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The paper seeks to expose the relationship between protest theatre and politics in Zimbabwe. It is a qualitative research which focuses on plays produced by Rooftop Promotions. Protest theatre is a tool determined to change the status and identity of a people. It is a medium through which people's living conditions are improved through communication with those in power.

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# Protest Theatre and Zimbabwean Politics: The Case of Rooftop Promotion Productions

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## ABSTRACT

*The paper seeks to expose the relationship between protest theatre and politics in Zimbabwe. It is a qualitative research which focuses on plays produced by Rooftop Promotions. Protest theatre is a tool determined to change the status and identity of a people. It is a medium through which people's living conditions are improved through communication with those in power. The mandate of this paper therefore is to establish the nature of the relationship between politics and protest theatre. The arguments in the paper are necessitated by the idea that if it is theatre that has played a fundamental role in giving birth to new Zimbabwe in 1980, why can't it continue to be in the service of the masses again as it was during the struggle. The article therefore seeks to bring out the power that theatre has in reflecting the political environment in Zimbabwe. The paper comes to the conclusion that there is no symbiotic relationship between protest theatre and politics in Zimbabwe.*

**Keywords:** protest theatre, politics, relationship, zimbabwe, rooftop promotions;

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## I. INTRODUCTION

Theatre in most countries of the world has been treated with a lot of mistrust especially by most governments due to its subtle power to influence masses. The relationship between protest theatre and Zimbabwean politics needs a lot to be desired as it hinges on the empowerment of a talent by the local people and at the same time revolutionary to

the status quo. The article is concerned with the idea that, despite attainment of political independence in Zimbabwe (a situation in most African countries) development and growth of theatre as a form of social expression has suffered a blow at the hands of political subjugation. This in turn is prejudicing the development of the discipline and suffocating those talented to perform and those eager to consume the product and act upon the situation. Therefore the prevailing situation in the country is suppressing the growth of theatre industry in a bid to protect some ill political practices in government. However, history has it that the relationship between theatre and politics is usually sour. In light of this fact, the article examines the relationship between protest theatre and politics in a Zimbabwean context, specific reference being made to plays produced by Rooftop Promotions Productions. The article generally focuses on theatre as a product of the indigenous knowledge system by the indigenous people and how it was used to communicate issues that concern people to the powers that be. It is in the same vein that this genre of performing arts should continue to prevail even in the 21<sup>st</sup> century as a tool to empower the masses in their interaction with the political environment.

## II. THEATRE AND POLITICAL EMPOWERMENT

This article draws from a larger study that investigated an African perspective of language for development through theatre and drama with the aim of establishing how language through theatre is a powerful tool in political emancipation. In the same vein, the current article is furthering the debate by analysing the

relationship that exists between protest theatre and politics in Zimbabwe.

For a better understanding of the arguments in the article, the researcher uses the concept that theatre is a powerful tool for political empowerment. It is only through acting and imitating that the status quo (political wise) can be questioned. Ogu-Raphael (2009:70) notes that, “the medium of theatre like other art forms, has not received much attention from government and its agencies, perhaps because, it is considered as an ‘unserious business’ and a ‘time waster’”, and therefore not capable of engendering development. Against the negative perceptions of theatre, it is difficult to conceive of it as capable of generating any form of development, both for the individual and the society. Counter to the same view, the article seeks then to establish how Zimbabwean artists through various productions used in the paper are perceived in the political environment that they live in. But the functions and manifestation of the theatre in our society today, has taken a very radical dimension, such that the entertainment value has received some kind of de-emphasis. Its role now is to serve a more constructive purpose: one that will contribute to social and revolutionary change in the society. Thus the use of Rooftop Promotions Productions is emphasising the important role that theatre has in communicating the political image of the country. In the case of the present article, the relationship between protest theatre and politics in Zimbabwe can be established as its effectiveness is deemed detrimental by the powers that be. Thus Obuh (1992:138) writing about the effectiveness of the theatre as an instrument of change states that:

One of the agents of socio-political change is drama/theatre. Drama is the most economical mode of experience, which conveys an idea that can be accepted as true. Drama’s impact is also direct and more immediate than other forms of expression.

