

# The Rain Of My Blood Analysis: George Mujajati

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## **The Rain of my blood, Act 1, Scene 1:**

The major concern of the scene is abuse of black farm labourers. They are whipped, overworked for long hours from 6am to 6pm, denied lunch and generally abused by the farm Foreman Bulala (Kill) who is symbolically named because of his cruelty and ruthlessness or sadistic nature towards farm [workers](#). In this scene, he cruelly whips a young girl who is accused of being a "razi bagas" or lazy bugger, a derogatory term used to describe lazy farm workers. Bulala is very brutal to his fellow countrymen. Bulala is depicted here as a cruel colonial regime enabler who helped the whites to abuse and humiliate fellow blacks. The opening intro of Act 1 scene 1, vividly describes farm workers in patched and torn overalls, and oversized dresses to show that whites were not worried about the appearance of the workers but only interested in their labour. The whip that is brandished by the foreman symbolizes oppression of blacks. The whip is also used to instill fear into the farm workers so that they are compliant

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## **Act 1, Scene 2: The Rain of my blood.**

The brutality and ill treatment of farm labourers at Altena Farm continues unabated. The girl in Scene 1 is viciously pushed onto the stage by the cruel foreman Bulala who accuses her of sleeping while other labourers are working. The girl makes a counter accusation to the foreman that he wanted to sleep with her. However, the foreman denies the accusation. The white man Jeffries appears to ignore the accusation levelled against his foreman. Jeffries instructs the foreman to dock \$5 from the girl's monthly pay. He further instructs the foreman to sjambok the girl. Through stage directions, we see the foreman grovelling to the White master. The foreman's lies are exposed when he lies that the girl was sleeping at 10 o'clock when it had not yet chimed 10 o'clock. Jeffries, the white master jots down the girl's name Keresencia Janhi.

Stage directions further tell us about a group of farm labourers whose faces are drenched in their sweat, trotting and carrying bags of shelled maize. The foreman is brandishing a whip following closely behind them. The picture is very pitiful and gloomy. Another group of farm labourers follows. Within the group is an old woman who is behind the rest. She is pushed by the foreman and she staggers and falls. This shows the foreman is unfeeling. She is commanded to rise up by the foreman. Jeffries sees her and decides that she is too old to continue working at the farm. He instructs the foreman to find a replacement from the nearby reserves because the woman is too old to continue working. She is just discarded just like a tissue or pumper, without any pension to go and die. The scene serves to show the uncaring nature of the whites on white owned farms during the colonial era. This is one of the reasons that pushed blacks to join the liberation struggle to fight the exploitative colonial regime.

### **The Rain of my blood: Act 1, Scene 3**

Through a scene introduction, a very heart touching or heart rending atmosphere is presented by the playwright where heavily indebted farm labourers queue up for their monthly paltry or meagre wages. Immediately after receiving their peanuts, they are forced to clear their debts. As a result, they remain with nothing. They are given food handouts (matemba and mealie meal) to last them the whole month. Here Jeffries appears to be benevolent towards the farm labourers yet he is not. This is actually **slavery**. The food hand-outs are meant to sustain them as they labour for the white man who is making huge profits.

Jeffries is an insensitive farm owner and capitalist who does not care for the farm **workers**. The farm labourers are not even addressed by their names but by farm numbers, a very pathetic management system that shows farm workers were not respected at all. Keeping the workers in debt keeps them tied to the work place. The scene closes with a song that rallies the majority of Africans to find help so that they attain self rule and free them from oppression and exploitation by the white man.

Dramatic **techniques**: scene Introduction, props, stage directions, song, costumes, vivid description, irony

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Major themes: Oppression, Starvation of farm workers, Exploitation

### **Interlude pgs 30 & 31**

The interludes explain through dramatic exchange between Playwright's voice and Tawanda's voice what became of Chamunorwa's family after the fateful incident at Altena Farm. Tawanda says the beating left a big scar on Chamunorwa's personality. Instead of making him surrender or submit, the pain hardened him and made him more determined to fight oppression of the white man. After being fired from Altena Farm, Negomo and his family found refuge at Chegato Mission. Tawanda, the storyteller says his parents died during the war. His mother was shot in the war after being caught in the crossfire and his father died of natural illness. Tawanda is survived by his brother Alex who was fortunate enough to get a Commonwealth scholarship to study Accountancy in the USA. Alex returned at independence in 1980 and immediately got a job with a large multinational company.

