 16).

King died in 1934. He was 74 and still unmarried, just like Hamlet, in Shakespeare’s play, whom he adored as a role model (Ibid.). The Rhodesians who played leading roles in the Pioneer Column were the same ones who acted as heroes and heroines in subsequent plays by Rhodesians in Zimbabwe. In that way they became celebrated role models of Rhodesian ideals in Zimbabwe.

According to the Cape Times report in the Bulawayo Chronicle of 22 March 1912, the actor who played the knight who carries off the nun from her convent in the Rhodesian performance of The Miracle was Douglas Payne, formerly of the Rhodesia Mounted Police. Payne had served for two months as Rhodes’ mounted orderly in Bulawayo and was sworn for life as Rhodes’ greatest hero-worshipper (Taylor, 1968: 93).

Sir Charles Coghlan, Premier of Southern Rhodesia, became the president of the Bulawayo Musical and Dramatic Society in April 1907. When Southern Rhodesia became a Responsible Government on 24 May 1924, and opened the First Session of the Legislative Assembly, Sir Coghlan as the country’s Premier and president of the Bulawayo Musical and Dramatic Society, invited the Arnold-Quin Quartet to come and enliven the celebration (Taylor, 1968: 110-111).

When the construction of the railway from Vryburg South Africa, finally reached Bulawayo in Zimbabwe on 4 November 1897, professional artists from South Africa and Rhodesia rose up to the occasion. Mr Wilson mobilized actors in Rhodesia, and Messrs Hyman and Alexander mobilized actors in South Africa. The groups dedicated themselves to celebrating the growth of the British Empire and called themselves the Empire Theatre Groups (Taylor, 1968: 32).

Celebration of the victory of white values over African culture is the theme of A Credit to the Family and Credibility Gap in Generation Gap by Father Pearce (1985). African values in both plays are laughed at as barbaric and backward. African parents are ridiculed for failing to come to terms with European values imparted to their children in school by missionaries in Rhodesia.

African children in the plays have now acquired a European world-outlook. Their parents do not understand or accept this. They still regard their children as integral members of their families. The parents expect their children to come back home from school and use their knowledge to develop and advance the fortunes of their families. The two plays depict such expectations as foolish and backward. The children are now adults. They should be left alone to lead their lives and decide their future as Europeans do. African parents should stop treating them as suppliers of money and material goods to feed the barbaric and base appetites of their uncivilized families.

Pearce says quite clearly in the introduction to his plays that the emphasis in performing them should be placed on the comic in African characters in order to laugh their naiveties out of court and make them realize that their children’s values are now different from theirs. The children are now European in their outlook, while the parents remain African. This is the Generation Gap implied in the title of the plays.

Pearce is right. African children no longer belong to their parents. They belong to Europe. The values they learn in school are not African. They are of Europe. Two more examples will help demonstrate this.

African pupils at Borrowdale Primary School belong to the Royal Houses of Kent, Windsor, Edinburgh and York. They chant British songs to cheer their Houses during sports and cultural occasions at their school. African songs and heroes such as Kaguvu, Nehanda and Chaminuka have no place in their repertoire of chants.

The situation is the same at Fletcher High School. The names of their Houses are Burton, Stanley, Livingstone and Mungo Park. Chitepo, Takawira or Tongogara are excluded. Their world is now England, not Africa. They have jettisoned their African forebears and adopted European missionaries and explorers as their leaders and wise men.

The universities are the same. English Departments are examples. The name ‘English’ itself refers to England as the source of standards for teaching and appreciating literatures in English. African academics become extremely nervous about any suggestions to change the name from English to another name, however deemed appropriate.

Their fixation on ‘English’ as the appropriate name for the Departments only help entrench the colonial value-systems in Africa as the best for literary practices for Africa and by so doing help fulfill the European colonial vision of Africa and all its wealth as belonging to whites and of Africans as slaves.

2.3. Rhodesian Arts: Resistance to African Liberation and Rule

Whites have always been hostile to African liberation and development. Rhodesian dramatists, Wodehouse Neale and Arthur Pingstone, organized a series of recitals to thank white women for the encouragement and support they had given to their men during The First Chimurenga. The recitals went on for the whole month of June 1896. They applauded the Rhodesian women for their patience and endurance during the crisis. The aim and objectives of the recitals were to inspire Rhodesian women to carry on with their support and
understanding in future struggles their Rhodesian men may engage in (Taylor, 1968: 30-31).

