

1. INTRODUCTION

The article analysis the concept of motherhood as conceived and conveyed through the selected pieces of drama for Scheu, Hamutiyinel and Musa's Mitambo Yavadiki Navakuru and Gelfand's growing up in the society of Shona. These Shona collections are created in the intent to ascertain feminists that conceive motherhood as a position that has a little influence and it's fraught with physical and emotional weaknesses. Makaudze observes that among Shona, motherhood is far from being oppressive and disempowering position, but it is a position associated with power, influence and affluence , important responsibilities and hence, with visibility and significance.

Different authors have different perspectives about motherhood, even though all the African authors seem to see motherhood as important position of empowerment, recognition, respect and flexibility among others. While the west see motherhood as a position of the feminine that has a little influence and its fraught with physical and emotional weaknesses. Motherhood is also associated with character traits including being weak, dominated and a gossip; hence motherhood is considered being both a restricted and restricting position and condition.

1.1 Different perspectives of motherhood by different authors:

According to Beauvoir in Makaudze motherhood is the key feature which that causes a woman to be seen and regarded as others and to tie them with immanence. Maternity is conceived as a position that binds women not only to home but also to family.

According to Weems (2014:1-135) in Makauzde, each race and culture have their own unique ways when it comes to how gender relations are conceptualized. She has eighteen descriptions of womanhood. She considered a woman as being:

- Self-naming, self-defining' family centered, in concert with male in struggle, male compatible, flexible role player, mothering, strong, authentic, nurturing, ambitious, respected, recognized, whole, adapted, respectful of elders, spiritual and genuine in sisterhood.

Makaudze article aims to show that motherhood, as conceptualized and practiced by Africans, it is about recognition and respect; it does so by focusing on the selected Shona Children's literature, in particular Children's drama. The pieces of drama were selected on the account of the centrality of the mother figure in them, making it possible for observations and conclusions about the position and depiction of motherhood. In other words, the selected drama excerpts explicitly center of the position, role and image of motherhood.

The collections describes go such drams are enacted, also showing that children have a variety of literature for entertainment and learning. The same literature falls into the popular literacy genres: narrations, poetry and drama.

The following are the pieces of drama of the selected Shona children's drama, through sometimes punctuated by songs, heavily exploit the role play a children enact various role in society.

- Gondo Guru Chawauyira (Big Eagle why have you come)
- Vana Vungu Vapera(My children are finished)
- Matakanana (Playhouse)
- Mahumbwe (Mock Marriage)

Makaudze describes motherhood as:

Social and flexible position and role

- The selected Shona dramas reveals that motherhood is more of a social responsibility which any member of society can undertake, regardless of their gender.
- In the drama Gondo Guru Chawauyira and Vana Vangu Vapera, boys and girls take turn to assume the role of the mother who shields her children from the marauding eagle or beast.
- It also shows that a mother does not only care for her biological children, but she feeds and cares for her children and also the other people children together with a society.

- According to Weems in Makaudze(2004:53) African womanist is committed to loving and caring for her own, and she extends that to the entire African family.

Role requiring physical and emotional strength

- Weems (2004:55) observes that, generally the African womanist comes from a long tradition of psychological as well as physical strength.
- The selected dramas shows mother who exudes both forms of strengths: physical and emotional. It is demonstrated in the pieces of drama like Gondo Guru Chawauyira where the mother faces the rogue head-on, by herself.
- In Gondo Guru and Vana Vungu Vapera motherhood is shown as prone to tragedies. The mother loses a child to a rogue beast.
- The pieces of drama tend to train those who assume motherhood responsibilities to expect to be able to cope with the sudden loss of a child.
- Among the Shona, mothers are expected and challenged to be emotionally and physical strong.

Source of knowledge, Wisdom and life skills

- According to Myers (2015:1) in Makaudze western patriarchy to some extent associates motherhood with being small minded. The mother is viewed as and considered less resourceful than her male counterparts. While African culture and world view, motherhood is associated with resourcefulness, witticism and wisdom.
- In the dramas Gondo Guru Chawauyira and Vanga Vangu Vapera, mothers are shown teaching, advising and warning children about expected behavior for survival.
- In other drama Chidhanga Chidhanga the mother advice children not to entertain stranger presented by hyena as this might be a ploy to lure them away and prey on them. Those who religiously follow their mother's teaching hardly get themselves in trouble.
- The mother is respected and respectable resource of knowledge and life skills is seen in that humankind across the globe entrusts mothers with children at their critical stage of development from birth-15 years. Rodman and Hyams

(2014:143) in Makaudze regard this age as the critical age in which a child is exposed to and acquires all the necessary vocabulary and values that guide them in later stage.

Platform for freedom and independence

- According to Hirshman (2006:2) in Makaudze, feminists argue that being bound to the home, women are not using their capacities fully, the claim of being home bound and being denied the platform for self-expression has no place among the Shona.
- In Mtakanana drama, motherhood is shown as a position of independence and freedom of mother. Each mother has her kitchen where she directs all the activities and determines what has to be cooked and what time.

Source of wealth and guarantor of property ownership

- Shona children's drama teaches participants to note and appreciate the power wielded by the mother, especially in terms of property ownership.
- Matakanana and Mahumbwe show that the Shona mother owns a variety of gadgets and has other material wealth.

2. Conclusion

The paper discussed motherhood as conveyed through Shona Children's literature drama, focused on the position as well as associated responsibilities. Among Shona , motherhood is far from being an oppressive and disempowering concept, but is a construct intertwined with administration, power and influence important responsibilities and hence with visibilities and significance.

The paper concludes that, observations and assertions by Western-oriented scholarships need to be critically examined first before being embraced as universal truths, and that indigenous culture should be researched to the indigenous cultures' conceptualization of reality be appreciated from the point of view of participants of the culture in question, not outside

References:

Makauzde, G. (2017). Motherhood in children's drama: selected cases from collections on Shona Children's literature, [online] volume 35(2), p 114-128. Available at: <http://orcid.org/0000-0001-8469-6452>