### **The Rain of my blood: Act 1, Scene 4 Synopsis and Analysis.**

In this scene, the playwright takes the readers and the audience to Negomo (Labourer No 3's) compound. Negomo and his family are expecting the return of their son Chamunorwa from Chegato High school for the holidays. The boy returns and immediately falls into serious trouble that eventually leads to the expulsion of him and his whole family from Altena Farm. The parents are lucky to be alive at the end of the scene.

Through stage directions, the scene opens at twilight, in the evening, when daylight is almost over at Negomo's compound. Twilight probably symbolizes the end of Negomo's stay at the farm. Negomo's wife Munjai, a strong looking woman is cooking on the hearth or fireplace preparing to welcome their son Chamunorwa for the holidays. The description of the compound shows poverty for the family. Maidei, Chamunorwa's sister is getting ready to go and welcome Chamunorwa at the station. Negomo is returning from the fields where he has been doing extra work to raise fees for his intelligent son Chamunorwa. Through soliloquy, Munjai is deeply worried about her husband Negomo's persistent cough due to working extra hard and being the last to leave the fields. Maidei gets ready to go to the station. Before going she asks her mother for some money for sweets. Her mother expresses shock and disbelief at the request because she expected her daughter to understand that they were very poor and that her request was unreasonable. When she is about to depart, Negomo appears with a shovel and a hoe, tools for labour. He is coughing violently, a sign that the work on the farm is taking its toll on him since his health is fast deteriorating. Negomo is determined to work extra hard to raise fees for his son despite Munjai's pleas for him to rest. Negomo's violent cough continues.

Maidei comes running happily to announce the arrival of Chamunorwa. Chamunorwa is carrying a worn out suit case, a symbol of poverty.

At the same time, Jeffries' son Francis passes by their compound jogging. Chamunorwa and his parents exchange greetings. The parents note their son has excelled in school work and are very happy. Negomo reaffirms his commitment to ensuring that his son attains the highest level of education as long as he Negomo is alive and has hands to work.

Unfortunately for Negomo's family, Francis who is jogging and performing acrobatics close to Negomo's compound trips and falls. He notices a log nearby and begins to curse. He thinks some black kaffir put the log deliberately on the way to trip him. Through stage directions, he calls Negomo and accuses him of putting the log on the way. Negomo profusely apologizes to the young lad but to no avail. Negomo tries to apologize for the log but he is slapped on the face by the young white boy. He is further verbally abused. Negomo is very frightened. Chamunorwa cannot stomach his father being beaten by a young white boy in his presence. Stage directions tell us he hissed and pulled Francis aside when he is about to hit Negomo for the second time. Chamunorwa tells Francis that he cannot hit his father in his presence. Francis mocks Chamunorwa for trying to defend his father and hits Chamu on the face. Francis meanwhile is uttering all sorts of verbal abuse towards Chamu and his parents.

Chamunorwa fights back and overpowers Francis. At this moment ALL HELL BREAKS LOOSE. Francis runs or scampers off stage. Negomo realizes Chamunorwa has created serious trouble for himself and the whole family. Francis returns with his father and the Foreman. Chamunorwa is tripped and tied with a rope. Everyone in the compound is summoned. Jeffries explains to the people that Chamunorwa has fought his son. He calls him a baboon, a derogatory term towards blacks. The foreman translates what Jeffries says in [English](#) to Shona. This codeswitching clearly brings out a no-holds-barred mood at the farm. Negomo and family are dismissed from the farm immediately for Chamunorwa's crime. Chamunorwa is thoroughly beaten. Darkness falls on to the stage, a sign that his life turns gloomy or bleak. Screaming is heard until it is inaudible because maybe he is too weak to scream. The atmosphere is very tense. Jeffries and Francis hiss in the darkness beating and forcing and begging Chamunorwa to repent and say he has sinned against the Lord. Very ironic! The whites think they are the Lords mobile.