The spirit of solidarity between Rhodesian women and their men against African liberation continues in Rhodesian literature, arts and culture in Zimbabwe today. To Breathe and Wait by Nancy Partridge (1986) sympathises with Rhodesian women for the terror and uncertainties they endured while their men were battling terrorists in the Zimbabwean bush. According to the blurb on the cover of the book:

An era was passing in Rhodesia while Deidre Messiter faced the ending of her own life. The title from Euripides is for her, as for many women, the role life assigns her. By the late seventies the liberation war was typical in that most women, black and white, could only live each day through, and wait. Political events were outwardly shaping her life, depriving her of the help of her greatest friend, changing the future for her children while this quiet woman tried to comprehend what was happening to her and to her country.

A point of correction: ‘to breathe and wait’ was not the role assigned to African women during the war. They were in the thick and thin together with their men during the liberation struggle while Partridge and white women were sitting at home ‘breathing and waiting’ for their men to come to them from war. It is, therefore, mischievous for Partridge to lump African women together with white women in her vision of the white colonial mission in Rhodesia.

In Karima by Tim McLoughlin (1985) the liberation struggle is used as an occasion for fruitless debate and intellectual fantasizing. The focus is on massacres. The argument is ‘Who committed them?’ The guerrillas and Rhodesian forces are both condemned as brutal. The liberation war is condemned as inhumane. The colonial injustices which prompted the war are not discussed in the novel. Nowhere is the liberation struggle justified in the novel. Its focus on atrocities and condemnation of both sides as brutal is a stance against the liberation war and a plea for the status quo. Its suggestion is to leave things as they are.

The Rise and Shine of Comrade Fiasco by Andrew Whaley (1991) takes the same stance. Its focus is on the liberation war as insane and brutal. The intended audience are whites. They are treated to side-splitting laughter with the depiction of freedom fighters and their antics during the war as cowardly, barbaric and insane. They wear tattered clothes. Their appetites are base. They prey on each other and swear on lies. They wallow in dirty talk, defecation, urine, sex and violence. They are corrupt, irresponsible and unfit to govern or control themselves, let alone others, especially whites. African leaders are described as:

putting on puppet masks and preaching socialism with Swiss accounts while they put us victims of capitalism and international bankers and owners, and we sit here in this shitpit with the stink of our own urine getting up our noses when even now they are shaking hands at dinner parties and farting back lies to us next week in the papers, throwing black freedom at us while they eat butter (30).

Whaley’s message is difficult to miss. Africans are far worse than whites as rulers. Zimbabwe is worse than Rhodesia. It is a cesspool of corruption. Nostalgia for Rhodesia is unmistakable in the play. Simon Bright’s Flame takes up the same theme. Its focus is, again, the liberation struggle. Its subject is sex among comrades at the war front. Whites are not in the play. Their brutality as murderers and rapists during the war is tucked away safely out of the film.

The film makes the same point as the other works by Rhodesians sighted earlier. Africans are uncivilized. They only think of sex. The war only helped reveal this. Don’t expect any better under their rule in Zimbabwe. On the other hand whites are civil, admirable, and humane. Peter Godwin and Ian Hancock do not mince their words about this in Rhodesians Never Die. To them Smith is more charming than the world has paraded him. In their own words:

Ian Smith ... became more likeable as he began to talk more freely and with feeling, even as the authors were concluding that he had failed his own people so badly. Many of his former senior ministers, ordinary supporters of his party, and several who were on and beyond the right-wing fringe, were very generous in helping and entertaining two authors who plainly did not share their views (i-ii).

Peter Godwin and Ian Hancock only find a single blemish in Smith. He was ill-prepared for the war and failed his people. The authors sympathise with whites, not Africans. Their hearts bleed for Rhodesia, not Zimbabwe. Rhodesians should never have been defeated. They should have won if they had been well prepared. Still, the authors cannot believe that Rhodesians have been actually defeated. They are bound to rise up and rule again. For, Rhodesians Never Die.