The functionality of theatre is no longer in doubt, as many people have come to realize the potency of theatre in development. It has the power to influence thought and opinion, and can serve as a

popular and effective means of political propagation, economic empowerment and culture diffusion. As such, the purpose of using Rooftop Productions is against the backdrop that their performances speak to the political environment of the Zimbabwean people hence it should serve as an eye opener to influence the masses’ decision on the right path to follow. In fact, it is a “medium through which the soul of man reaches out beyond itself to transform” (Sofola, 1984:2). The medium of theatre as a communicative art has a very high correlation with development.

When theatre is used for the betterment of people or to help people realise their potential, it should be aimed at transforming the people from being objects to become subjects of development. This is because, as active participants in the development process they are able to contribute to decision making, especially as it affects them. In that regard, the analysis of Rooftop Productions suffices for the article as the productions are a brainchild of the Zimbabwean people who are being agency of their situation. As such, Mlama’s description of the nature of theatre for development is quite instructive. Mlama (1991:67) says, this theatre should be:

intended to empower the common man with a critical consciousness crucial to the struggle against forces responsible for his poverty. It is an attempt to enable the masses to break free from the culture of silence imposed on them and re-awaken or strengthen their latent culture of resistance and struggle which needs to be part of the process to bring about their development.

For Mlama, theatre functions as a tool for conscientisation. Through this, people are made aware of their predicaments and are able to identify and analyse them towards finding solutions. This is a truism in as far as Rooftop Promotions Productions are concerned especially with the plays used in this article. Even if it is considered as a means to break free from the culture of silence, the artists find challenge of lack of political will and support from the governments they serve because they consider that as protesting against the ruling government as some of the plays are eventually banned as soon as they

are released like what happened with Super Patriot and Morons.

Even when theatre and drama are considered tools for development there is no way it can be isolated from the communities or societies that create them. It is within the context of those societies that the creation of these works of art is made possible. Ogbonna (2010) in his writing of 'Dramatic literature for development: imperatives of Nwamuo's *Save our Lives* and Duruaku's *A Question of Choice*' also points out that dramatists should spring with the motif of making their art relevant to the people, especially common men by way of addressing social issues. He goes on to mention that the very many ills and malaise of society, the violence and denials, nepotism and anarchy, the class structure and social injustice are the rich – stone of which dramatists coin to develop their art to sustain and solve the problem of man and his immediate space. Nwamuo (1996:41) confirms the idea when he says:

One of the many concerns of drama is to re – create, record and heighten significant incidents and experiences in order to draw attention for remediation..... modern social drama is keeping pace with development in economic, social and political lives of identified communities.

The quotation above therefore means that theatre is more concerned with addressing the problems of man and proffering solutions. It is quite significant to note that the above authority managed to bring out the role of the artist to his community as shall be seen in the plays by Rooftop Promotions. The type of theatre with this effect is called protest theatre.

### III. PROTEST THEATRE

The type of theatre which the masses use to communicate their grievances to those in power is called protest theatre. Protest theatre was established in the early 1970s by the Brazilian Director Augusto Boal, it is a rehearsal theatre designed for people who want to learn ways of fighting back against oppression in their daily lives. Ngugi (1998) described this as 'humanizing

humanity'. This type of theatre is predominant where there are political, social and economic tribulations which people have to protest against.

One of the reasons that led the government of Zimbabwe to pull out supporting the theatre industry was because theatre became the bed rose for articulating national political grievances. This was not taken well by the government; some theatrical performances were too confrontational and too close to the bone for the ruling party. During an interview with Rooftop Promotions Director Daves Guzha, he says,

In Zimbabwe we are at the height of directorship, theatre is a mirror of what is going on in the country and people should allow artists to air their grievances and these are the very reasons that could tackle national building issues...most theatre artists are not fully aware of their rights of freedom of expression and this is why it becomes easy for the government to ban and prohibit some theater plays. Because of this reason the government has turned away from funding the theater industry. (Crisis Group Interview, 2010)

This is a clear manifestation that theatre industry in Africa and Zimbabwe in particular is not supported by the government and yet it is the same means of mobilizing masses that won them independence in 1980. Theatre is extremely important as a tool of education, development and communication. Asante (1987:27) says, 'In the politics of education, Paulo Freire has said that true education is a liberating experience for the peasant. Beyond this however, is the fact that certain political constructs impose definite limitations in concepts and content on all discourse about reality.'

