

**SOCIAL BEHAVIOUR, THEMES, CHARACTERIZATION AND
LITERARY DEVICE IN TENDAI HUCHU'S HAIRDRESSER OF
HARARE**

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DECEMBER, 2022.

CHAPTER ONE: GENERAL INTRODUCTION

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CHAPTER ONE

1.1. PURPOSE OF STUDY

Hairdresser of Harare by Tendai Huchu is written to increase our social consciousness and raise awareness of social, political and economic crisis that the African Continent is facing. This book aims at enlightening the society on how homosexuals are treated.

1.2. SCOPE OF STUDY

The scope of study in the book *Hairdresser of Harare* is focused on discussing about the social behavior about sexuality. The themes associated with the book, characterization and literary device in the book.

1.3. RESEARCH METHODOLOGY

The method of theory adopted in this research is the Qualitative method of research which extract instance of homosexuality. The novel will be subjected to critical literary analysis and journals as support.

1.4. THEORITICAL BACKGROUND

Tendai Huchus novel: *Hairdresser of Harare* uses queer theory which focuses on gender sexuality.

Firstly, Queer theory is a field of study that examines the nature of sexuality and gender based normativity and how society defines and policies the concepts of heterosexuality, homosexuality, gender and sexual identity. Queer theory is not just confined to sexualities or

sexual right. It also questions established social, economic and political power relations. Queer theory's origin are in LGBT studies which focuses on sexuality and gender.

As Drew Shaw explains in his article "Queer inclination and representation: Dambudzo Marechera and Zimbabwe literature (2005)" "1995 was a turning point regarding the presence of homosexuality in Zimbabwe public space. The ban of GALZ (Gays and lesbian of Zimbabwe association) at the Harare international book fair and Robert Mugabe's violent speeches prompted international indignation and opened up a national debate. The theory explains in part the attention Tendai Huchus novel received. Here, not only is the gay protagonist a positive character but he does not seem to be doomed and is eventually accepted for who he is by the female narrator. The assessment by Anna Chitondo and Molly Manyonganise focuses on a social and moral stand point:

The word „queer“ was originally used as an offensive word for gays and lesbians, but as Annamarie Jagose observes, it has, in recent years been inflected to have a new meaning. Jagose contends also that it is used “sometimes as an umbrella term for a coalition of culturally marginal sexual self-identifications and at other times to describe a nascent theoretical model which has developed out of more traditional lesbian and gay studies” Queer Theory as a methodological approach to literary analysis was first coined by Teresa de Lauretis in 1991.

Queer Subjectivity in Tendai Huchu's *The Hairdresser of Harare*. The cultural ethos explored in the novel is one which frowns at the issue without giving room for a second thought. It is considered to be deviant from, and a negation to, the divine formation or natural order of man-and-woman or husband-and-wife copulation. This is what is depicted in *The Hairdresser of Harare* where Vimbai's free-flowing affections towards Dumi are not reciprocated, leaving the

former stupefied and unable to understand why a beautiful, generous and single woman like her would not appeal to a man. What is unknown to her is that Dumi has other “queer misplace” attractions—towards the same sex. The portrayed society of Zimbabwe—a symbolic insignia of all of Africa on homosexual matters—is aggressively antagonistic of homosexuality to the extent that a near-death attack is inflicted on the gay character of Dumi. Homosexual desires and activities are shown to be a taboo, an abomination in the cultural formation of Africa. This same Zimbabwean society, recently known for its intolerance of gay activities, considers the acts to be alien and weird. Vimbai, for instance, finds it difficult to understand why Dumi is unmoved by her emotional advances and sexual attraction towards him. Here, Vimbai’s astonishment is representative of the society’s homophobic reaction to gays and lesbians. Upon her discovery of Dumi’s homosexual inclination, Vimbai expresses her disgust, thus:

“I looked at the diary on my floor....

DUMI IS HOMOSEXUAL

If it wasn’t written in his hand and before my eyes,

I would have denied it. I could not have foreseen this.

He spoke like a normal man, wore clothes like a normal man

and even walked like a normal man. Everything about

him was masculine.

Didn’t homosexuals walk about with handbags and

speak with squeaky voices? (Huchu166).

It is important to note that in Vimbai's realization above, the author deconstructs the conception of queerness as attributed to homosexuality. Dumi's appearance, devoid of absurd hand-bag carrying, eccentric walking style, high-pitched, girlish voice, is „normal“. One discovers that apart from his sexual orientation or preference, everything else that is associated with him is normal. This deconstructs the subconscious image or perception of homosexual as abnormal or absurd.