Michael Raeburn’s film Jit (1991) is set in independent Zimbabwe. Africans in it are clowns and childlike. They eat, drink, dance, sing, laugh, love and play all the time. They believe in spirits and magic. They consult soothsayers and witch-doctors for luck with jobs and love. They spend money on pleasures. They have no plans for tomorrow.

The whole film is a festival of magic, music, dance and song. Variety Magazine describes it as fast, furious, colourful and great fun (Cover Notes). Parade Magazine calls it hilarious and its music, beyond compare (Cover Notes). The film borders on the comic and mockery of African values and struggles as in Generation Gap and other works by whites already cited. Its notion of the function of African arts and culture is that of laughter, pleasure and mere horseplay.

The serious function of African literature, arts and culture in mobilizing African people for struggle and development is not
in the orbit of their knowledge. According to Taylor (1968) in the History of Rhodesian Entertainment 1890-1930 whites believed that Africans were subhuman and underdeveloped. They had no art but mere amusements. Rhodes had, therefore, to make sure that his Pioneer Column was a cross-section of miners, agriculturalists, merchants and artists, because:

The land they were about to enter and civilize ... was virtually an unoccupied wilderness of not more than half a million Bantu ... whose forebears had arrived ... only fifty years before, and the life they lived was primitive, both in its working methods and ... amusements. The pioneers, by contrast, came ... from environments which had all the sophistications of the nineteenth century ... which, for their relaxation, required entertainment of the standard civilized type - theatre, music, variety (13).

Taylor says his purpose for writing The History of Rhodesian Entertainment was to describe the forms of entertainment which accorded with the pleasures, tastes, and lifestyles of Europeans, for the benefit of their children and future generations. His book was, therefore, not meant for Africans. It harps on the theme of Rhodesians Never Die: whose forebears had arrived ... only fifty years before, and the life they lived was primitive, both in its working methods and ... amusements. The pioneers, by contrast, came ... from environments which had all the sophistications of the nineteenth century ... which, for their relaxation, required entertainment of the standard civilized type - theatre, music, variety (13).

The Story of Reps by Robert Cary (1975) is the same. Mike Laws describes it as a warm, human account of our society. 'Our society' refers to whites. The book brings to life their past struggles and excitements for the benefit of their children (9). The culture and lifestyles recounted here are for whites by whites, not Africans. The spirit of Rhodesians Never Die is upheld here, too.

2.4. Rhodesian Arts: European Lifestyles
In The Story of Reps Cary says, whites who settled in Zimbabwe carried on with their lives as if they still lived in England. Some continued with habits long forgotten. He gives card dropping as an example:

It contained ... rules whose rigidity had governed Edwardian England but ... had died there ... in the holocaust of the Great War. In ... Rhodesia, however, it lingered on. A young lady ... arriving in Salisbury ... was amazed to find the system in full operation (13).

In his cover notes to The History of Rhodesian Entertainment 1890-1930 by Taylor (1968) Cary further notes that European arts in Rhodesia were regarded by whites as a delightful chronicle of memories of the days gone by. Hardwick (1978) in his study of Aspects of Recreation Amongst Salisbury’s Non-African Population confirms this. He says the situation of arts and culture for whites in Zimbabwe has not changed:

European communities have ... habits ... income level ... culture ... [and] ... recreations ... separated by ... different facilities and ... residential areas. ... [T]he characteristics ... resemble the ... affluence, leisure and mobility ... in Western ... countries (11).

The plays produced by Reps since its founding in 1930 are purely British or European. They show Rhodesian nostalgia for English habits, some of them in Shakespeare’s plays and as old as the Elizabethan era. None of Reps plays listed in the index of the book has anything to do with Zimbabwe. Not a single one is by an African author or about Africans.

Europeans in Zimbabwe, indeed, continue to live their lives as if they are still in Europe. They see Zimbabwe as another England. The names of their residential areas are English. Mabereign, Marlborough, Borrowdale, Queensdale, Avonlea, Groombridge, Greencroft and Greendale are examples. The names of the Streets are the same. Blackburn, Huggins, Suffolk, Norfolk, Dublin, Waterford, and Belfast are examples just from one suburb of Emerald Hill in Harare.