Theatre is a tool of empowering the oppressed by listening to their voices. However the case in Zimbabwe has been that of censorship in plays that were viewed as confrontational to the situation in Zimbabwean politics (Chinyowa 1998). The censorship in Zimbabwe has not spared theatre groups, some groups shield away altogether from performing in certain parts of the country, in particular those which are the hotbed of political intolerance. Referring to the subject of

confrontational theatre for instance Silvanos Mudzova, Director of Victory Entertainment formed in 2007, had this to say during an interview,

The theatre industry has gained limited financial assistance from the government. Even though the government has an interest in promoting arts and culture, freedom of expression is still under threat. The political climate has resulted in limits on the freedom of expression of theatre groups, although some groups do raise some awareness on domestic violence and child abuse. Lack of a clear government policy on arts and culture undermined the theatre industry. Some theatre plays are to demarcate the political lines and depict the dysfunctional eras of the government which is not normally taken well by the government. Instead of getting prestige in their own arts and culture sector the government feels threatened by this sort of confrontation thus it becomes difficult for the government to fund the theatre industry. Rather they put close look and so many plays have been banned in a bid to protect the country.

It is evident that freedom of expression is not ubiquitous in Zimbabwe and this has affected the way that funds are supposed to be distributed in the theatre industry and how this industry is given way to be expressed as an independent fraternity. The society is not homogenous but is made of different social classes and groups with competing and often conflicting ideologies. Thus the reflection of Zimbabwean politics in the productions of Rooftop Promotions shows that theatre still plays a very important role in empowering the masses in the 21<sup>st</sup> Century.

#### IV. ROOFTOP PROMOTIONS PERFORMANCES

Rooftop Promotions is a theatre promotion company led by the producer Daves Guzha, a prominent Zimbabwean artist with long history in both stage and screen plays and also a social justice activist. The company has produced several plays and are usually showcased at Theatre in the Park in Harare where the group is resident. This article will use the following

productions as reference, *Rituals*, *Two leaders I know*, *Pregnant with emotions* and *Super Patriot and Morons*.

#### V. RITUALS

This is a political satire that seeks to inspire the communities to overcome the culture of fear and silence which stems from political chaos. It grapples with strengthening the people amid the political subjugation. The play is inspired by political violence of 2008 which affected thousands of people, some through death, grave injuries and other human rights abuses. ‘The play seeks to provoke people to initiate forums of dialogue on how to begin the process of healing. The play exposed the cancer of violence that has spread in our society while giving different ways for the Zimbabwean audience a different view on achieving national healing.

##### 5.1 *Two leaders I know*

The *Two Leaders I Know* is the story of Daves Guzha’s life under the shared rule of Ian Smith and Robert Mugabe. The story begins when Daves is only 9 years old, living through the years of Zimbabwe’s Liberation War, to a peaceful Zimbabwe after its independence from British rule still muddled with sanctions, food shortages, price controls and finally to the Zimbabwe we have all come to know. The history of his native country has left him confused, wondering what his life would have become had it not been for his country’s history – bloody and peaceful. Should he hope for a better future – and what future would that be with only half his life left to live – or hope for a peaceful ending, going to his grave with only what his country has dished out to him. Should he be envious of a child, from a different country, half his age, whose tender years have been influenced by the same number of leaders and possibly more – a child whose life is certain to be influenced by at least four leaders by the time he reaches Daves age? What difference would it make? Are all lives influenced by Politics? Do we blame politics for the lives we’ve managed to shape? Are we all a result of the politics of our countries? Do we consider the possibilities? It also highlights squandering of Marange diamonds.

The play is a close analysis which tries to convince people that they should have a critical eye to their political leaders as it claims that some of the leaders are authors of people's problems.

### *5.2 Pregnant with emotions*

The play is a true reflection of the political environment in Zimbabwe. It is a story about a woman who is pregnant for 13 months. The baby, who speaks through the woman, is refusing to be born until the country's socio-political and economic problems are solved. The inclusion in the play of reflective poetry to represent the voice of the community and the soulful mbira (finger piano) symbolize the agony of a nation under siege. Overall the play is a balanced and fair criticism of a nation bedevilled with festering problems. In Zimbabwe the play has been designed to stimulate civil society to engage in open debate on the problems saddling the country.