## **The Rain of my blood: Act 2, Scene 1 Analysis**

The setting of Act 1, Scene 1 is 1972 at a rural clinic near Chegato Mission in Colonial Southern Rhodesia. Very poor blacks are queuing up at the clinic to receive medical help. Through scene introduction, the patients are described as poor and emaciated (thin) to show that they were poverty stricken. Readers are introduced to an arrogant young female nurse Gloria who attends to the queue of patients. She is very rude, bad tempered and unsympathetic to the hungry looking and sick patients. Through the dramatic exchange and stage directions, the nurse is shown to be very rude. She doesn't show any care or concern for the patients. Instead she is concerned about her boyfriend who calls her in the midst of attending a patient. She leaves the patient to attend to the phone call. Chamunorwa is one of the patients. He comes after the fateful incident at Altena Farm where he is beaten by Jeffries, Francis and Bulala the foreman for retaliating against Francis who had slapped him and his father. He is in serious pain but the nurse does not appear to be sympathetic to him. The nurse thinks Chamunorwa was beaten at a beerhall during a brawl for a prostitute yet that is not the case.. The atmosphere of the scene is very sad because of the sickly and emaciated patients. Another indicator that the nurse is rude comes during her exchange with a mother with a very sick child. Nurse Gloria rudely tells the mother that her baby is suffering from

malnutrition or kwashiorkor. She goes on to scribble a list of food items she should buy to save the baby. Ironically the mother can't read and she does not have the money to purchase the expensive food items. The mother can only give her baby poor foods like mangai, sadza, munya nenhanhamuto which have very little nutritional value to her baby.

Dramatic techniques used: scene introduction, stage directions, dramatic exchange, irony, vivid description and flashback

Lighting is also used to illuminate the stage for the audience to see clearly what takes place on the stage.

Act 2, Scene 1 brings out themes of poverty, lack of commitment to work by the nurse, violence and disease

## The [Rain of my blood](#): Act 2, Scene 2 Analysis

The scene starts in Father Louis' office at Chegato Mission. He is the priest at The Mission. In his office there is a chart inscribed in bold print that CHRIST IS THE SAVIOUR

CHRIST IS THE LIFE, THE LIGHT. The priest also has a white collar, as a sign or symbol of his priestly duties. However, it is to be seen whether the priest is true to his duties and calling.

Negomo and Munjai enter Father Louis' office. They are desperate and homeless after being expelled from Altena Farm by Jeffries.

Negomo calls Louis Baas but Louis prefers to be addressed by the title "Father". This is ironic because only God the Creator qualifies to be called father.

Negomo narrates his ordeal (sad and painful experience) at Altena Farm to Father Louis that led him to the current desperate situation. He tells his story using a lot of dramatic techniques such as mime, gestures, mimicry etc to clearly articulate his ordeal. In the background there is also a sad song to help create a sad atmosphere. His narration brings out desperation. It also brings out the cruelty of Jeffries. Ironically, Father Louis does not condemn the cruelty of his fellow white man throughout Negomo's narration, a sign that he is a hypocrite. In order to accept Negomo and his family into the Chegato Mission community, Father Louis sets a precondition- Negomo and his whole family should be baptized into [Christianity](#). Father Louis asks Negomo and his wife some humiliating [questions](#) to find out if they are Christians or not. This shows whites have a condescending attitude towards blacks and their religion. Louis regards Negomo and his family as lost sheep living in [sin](#) and darkness.

Due to desperation, Negomo is prepared to be baptized together with his family. Father Louis has a condescending attitude towards blacks' culture since he does not recognize Negomo's [marriage](#) to Munjai. To him they should be wedded in Church to be recognized as husband and wife. Father Louis believes he and his fellow whites have the 'light'.