Vimbai's eyes, upon discerning Dumi's „dark“ secrets are symbolic of the watchful eyes of African indigenous and trado-religious values that are repelled by an abominable sexuality and/or sexual preference. More so, the word “normal” in the extract (from page 166, above) is repeated three times, a frequency which is stylistically applied by the author to underscore the absurdity of the situation. The craving for and involvement in romance with a fellow man is shocking to Vimbai—it is to her, not only a dent, but a complete rupture of a natural, heterosexual order. She, in fact, does not recover from this discovery and its aftermath. She narrates her psychic trauma, as a corollary of her discovery of truth, thus: “I could not sleep that night because of what I knew. I spent the whole Saturday trying to recover from the blow. In my mind, Phillip the rapist was better than Dumi the homo” (Huchu 168). Vimbai, here, represents the African world-view which creates no room for homosexual acts, considering that allowing its entry will push the continent into disarray and into not recognizing its very self. As a way of further impressing the outright rejection of the subject and its queerness, it is placed side by side with infidelity. Vimba laments: If it was another woman, I would fight to save my relationship, but another man! There is no response to that. It is the sort of thing that is so far outside of nature it can never happen. Even animals have sense enough to tell which one is female and which one is not.... If I hadn't a daughter to look after that day I should have

ended my life. The shame of it all was enough to kill me. I couldn't sleep a wink again that night (Huchu168). The debate of the unnaturalness of gay sexuality is highlighted here. Vimbai is shocked by its bizarreness that she draws analogy with animals who would not engage in such acts. It is to her a bridge in the natural order, spelling imminent doom for humanity, the gravity of which pushes her into contemplating suicide. She would rather be dead than stay alive to witness this act, which is to her an incredulous shameful taboo. Much as Tendai Huchu demonstrates that despite the revulsion and rejection of homosexuality, it does not threaten the value system as shown in Dumi's normal life, the novel represents the apprehension of the generality of the people to the threat posed by homosexuality against the value system of Africa. Vimbai, a custodian of traditional customs, is crestfallen and incensed, to the extent that she laments: I walked through the packed streets of the city feeling like I was being weighed down by thirty pieces of silver. People marched in different directions.... In this mass of bodies I wondered if there were others like Dumi hiding in plain sight. A young man with a tight pair of trousers walked past me. Was he one of them or just someone who could not afford to get himself a new pair? Schoolboys with perms walked by; they could be on their first step down the road as well (Huchu174). She expresses her fear for an act which is becoming widespread, and which to her "smelt... putrid" (Huchu166). Hence, it is clearly illustrated that same-sex romance stands to offend the cultural sensibilities of the African people, and beyond that attract negative spiritual consequences.

We assert that Huchu has taken an important step to address the theme of homosexuality in Zimbabwe through creative writing. Although there are some difficult dimension that came out in his approach. He must be acknowledge for his willingness to address a theme that remains "under the tongue" for many writers (Chitondo and Mayonganise 2016:pp 567).

The book *The Hairdresser of Harare* by Tendai Huchu is a piece of African fiction that explores the lives of modern day Zimbabweans who live under the dictatorship of the Mugabe regime. However, the story is not one of outright political discourse and engages with the social, political, and economic issues in Zimbabwe in such a way that the reader doesn't always know the hidden political messages being shown. Huchu tells the story of a hairdresser by the name of Vimbai and how she navigates her way through working, living, and raising her daughter Chiwoniso in modern day Harare. Although an ordinary tale, various themes are discussed throughout the book, such as post-colonial Zimbabwe, cultural beliefs, violence, and economic inequality. A key character that is quickly introduced in the novel is that of Dumisani, a smooth-talking, handsome, and young hairdresser who quickly outshines Vimbai at Mrs. Khumalo's salon. With his charm and innovative ideas, he not only brings in more business, but even bravely negotiates a raise for himself and others at the salon. Dumisani also ends up changing.

In conclusion, the novel was so much more than the unfolding of the relationship between Vimbai and Dumisani. And it's a denouement. Huchu offered a light, tight but complex picture of life in Harare.

1.5. REVIEW OF RELATED SCHOLARSHIP

The authors and the Novel have gotten some comments from other scholars which are seen below.

According to Weaver press (pp 189)2010 in his review of Tendai Huchu "*Hairdresser Of Harare*" note that the novel is more than a novel about love and acceptance. It is about the

prejudice a society has against certain segment of it people.it is about self discovery and recognizing that between the black and white continuum are shades of grey.

The novel pushes the boundaries of African fiction and in doing so, not only broaches but discusses a subject matter..

The *Hairdresser of Harare* is set in the period when the Zimbabwe economic crisis was at its peak and hyper inflation has resulted in shortage of basic necessities such as sugar and petrol. Written in the first person by vimbai, we learn of what it is to be a homosexual in a country with laws against homosexuality. Dumi went through alot of pains-physical and emotional ones-because he wanted to be who he is. I found myself sympathizing with vimbai, agreeing with her perspective on the issue, approving some of her actions, hating her for others and still getting convinced by fungais philosophical explanation of homosexuality which earned him the isolation of his friend.

There was alot more going in the novel, too.The reality of the condition in Zimbabwe was strongly stated without the narrator or writer being sentimental.

Also, in Nantygrees review the events in the book occur in the post apartheid and the government which is now the Mugabe administration. Vimbai has a daughter from her relationship with a married man as a teenager that went sour, she lives in the middle class section of the town, a privilege she enjoys when her late brother Robert leaves the house to her and her daughter after his sudden death in a foreign country, a bequest that alienates her from the rest of the family who would rather have the house to themselves. Vimbai's only ally is the family philosopher Fungai. The economic situation in the country is hard; people hold on to whatever

jobs they have like a lifeline, common foodstuffs and supplements usually taken for granted are now acquired by favours and knowing the right people. The street interactions however still have some universal elements to them, there is the Kombi which is the cheap and available medium by which the common people transport themselves and of course, the usual disgruntled man who won't take no for an answer and would rather resort to insults for his rebuffed efforts.