### *5.3 Super Patriot and Morons*

Super Patriots and Morons is a political satire and comedy of errors where people in an unnamed African country laugh at their own social, political and economic mistakes. The play centres on an iron fisted leader intolerant of opposing political views and sees non-believers of his rule as enemies and fronts for 'imperialists' who have to be stopped. The play tells the story of a woman living in a non-functioning state. In a queue one day, she explodes with frustration, and is arrested for her outburst. She is brought before the unnamed leader, who she confronts. 'By your greed and mismanagement you have failed us', she tells him. Twelve years after Super Patriots and Morons was banned, the message is a strong and relevant one. As the country remains stranded in political stasis, Zimbabweans look with anxiety to the future of leadership in the country. Super Patriots and Morons raises universal questions about the nature of leadership, the need for accountability and transparency in political systems. The play imagines the success of a carefully imagined and executed indigenization policy, which genuinely assists Zimbabwean businesses. It imagines a

successful agricultural and land reform policy, which provides food enough for the country and the region. It asks why we have squandered our diamond resources and failed to sustainably exploit our platinum, gold and uranium. And it looks for a political system in which diversity of political opinion strengthens rather than factionalises the parties, and in which there is no need to hide behind the tinted windows of a bulletproof Mercedes.

### *5.4 Thematic issues in Rooftop Promotions Plays on Zimbabwean politics*

From the above submissions, it can be deduced that the relationship between theatre and Zimbabwean politics is acerbic. It has been highlighted that as long as the plays are bringing out issues that are subversive to the ruling government then it is not considered as constructive criticism but sabotaging and undermining the government. As a result of this negative relationship that exists between the two, protest theatre has never seen the light of day in many African countries, Zimbabwe included and yet the same type of theatre has played a significant role in their fight for political independence. This section brings out thematic issues in Rooftop Promotions plays in a bid to reflect the relationship between Zimbabwean politics and theatre. The issues that come out of the plays are dehumanization of the masses, unfair distribution of resources, and disillusionment of the people, political suppression and freedom of expression.

## **VI. DEHUMANISATION OF THE MASSES**

Dehumanisation is a central tool of propaganda, war and oppression, it is often defined as to make less human or to deprive of human character. It is a psychological process of dehumanising the enemy, making them see less than human and hence not worthy of humane treatment. Regarding the need for struggle to improve life situations, Ngugi (1998) contends that art, in its beginnings, was always a friend of the human for the search of freedom from hostile nature and nurture. It is well noted in the complexities of history and social formations, that the state and

the arts do not always function in their logical absolutes. What Ngugi contends is the major driving force that applies to all artists with an evolutionary and revolutionary stance, especially when a new people to be born out of the existing system. Rooftop Promotions' production *Super patriot and morons* brings out the dehumanisation aspect which the people of Zimbabwe are going through. In the play the masses are denied the power to express what they feel or want. The woman in the play is arrested for airing out what those in power have failed to deliver to the people. This shows that people have been robbed of their human nature to speak out their minds and feelings which is dehumanisation. The same play brings out the dehumanisation of the masses through comedy when people in an unnamed African country laugh at their own social, political and economic mistakes. They are hopeless, they have been stripped of their human nature to act upon their situation to the point of laughing at their own situation.

Rooftop Promotion productions certainly took the lead in unleashing theatrical productions which are protest in nature after Cont Mhlanga's Workshop Negative of Amakhosi theatre production. Achebe (1988: 15) notes that "humanity's struggle for the improvement of one's lot is a tide that ebbs and flows through history". Therefore, it is argued that against this background, Rooftop Promotions formulates its productions from the society's concerns, their struggle for human rights and formality. Rooftop Promotions play highlights the requisite necessity of struggle towards social, economic and political emancipation. Guzha seems to be aware that humanity cannot be a destination but rather those living should be alive to forge a struggle for survival. Rooftop promotions plays present that Africans should stand as players in making progress and history. Theatre is and should be fully used to the maximum to speak that which is embedded in the hearts of the people. *Pregnant with Emotion*, brings out an array of the cry of the people to want to choose for whatever they want against the state's overwhelming presence and dominance. The play also presents the masses as a dehumanised lot especially when Noah and his

wife Marwei's house was demolished by Murambatsvina and were left homeless. On the same note, Marwei is pregnant and under normal circumstances these people are the most respected in the community but in this regard she is left to suffer. Their problems multiplied and thus bringing out the dehumanisation aspect of the political situation in Zimbabwe.