The names of white farms are New Hampshire, Wiltshire, Yorkshire and several others. One farm along Lomagundi Road from Harare to Chinhoyi is named Little England. That is what Zimbabwe is for whites. It is another England. That is where their hearts are. They are in England. Their interest in Zimbabwe is to exploit its wealth for the development of whites and England or Europe.

Africans are conceived as slaves belonging to England or Europe. They are given English names as children of England. This completes the picture of Rhodes’ vision of Zimbabwe and its people and wealth as belonging to England and the Anglo-Saxon race. The state of arts, education and culture in Zimbabwe today and the direction of development Africa has been pursuing so far seem to indicate that this is, indeed, so.

Films, cinema, television, radio, magazines, newspapers, theatre and arts in Zimbabwe continue to propagate the superiority of white culture and images over African ones even more furiously than before independence. The insidious purpose is to legitimize the continued control of the direction and development of Zimbabwean culture, economics and politics by whites. This, obviously, is no way to achieve sustainable development for Africa or Zimbabwe. The following section discusses the way forward.

3. The way forward
The way for Africa to achieve the kind of development that would benefit the majority of Africans and improve the quality of their lives is to make a clean break with the colonial structures that whites have put in place in Africa in pursuit of their vision to exploit and control Africa and its resources for the development of Europe and whites as self-proclaimed masters of the earth. There is no goodwill in them for Africans. African governments who continue to believe in them are misguided. Self-interest and greed govern them, merely.

African people and governments must shun them and turn to their own culture and historical struggles and experiences as
Africans in history. The perspective of the struggles, experiences and achievements of Africans is also happening in African film studies too.

European Cultural Thought and Behaviour

Africans to work together and achieve results as a people is proven by history. African forebears built great civilizations using them. African people waged wars of liberation using them as formidable sources of inspiration.

African people and their governments must, therefore, return to them and use them as sources of wisdom and guidance in all areas of human activity and development such as education, economics, religion, politics, business, law, ethics and arts. The departments of English in Africa, for instance, must change their names from English to ones that reflect the varieties of the arts and literatures of the cultures they teach in their departments.

This suggestion is not new. It has already been made by African scholars repeatedly since the seventies. Chinweizu, Ngugi wa Thiongo, Okot p’Bitek and Ayi Kwei Armah, are examples. Some universities in Africa and African Diaspora have implemented it and changed the names of their departments appropriately to reflect the variety of the literatures and arts they teach.

The peace, stability and comfort that come with abandoning the struggle and surrendering to the safety of being forever the white men’s slaves are, perhaps, the reasons why Zimbabweans intellectuals and politicians decide to leave things as they are and settle for the status quo.

This is especially true of intellectuals who teach in the English Department at the University of Zimbabwe. But their fears in the change of the name from English to others are baseless. The names to replace English would be inclusive of English. Those who love English will still have a place to do so in the Department under any name.

The following works are examples of mandatory foundational texts in African Studies in Africa and African Diaspora across the curriculum. They help provide Africans who love English will still have a place to do so in the Department under any name.


These suggestions to change our approach to literature, arts, culture, education and development in Africa from a Eurocentric perspective to an African-centred perspective will go a long way in liberating Africa from continued domination, exploitation, enslavement and underdevelopment by Europe. They restore African wealth, culture, labour and dignity to Africans. Africans become their own liberators. They help Africans get inspiration from their own values, principles and models of heroism and success and deploy them towards towards their own development.

The crucial factor, however, is land. We live on it. Everything we need lives on it, in it and above it, including our ancestors. It is the wellspring of our very being, material and spiritual. Those who control our land control us. They are our masters. They impose their will on us. They are gods to us. Without the land, we are destitute. Development is inconceivable. Colonizers knew this very well when they combined both material and spiritual forces in dispossessing us of the land and making us depend on them.

This is why the land was the rallying point of the liberation struggle. The current land reform programme in Zimbabwe is an economic imperative. It must be irreversible. We have already sacrificed many lives for it and will do so again, if necessary. With the kind of cultural education we have proposed in this article and the un-brainwashed youths who will emerge from it with the appropriate social value-addition principles and consciousness, victory for Africa will be certain, and development for Africans inevitable.

REFERENCES