As the book unfolds, it is clear that whatever financial hard times the people of Zimbabwe are going through, a select part of the society still have it as good as any. When Dumi takes Vimbai to his home during his brother's wedding and unexpectedly introduces her as his girlfriend to the bewilderment of Vimbai and the unabashed joy of his family, Vimbai discovers Dumi's wealthy background and she and her daughter walk into the exclusive and luxurious lifestyle of the upper class which climaxes with her getting an upscale hair salon of her own smack in the busiest and most elite shopping complex in town as a birthday gift from her new family.

Vimbai's fairy tale love affair is however fraught with a lot of questions and unexplained behaviour which Dumi makes little or no effort to explain. Vimbai soon resolves that Dumi is cheating on her and is determined to find evidence of this affair, one night she sneaks into his room in his absence and unearths his journal where she finds that Dumi has been keeping a lot of secrets and is indeed having an affair, just not the sort she imagined.

The revelation of Dumi as an homosexual at this point of the book and that his current lover is the husband of Minister M, one of Vimba's former customers at the Khumalo salon does not come off as too much of a shock to the attentive reader as Tendai has been dropping hints of this since introducing the fascinating character; the sexual tension between Dumi and the minister's husband on their second meeting, the seemingly innocuous allusion of an intimate friendship

between Dumi and a Colin who would later be revealed as Dumi's first lover by a store clerk when Dumi and Vimbai go shopping for clothes, the gratitude of Dumi's parents to Vimbai for 'curing' him and so on. And so, this confirmation of the reader's suspicions is not so much of a climax than a resolution of all initial doubts raised. Vimbai, predictably does not take this news well and after Dumi flees on being confronted with the contents of his journal, Vimbai goes on to reveal the whole sordid affair to the minister.

The tone in this book succeeds at being light and the buildup of the story progresses with ease. Tendai manages to make the economic and political landscape of present Zimbabwe visible without detracting from the storyline or sounding didactic. Vimbai, from whose point of view the narrative flows is an interesting character; strong and persistent as can be seen in the way she rises in spite of her unexpected pregnancy and the conflict with her family, she is also perhaps a bit self-absorbed but still comes off as being very relatable and likeable. Her reaction after finding out about Dumi's secret and the attitude of Fungai's circle of philosophers reveals how narrow and hypocritical the average person can be when confronted with homosexuality.

It is quite amusing that Vimbai who was raped by her daughter's father as a teenager and who has to check her toddler's body daily for signs of sexual abuse from unknown predators aligns with the society that calls consenting homosexual adults lower than pigs and dogs. With the *Hairdresser of Harare*, the plot and tone comes off as deceptively simple and ordinary but all the same manages to pull off an insightful tale with a sharp narrative commentary.

In Joey mcgarvet, special to the start tribute review, Vimbai is widely acknowledged as the best hairdresser in all of Harare, Zimbabwe. She assists government ministers, nurses and professional women, executing their requested haircuts with precision and skill. But when her

salon hires the intuitive Dumisani, Tendai Huchu's debut novel, "*The Hairdresser of Harare*," turns into a showdown between head and heart

"*The Hairdresser of Harare*" is also a love story, of a kind. Because Vimbai and Dumisani are both struggling to make ends meet, she takes him in as a boarder. Vimbai has been burned before — she has an illegitimate daughter by a married businessman — and is fiercely independent. But gradually her jealousy of Dumisani melts into friendship — and then, after he invites her to a wedding and introduces her as his girlfriend, love.

All is not well, however. Dumisani's until recently estranged wealthy family is a little too eager to welcome Vimbai. She worries that her modest origins and daughter will give his parents pause, but they shower her with gifts and affection. "Only the best for the girl who cured my son," exclaims Dumisani's mother. At home, Dumisani is emotionally tender but physically distant. He disappears for nights, then days, at a time.

Vimbai begins to suspect infidelity. What she learns next feels like an outdated plot twist in an American context, a relic from an earlier decade's fiction: Dumisani is gay. Huchu does not shy from depicting his characters in an unsympathetic light in these moments. Dumisani's selfishness is evident, and Vimbai's betrayal — she reveals what she knows to the powerful wife of Dumisani's lover, with disastrous consequences — feels as motivated by bigotry as it does by anger. But this honesty does not sufficiently energize the plot, whose developments American readers will easily foresee.

The novel does succeed, in ways that will intrigue readers here, in its depictions of contemporary Zimbabwe. "*The Hairdresser of Harare*" is being published in the United States as part of Ohio

University Press' Modern African Writing Series, and Huchu's Harare is vibrant and complex. Even when characters feel slightly caricaturish — the selfish, overbearing boss; the threatening government official — they are made specific and new by their particular circumstances.

From the shabby but expanding salon to Vimbai's citadel-like house to a shopping mall for well-to-do citizens, Huchu brings Harare's public and private spaces to vivid life. These people and places are distinguished by aspiration and failure, international engagement and small-town provincialism, wealth and poverty, family ties and bitter mistrust — and, always, the specter of violence and a tenuous peace.