## VII. POLITICAL SUBJUGATION AND FREEDOM OF EXPRESSION

Political suppression is another factor that Rooftop Promotions productions address in their plays which is a true replication of what is transpiring in the environment in which it is made. The play *"Rituals"* (2009) according to the Zimbabwean Newspaper (27 August 2011) is a vivid political satire that seeks to encourage the communities to overcome the culture of fear and silence that stems from political violence. It grapples with strengthening the people amid the political subjugation. The play's quest is to unravel the truth about the political violence which occurred in 2008. It seeks to bring to light the brutal treatment that was done to people who were deemed to be spearheading anti-government information or ideologies. This play was largely sponsored by an NGO who had an agenda of spearheading national healing after a period when some people went through untold political suffering from 2000-2007. The play also tries to motivate the people to stand firm for whatever political beliefs they have. The purpose of the message in the play was aimed at healing the nation and designing a healing mechanism for Zimbabwe for the 2008 political violence which still hover in the minds of a lot of people who were beaten, maimed all over in the locations and in rural areas. The aim of the play is to educate people on how they can get over their agonizing political experiences. The play subsequently exposes the culture of violence in Zimbabwe at the same time contributing to unity and reconciliation. Political violence in Zimbabwe has stayed and developed in years through party-political powers and has been exacerbated by the Zimbabwean people and then incorporated as their political culture. The implication of such a

message is not in line with the government's agenda thus the play is banned, cementing that there is lack of freedom of expression and political suppression in Zimbabwe.

To support the idea of political suppression and lack of freedom of expression, the ZANU-PF government heavily relies on its state apparatus, engage the judicial and political control to oversee all politically sensitive theatre productions. In terms of the law, it employs the Censorship and Entertainment Control Act (1967) which is run under the Ministry of home affairs, the Access to Information and Protection of Privacy Act (AIPPA-2002) and the Public Order and Security Act (POSA-2002) (Ravengai 2010). These instruments of the legislation are put into use to silence plays that are politically motivated. In political control of plays, the government is heavily secured in terms of protection against those labelled as traitors. It employs the use of the National Arts Council, a council that put restrictions on conditions of performance. Party youths sometimes used to cause commotion and disturbances at venues of play. The police and the CIO sometimes are deployed to threaten and instil physical torture on artists. The political environment will be so tense and does not allow certain plays to be aired. It is as a result of this that plays such as *Rituals*, *Two leaders I know and Super patriot and morons* by Rooftop Promotions did not see much light in Zimbabwe.

### VIII. DISILLUSIONMENT OF THE MASSES

After the liberation struggle and independence in 1980, expectations for a 'new' Zimbabwe were overwhelming among the people. People looked forward to improved standards of life. However as time went by, in the 1990's the hopes had not been fulfilled. The economy was getting worse. People were disillusioned, they were looking forward to the promises they were given upon attainment of independence. They thought that if they had one of their own as leader, things would be perfect for them. Instead in the play, *Pregnant with emotions* the artist is bringing out the feelings and how emotional the Zimbabwean people are because they have been deceived. *Pregnant with Emotions* subtly satirises

Zimbabwe's chronic fuel, food and power problems and brings to the fore the question of succession and political leadership in local politics. According to Mushekwe (2006) in Zimbabwean newspaper, *The Standard* (25 August 2006), the central thrust of this play is crystal clear. Besides the general public being deceived, Noah, the character in the play, despite his loyalty and allegiance, he ends up tasting bitter medicine from the regime he supports. In a replay of government's infamous *Operation Murambatsvina*, municipal authorities raze the couple's house, thus exacerbating their plight as they come face-to-face with a plethora of vicissitudes after being rendered homeless. He himself thought they were together but to his surprise they denied him the right to own a home, thus being betrayed by the system he thought he knew better. Thus Nwamo (1996: ) contends that, "one of the many concerns of drama is to re – create, record and heighten significant incidents and experiences in order to draw attention for remediation.....". In the same vein the playwright in Mushekwe (2006) reiterates that, the art sector has an instrumental role of being the mirror of the society. He further notes that, "as Rooftop promotions we don't go out of the way to produce provocative work but people must not expect us to be passive and ignore the reality and situation on the ground". Hence conscientising the masses to act and find solutions for their problems.