Vimbai's story may feel familiar — but her home, and her world, will not.

1.6. THESIS STATEMENT

This study focuses on the sexual behavior in the Zimbabwe community, The theme discussed, characterization and literary device as demonstrated in stigmatization in the book "*Hairdresser of Harare*".

CHAPTER TWO

CHAPTER TWO: SOCIAL BEHAVIOR AND THEMES IN TENDAI HUCHU *HAIRDRESSER OF HARARE*

2.0 INTRODUCTION

2.1 SOCIAL BEHAVIOR

2.2 THEMES

2.0 INTRODUCTION.

This chapter introduces us to social behavior and theme in Harare which we will be discussing below

2.1 SOCIAL BEHAVIOR

First, it's critical to discuss how homosexuality is viewed in Zimbabwe and how it is treated in society. Minorities' sexual orientations in Zimbabwe are still mainly hidden as a result of religious zeal, homophobia, and traditional conservative attitudes.

In the 2010 book *THE HAIRDRESSER OF HARARE* by Tendai Huchu, a gay protagonist struggles with his sexuality in contemporary Harare. There have been much more public discussions of sex and sexuality in recent years. Dumisani and Vimbai, the book's two primary protagonists, take center stage.

In a society that criminalizes and condemns his sexual orientation, the novel details Dumisani's battle to assume his sexual identity.

The novel's first line painted Dumisani as odd.

"I immediately sensed that something about Dumi wasn't quite right,
the first time I ever laid eyes on him.(Huchu 2).

The behavior of the society also present a moral condemnation.

Timothy 3:1-9 teaches that:

"men will be lovers of themselves in the last days, you must be on the

Look out for homosexual and sexual deviants. pervert shall burn. how

Can a man and another man sleep together?God made Adam and

Eve, not Adam and Steve. can a woman and a woman, make a baby?"

(Huchu72).

The pastor begins his speech by declaring that homosexuality is wrong from a moral and theological perspective. This demonstrates how the acceptance of homosexuality is linked to their society's demise. In this story, homosexuality is portrayed as a curse or at the very least as a sign of the cultural catastrophe. The young man is beaten up by "war vets" after criticizing Mrs. M.'s treatment of Dumi; his only option is exile. using the character of Vimbai from the book to illustrate social behavior, it is clear that Vimbai harbors homophobia. When she learns that Dumi is not straight after falling in love with him, she upholds this standard. She despises him and finds his desires repulsive, which makes their lives exceedingly tough. On the other side, Dumi's family does not accept him for who he is and instead advises him to get over his homosexuality. They misled him about their affluence, which led him to look for success elsewhere. Because of the societal climate Zimbabwe has established, minority sexual orientations remain hidden and are forbidden from publicly expressing and appreciating their uniqueness.

Non-normative sexualities are not only seen negatively in Zimbabwe, as is the case in many other African nations, but they are also illegal. Religious and cultural dogmas operate in such a

way as to almost eliminate such sexualities. In this context, (Huchu, 634) explains why politicians refer to homosexuals as the fastening finger endangering the body of the country. The court locks up the churchmen despite their claims that God wants them dead. There is no question that Zimbabwe will not tolerate homosexuality. Dumisani is portrayed in such a literal way that it is clear that after he comes out, he cannot fully participate and be accepted as a full citizen. The restrictions governing not only bodies but also sexualities and desires go hand in hand with citizenship. Bacchi and Beasley (2002, pp. 326) observe that persons who are reduced to their bodies are constituted as lesser citizens, according to Bacchi and Beasley (2002, pp. 326). The anti-homosexuality novel points out how sex has become a hot topic and how going back to Vimbai's reaction and the minister's reaction seem to justify why Dumisani decide to keep his sexuality a secret. This political economy of identity and genders places great emphasis on establishing reinforcing and maintaining a binary organization of gender and sexual orientation through the process of surveillance and self-surveillance. This sexual orientation is not generally accepted by society at large. When Vimbai learned of Dumisani's sexual orientation, she reacted in a manner similar to how the broader society does. Vimbai's response to learning about Dumisani's sexual orientation reflects the attitude of society as a whole.

"My daughter is a product of the union between man and woman.

What could a man and a man ever hope to produce in a million years?

Even the president calls them worse than pigs. Even now I imagine Mr M

with his silly moustache fondling the man who was my fiance?(Huchu 167)".

They experience stigmatization when their entire personhood is discredited because of their sexual orientation and gender identity because the society categorizes people and their attributes in such a way that it distinguishes what is deemed normal or ordinary. The society also ensures that guys cannot be outside of so-called heterosexual couplings. They're considered as lesser citizens because they are unable to engage completely and be considered full citizens when they come out. People of diverse sexual orientations are still harassed and discriminated against.

In Zimbabwe, there have been numerous public discussions on sex and sexuality in recent years. In spite of this, the public's interest with bodies, their sexuality, and eroticism partially explains their unprecedented "visibility of the body as matter, as a physical fact of everyday existence, in the entire critical arena" (Hoogland 2002: pp214). Furthermore, it has been questioned what constitutes "proper" sexual body positioning. The topic of homosexuality has received particular attention because it is perceived as both a Western import and a taboo practice. Because of this perception of homosexuality and other minority sexualities, people who identify as such entirely hide their difference. The effort to socially build a homosexual and gender identity is complex and historically ingrained, and it is reflected in this concealing or closeting. The novel by Tendai Huchu is the subject of this essay.

The social conduct is not just confined to sex; it also includes class. It illustrates the high unemployment rate, widespread corruption, and food shortage. It highlights the widening gap between the wealthy and the poor. Zimbabwe, notably its class difference, is reflected in Khamolo Hair and Treatment Saloon. The wealthy approach the saloon in their opulent vehicle hoping to exit feeling like white women. Vimbai sees the man who sexually assaulted her when she was nineteen as well as the father of her daughter when she looks into her eyes. Despite the

fact that he committed a crime, Phillip escaped punishment because of his money and connections. Furthermore, with the assurance of someone who has the law on her side, minister M tries to have Dumi murdered like an animal after learning of his sexual orientation. Shame, according to Sedgwick (pp. 5), plays a significant role in the lives of LGBT people since it eventually disappears. The religious perspectives that portray homosexuality as sin are largely to blame for the humiliation and the cult that goes along with it

2.2. THEMES.

Wikipedia defines theme as a central topic, subject or message within a narrative. the book deals with some amazing themes the most striking of these themes are discussed below:

HOMOSEXUALITY

In Zimbabwe, minorities remain closed due to raid homophobia and prejudice. As we observe Dumisani grappling with his sexual identity, we gain a better understanding on the culture, fear of social stigma compels Dumi to conceal his sexual orientation in a country where gays are considered lower than pigs and dogs. Dumisani, a gay man living in a nation that strongly discriminates against homosexuality, always fears that his sexual orientation will be discovered and that he would be tortured or imprisoned as a result. Despite his trepidation, he manages to overcome the contempt his society has for him in order to accept who he really is.

"You see for a long time, I use to think of my gayness as a cancer for

which I needed treatment, then I met Collins and he told me

how wrong I was. Now I realise it is simply something I was born with (huchu 43)

Dumi is able to be himself and surpass the restriction placed on him by the Zimbabwean government thanks to his capacity to flourish in the face of hardship. He embraces his identity and seeks out connection and love with others who can relate to him. The LGBT community and other individuals whose lifestyles or beliefs are in opposition to the ideals of their society can thus survive by just existing as themselves shamelessly.

There are frequently harsh reactions to homosexuality in Zimbabwe. The subject is still mostly taboo since there is a culture of silence. Some religious and political leaders, however, have employed it to support their positions and disparage opponents. With this context in mind, it is important to comprehend *The Hairdresser of Harare* (Huchu, 2010). The book provides insightful hints into discussions on homosexuality in Zimbabwe today.

POLITICS

Politics are present in Tendai Huchu's *The Hairdresser of Harare* in every detail, even in the space between the comb's teeth. The khamulo hair and beauty salon reflects Zimbabwe, particularly her class divide. The wealthy arrive to the saloon in their opulent cars hoping to leave feeling like white women, while the hairdresser pushes worries about economic uncertainty and political persecution to the side in order to give the client their desired results. Nevertheless, when Vimbai looks to her daughter's eyes, she sees not only the father of her child but the man who raped her.

The protagonist of the book, Vimbai, was sexually assaulted when she was nineteen, making it clear that politics primarily serves the interests of the elitists. Despite his wrongdoing, Phillip managed to avoid prosecution because of his wealth and connections. Additionally, when

minister M. learns about Dumi's sexual orientation, she makes an attempt to have him murdered like an animal with the assurance that the law is on her side. Even though Vimbai and Dumi have seen Zimbabwe rear its ugly head into their life, they still have an unmatched eye for beauty and an ability to make everything they touch more beautiful. They are Mrs. Khumalo's most gifted hairdressers. Perhaps the common people's capacity for resiliency, not the elites' ability to effect change, is what will make Zimbabwe a more equitable and secure country. It looks at a society that is still dealing with the impacts of colonization. The very leaders who battled for independence are destroying Zimbabwe. A resource-rich country is plagued by a high percentage of unemployment, widespread corruption, and food shortages. The country's sociopolitical situation can be understood by considering the eviction of Africans from their farms, the absence of basic amenities, and the dichotomous social structure.

POVERTY

Vimbai becomes pregnant while still an adolescent, and soon after giving birth to her daughter, she is left alone. The novel demonstrates the difficulties an African woman faces when inheriting property. To keep what her brother left for her and her kid, our Vimbai must fight with her family to the point of becoming estranged. She puts a lot of effort into being the salon's top hairstylist at Mrs. Khulamo in Harare. Despite having a reliable salary and a house her late brother left her. Food shortages and hyperinflation are problems in Vimbai. Although it's awful that she must abandon her family in order to become financially independent, every woman must deal with this when a breadwinner dies. In a country with a low average life expectancy, it is challenging to survive. The author is aware of the despair experienced by a disgruntled working class as it tries to find a decent place in a globalized society. Tendau Huchu offers a somber