Furthermore to reflect the bitterness of being disillusioned in the people of Zimbabwe, perhaps the most captivating scene in the play is when Chirikure says: "*We don't know where to begin. Our tongues are too heavy! Heavy with anger, frustration, sorrow and fear. We thought they were part of us and us part of them. Their skin colour and the fact that they speak our language deceived us. We are left wondering, asking questions. Wondering what really went wrong?*" (Mushekwe, 2006). This is really a touching and sad scenario where the people voted leadership into power but the same leaders are betraying the masses. On the other hand the play *Super Patriot and Morons* is a purely political satire and comedy of errors where people in an unnamed African country laugh at their own social, political

and economic mistakes. In the play they cast the struggle to get their dissenting voices heard whether, youths, women or the ordinary citizens, the cast explored questions like:

- When will citizens engage in action to bring about change?
- How can people make the government be responsible to the general public?
- How can people deal with political and economic point views that are different from their own?

The play's focal point is on an iron fisted head who is not in support of opposite political views and sees those who do not support his leadership as opponents and agents for 'imperialists' who have to be stopped. The play questions the promises of the liberation struggle, it questions the meaning of democracy. The major questions in the play are very sensitive and ugly to the ruling party. It seems it's more than ten years after independence but even half of the promised packages have not been met. Thus theatre in this regard is a true replica of what is transpiring in the society but the question that needs to be answered is, 'Is it serving the purpose that it is supposed to serve?'

## IX. UNFAIR DISTRIBUTION OF RESOURCES

Zimbabwe's political dispensation is marked by the leaders who enjoy their seats at the top and forget that the masses are down there suffering. The political scenario is characterised by people who enjoy unfair distribution of resources where the rich continue to be rich and the poor get poorer. This is manifested in the play *Pregnant with emotions* by Rooftop Promotions. In the play the masses are puzzled by the way the authorities enjoy life whilst they are suffering. The woman in the play laments that, "*Now we know better. They are not part of us and we are not part of them. They were never and will never. They are on the other side of the river. If they were part of us they would be walking with us. But when we walk they fly. When we cry they sing. When we go hungry they feast. They are on the other side of the river and our eyes are open. Wide open.*"

(Mushekwe, 2006). This is a clear indication that theatre is a true reflection of what is happening in the society hence the dramatist has to highlight such issues in their productions. The fact that the masses make it clear that they see this unfair treatment is an effort by the artist to let the rulers know that whilst they enjoy life, the ordinary citizens are watching 'powerlessly'.

Another production by Rooftop Promotions, "*Two leaders I know*" centres on more national issues as its starting point. It centres on the economic crunch of 2000 and other issues pertinent. According to an article in The Standard Newspaper (12 Dec 2013) the production envisages the similarities between two leaders. The blogspot Guestplay from Zimbabwe, (2008) notes that the story starts off with a 9 year old boy celebrating his birthday at school while being exposed to the ravages of war and culminates with him trying to celebrate his 40th birthday....the play highlights conspicuous similarities between Smith and Mugabe's economic governance ....it highlights squandering of Marange diamonds. The play is a close analysis which tries to convince people that they should have a critical eye on how matters of the economy are being handled by the leaders. On the other hand, the play '*Rituals*' showcases a courageous and relentless artistic vigilance of tooling the people to stand and confront the state on all the irregularities and problems it causes in the people through unjust ways such as corruption and looting among others. In most dire political, social economic circumstances theatre is used to amplify the underlying problems and it empowers the masses to take action against their dire situations. There is every hope surging in the brutal economic conditions, problems shall come to an end through the struggle when the oppressed wake up from fear, face their problems and fight until they get emancipation regardless of impending conditions.

## X. CONCLUSION

After all has been said and done, the million dollar question remains. Do we really need protest theatre in Zimbabwe? This genre of literature from its grassroots promoted the spirit of

togetherness and was a vehicle through which the indigenous people could solve their problems. It was a voice of the voiceless majority and even those in power would adhere to the grievances given and provide solutions to the people. In the liberation struggle, the vehicle played a fundamental role in bringing the masses together to fight for a common cause. In the final analysis it can be concluded that theatre has continued to serve, educate and empower the masses with important information although on the contrary the African governments in general and Zimbabwe in particular do not support the cause as they now consider the mode that assisted them to gain independence as evil to the government.

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