image of hardship that has led to a free for all where people are using hardball methods to achieve what they want. All of a person's laborious actions are directed toward ensuring their survival. Instead of sinking to such low levels as to resort to thievery and shady methods to make ends meet, they manage for themselves and endeavor to stay on the straight and narrow. The meagerness of their daily earnings may be a deterrent, but when you think about it, it is cold consolation that hawkers can find satisfaction in the knowledge that their means of subsistence are lawful. On the other hand, a group of rogues who rely on their wits have emerged as a result of the pervasiveness of the employment shortage, the increase in facilities brought on by the knock-on consequences of the food shortage, and an astoundingly devastating healthcare system. They are trapped in an appalling criminal life that never puts the deed to rest. Recognizing Vimbai and speaking with Lucy Price The fact that Zimbabweans are struggling, my sister, shows that they are in pain, and it is quite likely that they will continue to do so.

JEALOUSY

Vimbai is known for being a hairdresser who can weave magic. The hiring of a young, energetic hairdresser by Mrs. Khumalo presents her with an unexpected task. The saloon's most sought-after hairstylist is Dumisani. When a client is told by a dumisani that Vimbai style is lovely but unsuitable for them, resentment grows. With Vimbai's position in jeopardy and a young child to raise, Dumisani's promotion only makes matters worse. This pair of business rivals team up for mutual benefit.

BETRAYAL

Despite her better judgment, Vimbai feels ensnared by the charm of Dumis. She is devoted to him. Dumi introduces Vimbai as his lover and invites her to a family wedding. As she treated their son, his parents showered her with love and affection. Vimbai is perplexed by the ambiguity of their connection, and she soon finds out that Dumi is gay. She is overcome with the need to exact retribution after being stunned, outraged, and devastated. The intriguing tale of love and betrayal comes to a tragic conclusion. It alters Vimbai's perception of her surroundings.

CHAPTER THREE

3.0 CHARACTERIZATION

3.1 LITERARY DEVICE

3.0. CHARACTERIZATION

Characterization is a literary strategy that is employed in literature piece by piece to emphasize and clarify the specifics of a character in a narrative. The writer introduces the character in the first act with a definite emergence. The author frequently discusses the character's behavior after introducing him, followed by the character's cognitive processes as the novel goes on.

The character then moves on to the following phase, when he expresses his thoughts and engages in dialogue with the other characters. The conclusion demonstrates how other characters in the narrative react to the character's characteristics.

The term "characterization" was first used in literature in the middle of the 15th century. Tragic literature "represents action and life, not men," according to Aristotle in his Poetics. Thus, it is clear that "plot-driven narrative," which asserts that plot takes precedence over characters, is true. Many people later abandoned this point of view as petty bourgeois novels in the 19th century made it obvious that character predominated over narrative.

Types of Characterization

To convey information about a character and create an image of it, an author can employ two strategies. Among these two categories of characterisation are:

1. Direct and Explicit characterization

This style of character development utilizes a straightforward method. The protagonist himself, a different character, or a narrator is used to inform the audience or readers about the topic.

2. Indirect or implicit characterization

Introducing the persona to the viewer in this manner is more subtly done. The viewer must infer the character's traits for themselves by studying the character's thought process, conduct, speech, manner of speaking, appearance, and method of communication with other characters, as well as by evaluating how those characters react. As a result, different actors can portray the same characters in vastly different ways.

ROUND AND FLAT CHARACTER

Characters are often described as being either round or flat.

Round characters: are unique, realistic, and complex. may primarily fit into one archetype, but they may also combine traits from many archetypes. They may also have distinctive personal histories, actions, and psychologies that give them the appearance of being an individual even though they may fit into a particular archetype.

Flat characters: One-dimensional characters with just one main characteristic and little else to distinguish them from one another.

Characterization determines whether a character is round or flat. In rare instances, an author may purposefully construct flat characters, especially if those people will only ever appear briefly and for a specific reason. For example, a bully who only appears in one episode of a television show could never require or receive more characterization than the fact that they behave in a bullying

manner. are easily described by a single archetype, and they lack distinctive personal histories, characteristics, or psychological characteristics that would meaningfully set them apart from that archetype.

But other times authors may create flat characters unintentionally when round characters were necessary, and such characters can render a narrative dull, tensionless, and unrealistic.

CHARACTER ARCHETYPES

Some types of characters appear so often in narratives that they come to be seen as archetypes—an original, universal model of which each particular instance is a kind of copy. The idea of the archetype was first proposed by the psychologist Carl Jung, who proposed that there were twelve fundamental "patterns" that define the human psyche. He defined these twelve archetypes as the:

Caregiver

Creator

Explorer

Hero

Jester

Lover

Magician

Orphan

Rebel

Ruler

Sage

While many have disagreed with the idea that any such twelve patterns actually psychologically define people, the idea of archetypes does hold a lot of sway among both those who develop and analyze fictional characters. In fact, another way to define round and flat character is to think about them as they relate to archetypes:

Archetypes are archetypes because they have proven to be wonderful tale topics throughout human history, therefore good characterization frequently doesn't mean trying to avoid them entirely. However, successful writers will figure out how to avoid using clichés in their characters. To do this, they might manipulate or subvert archetypes to produce characters that are unexpected or novel, or more generally, they might create characters whose characterization makes them feel so distinctive and individual that their archetype feels more like a framework or background than the core of who that character is. In the book, the characters are displayed as follows:

DUMISANI

At the salon where Vimbai works, Dumisani is a brand-new stylist who does good work. Seeing that she is somewhat lonely, he extends an invitation to become friends, and they develop a close friendship. When Dumisani asks her if she'd be willing to accompany him home, his family interprets her presence as a sign that he has finally "given up" being gay. Dumisani's family doesn't support his homosexuality, which causes them anguish and strain in their relationship. He is the book's gay antagonist, a bland figure whose homosexuality centers around him.

VIMBAI

This hairdresser is married with a daughter and works at a salon that is highly regarded, yet many people detest her because they think she is harsh and snobbish. Despite her yearning for stronger connections, she doesn't genuinely want to change. The new hairdresser, Dumisani, extends to her an offer of friendship. She learns how to have empathy for others through her friendship with him, as she witnesses the genuine agony that some people endure. She falls in love with Dumisani without realizing he has a thing for guys. Vimbai is a fascinating character despite her pride and some terrible choices, and it is wonderful to witness her develop, realize she has been misled, and decide to exact revenge on Dumi. She is a flat character in the book, and also a victim of rape. she is the protagonist in the book.

DUMISANI FAMILY

They believe that sexual orientation is a personal choice and they want Dumisani to make the "right" decision, Dumisani's family is adamantly opposed to him. They are mentioned in Dumisani's diary entry. They abuse him and focus their worries on the one thing they don't like in him, rather than being a loving family who wants the best for him. They mistakenly believe that Vimbai and Dumisani are involved when he returns home with Vimbai, but he hasn't "changed his mind" about being gay because, as he writes in his diary, that's not how that works. The family also refused to give him an inheritance, forcing him to struggle and work for his money.

ROBERT

Robert is vimbai's dead brother, he was driving home from work and fell asleep behind the wheel, he gave his property(home) to Vimbai in his will which made vimbai's family hate her.

MRS KHUMALO

Boss and owner of khumalo's hair and beauty saloon.mother of Agnes.

AGNESS

Mrs khumalo's daughter . she works with khumalo beauty and hair saloon

CHIWONISO

Vimbai's daughter and her only child.she was the outcome of the rape experience Vimbai had with Phillip.

PHILLIP

The man who raped Vimbai and the father of chiwoniso

MINISTER M

Mrs khamulo's customer and also the wife to Dumi gay partner.

3.1 LITERARY DEVICES

.A literary device is a writing strategy that authors employ to clarify meaning, express ideas, and emphasize significant topics in a piece of writing. Literary and rhetorical methods are both

employed to make a point and/or persuade readers, respectively. The distinction is that literary devices need not be employed to persuade readers of a particular point of view in order to improve writing.

In essence, rhetorical methods are instructive and convincing, whereas literary devices are aesthetic. Despite this, there may still be a sizable amount of overlap. In storytelling, literary devices are effective instruments that shouldn't be disregarded. By making the narration clear and vivid, they can enhance phrases, elicit moods and emotions, and offer insight into an author's words.

We may see examples of literary devices that were used in the novel, such as:

IMAGERY

Poets, novelists, and other authors utilize imagery in their writing to evoke certain images in the reader's head. Figurative and metaphorical language are used in imagery to enhance the reader's sensory experience. Imagery are classified into different types:

VISUAL IMAGERY

Visual imagery refers to what we see, such as pictures from comic books, paintings, or actual scenes as seen by the narrator. Visual examples could be:

Colors like blazing red, vivid orange, dull yellow, lush green, and Robin's egg blue are examples of color.

Shapes including squares, circles, tubules, rectangles, and conical shapes.

Size terms like miniature, small, medium, enormous, and monstrous.

patterns like polka dots, stripes, zigzags, jagged edges, and straight lines.

AUDITORY IMAGERY

Auditory imagery is a description of what we hear, including music, noise, and complete quiet.

Auditory imagery could consist of:

enjoyable noises like chorus voices, wonderful music, and bird song.

There were sounds like a gun going off, a broom sweeping across the floor, and shards of glass breaking on the hard floor.

The absence of sound, signifying a serene calm or unnerving quiet.

OLFACTORY IMAGERY

What we smell is described through olfactory imagery. Olfactory imagery could consist of:

perfumes, appealing foods and beverages, and blooming flowers all have fragrances.

Body scents, rotting trash, stinky wet dogs, or other odors.

GUSTATORY IMAGERY

What we taste is described in disgusting pictures. Gushing visuals can include:

sweetness found in pastries, cookies, and candies.

tartness, bitterness, and sourness, like what you get in lemons and limes.

saltiness found in foods like pepperoni, French fries, and pretzels.

pungency, as in salsas and curries.

savory foods, as a steak supper or a pot of thick soup.

TACTILE IMAGERY

Finally, tactile imagery describes our sense of touch or sensation. Tactile imagery consists of:

temperature variations including oppressive heat, muggy conditions, and biting cold.

such as seamless, smooth, ragged, and rough textures.

Touch can include holding hands, lying in the grass, or experiencing starched fabric against the skin.

Exercise, such as lifting weights, swimming in chilly water, or kicking a soccer ball.

Imagery in the book is seen in different perspective these includes:

THE SALOON

The image of the hair salon in particular contributes to the definition of Vimbai's personality. She welcomes Dumisani as a new member of her life when he enters the salon. He sees clients, just like she does, but his clients actually regard him as a friend. She sees that there is a path toward more sociability and less loneliness, but she must understand Dumisani to learn what that is. The salon is an imagery that means service to Dumisani, as he attempts to make other people's day better, but to Vimbai, the salon speaks of her own personal worth.

IMAGES OF LONELINESS

Through imagery, we can see that these two people's lives have an abstract quality that makes them easy to get along with. Both of them are lonely. By acting arrogant and superior to those

around her, Vimbai drives people away. Dumisani yearns for intimacy and acceptance, but they are unavailable due to his community's homophobic viewpoint. They make good companions because they both share the frustration of living a lonely life.

APPEARANCE AND PERCEPTION

As stylists, it is their responsibility to assist clients in enhancing their appearance, and each character approaches the topic of beauty and social perception in a unique way. Dumisani is an expert at disguising himself as nice conduct, never letting anyone know the real him. He is unknown to most people. Vimbai is constrained by her own personality because it repels people, so she uses narcissism to counteract their unfavorable judgments. They both struggle with feelings of miscommunication and loneliness.

FORESHADOWING

When Dumisani comes out to his family, it signals that they will be angry with him and think there is something wrong with him.

ALLUSIONS

The traditional community in Harare and its prejudice towards homosexuality are allusions made in the book.

SIMILE

SIMILE is a figure of speech that compares two dissimilar things and is frequently introduced with the words "like" or "as" (as in cheeks like roses).for example ,The temptress Jezebel used

her beauty and sexuality to seduce and control men, and the narrator likens women who attend church wearing mini skirts to her.

METAPHOR

A metaphor is a figure of speech that uses non-literal language to describe an item or action in order to clarify a point or draw a comparison.

Metaphor of Crossing a Bridge

The narrator decides that she will cross the bridge of telling her daughter about her absent father later. This is a metaphor for navigating a challenging situation while delaying starting to cross from one side to the other until it presents itself.

CHAPTER FOUR

In conclusion, Understanding how *The Hairdresser of Harare* is viewed by critics and how it fits into the literary canon of Zimbabwe is essential to understanding how homosexuality is handled in the book. Political propaganda has a tendency to skew our perception of the situation, which partly explains the difference in readers' perceptions from Zimbabwe and the West. Dumisani has been referred to as invisible because he conceals his sexual preferences and Vimbai is unaware he is gay until she receives a written confession. It might be more accurate to say that he is inaudible because the discussion of homosexuality is developed through a variety of discourses and dialogues. The diary gives the reader access to the young man's intimacy, in contrast to the pastor's sermon and Fungai's philosophical approach, which both deal with an abstraction. The gay protagonist is silenced once more as he is forced into exile, leaving the main narrator, Vimbai, to interpret his tale. If the book is not a "activist tract," as Tendai Huchu suggested (Huchu 2017), the Dumisani character does serve as a catalyst to reveal submerged issues. The book also depicts the Class Divide. It highlights the wide gap that existed between the poor and the rich. The book demonstrates how societal concerns affect people's lives.

The story of Vimbai is concise and frequently humorous, yet it is occasionally weighed down by cliché. (She claims one man had a way with words, which is why she liked him, and she remarks on another man's interest in her by saying his "eyes instantly devoured my body.") Huchu also has a propensity for using protracted discussion to get his point through. The novel never truly engages with difficult sociopolitical themes, but it also never becomes didactic in how it depicts them. Vimbai's professional success is described almost like it's from a fairy

tale, magically underwritten by people we're told are wealthy, at least in part, because of "the numerous palms... greased along the way," without much awareness that this kind of patronage, allowing some people to advance because of status and money, has repercussions for others without such connections. Vimbai never comes across as being particularly torn about the origin of her luck, and the story doesn't either since the narrative always takes her point of view. The vividness of its place and characters, as well as the reminder of the abundance of interesting stories to be found in their daily lives, are what ultimately win us over in "The Hairdresser of Harare." When secrets and resentments are revealed, the ambiguity of this blossoming friendship—used or embraced by Dumisani and Vimbai with distinct futures in mind—collapses in unexpected ferocity. You won't want to put down *The Hairdresser of Harare*, a book that is written with great humor and a perceptive eye.

Tendai Huchu did an amazing job of portraying the Zimbabwean society, including the elites, the hyperinflation, the clandestine methods people used to get food, and most importantly, how he dealt with the homosexuality issue. Zimbabwe is renowned for having a very homophobic culture (as is much of sub-Saharan Africa). Here is a book about homosexuality in a nation where Robert Mugabe once stated that homosexuals were "worse than animals and dogs."

As the novel progressed, I started to enjoy Vimbai's character more, but that changed as I realized how prejudiced she was about homosexuals and how she handled the situation at first. On the other hand, I adored Dumi. I could relate to his predicament since it must be painful to live in a world where one needs to disguise one's identity.

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