The tone here is very sarcastic, mocking and satirical towards Father Louis and fellow whites who look down upon the blacks as uncivilized. It is clear here that one of the motives of whites colonising Africa was to civilize Africa because they believed Africa was a dark, uncivilized continent. Father ends by praying for Negomo and family. The prayer again is full of hypocrisy since he thinks he alone has the light from God. Throughout his hosting of Negomo, Father Louis fails to condemn Jeffries' cruelty to the Negomo's. The Negomos exit and another priest, Father Lamont enters together with Mr Owen, The Head and History teacher at Chegato High school. Lamont is a Jesuit Priest from Ireland. Father Louis tells Chamunorwa's story to Owen. Owen expresses fake surprise. From their dramatic exchange, it is clear they celebrate the cruelty of fellow whites. Louis uses the term 'horse whipped' as if delighted by Jeffries' cruelty. More examples of Jeffries' cruelty are given but no condemnation comes from Owen and Louis. Only Father Lamont is genuinely opposed to such cruelty. Father Lamont actually suggests that the govt should sanction such inhuman treatment of blacks by Jeffries.

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Mr Owen grudgingly accepts that Chamunorwa is bright. He says Chamu is the brightest boy in his class but says his History is poor then says he doesn't know about his performance in other subjects-hypocritical and contradictory Owen. Lamont is prepared to help Chamunorwa continue with his education. However, Father Louis feels they should convert to Christianity first and go through catechism (catholic lessons ) to be fully accepted.

### **The Rain of my blood: Act 2, Scene 3 Analysis**

The scene opens in an excited mood with learners or pupils returning from holiday to school. Stage directions tell that they are walking excitedly recounting their holiday experiences. In the corridor, Chamunorwa is arm in arm with his love(girlfriend) Chiedza. They sit close to a potted flower beside each other. This sets a romantic atmosphere or mood. The two are clearly in love. The feeling of warmth in Chiedza and Chamunorwa is associated with love. The two look at the beautiful flower in the pot that symbolizes their love or affection towards each other. The word flower is repeated 8 times. Chiedza calls Chamunorwa her flower or sweet scented rose to show she deeply loves him. This cements the theme of love in the scene. The flower according to Chiedza also symbolizes peace.

Chamunorwa takes the role of a flower in the affair that buzzes around Chiedza showing his attraction to Chiedza. The atmosphere is very romantic. Stage directions take readers to the school dormitory where young boys are talking about their holiday experiences. They talk excitedly about seeing guerillas or freedom fighters beginning to penetrate the country with heavy guns. Myths about their magic disappearance are discussed. Further, it is said they don't die. Exaggerations come from the tales eg 'no Rhodesian soldier can carry the guns carried by the guerillas'. Some lie about having talked to the guerillas. However, the discussion points to a growing consciousness in the boys of the Liberation of the country. Closely linked to the liberation is the flower or tree watered by Chamunorwa in the first part of the scene.

For love to grow or bloom just like a flower or tree it needs to be watered the same way a struggle or a tree of Liberty needs to be watered by the blood of martyrs or freedom fighters. The boys continue talking about the motives of the guerillas they saw and met-to educate the masses and prepare them for war. The role of the masses is also brought out in the dramatic exchange as being the water in which the freedom fighters got their support to wage the war. One boy ends by teaching others some of the songs sung by the freedom fighters and they sing excitedly to raise their morale. 'Mbuya Nehanda kufa vachitaura shuwa...'. Revolutionary Songs were meant to embolden the people to fight the oppressors during the liberation struggle.

### **The Rain of my blood :Act 2, Scene 4**

The setting of the scene is at Chegato High school, in Mr Owen, the [History](#) teacher's office during the colonial era.

The scene opens with a serious conflict between Chamunorwa and his history teacher over the essay or [composition](#) Chamunorwa has written about the causes of the Mashona rebellion of 1896. Chamunorwa thinks it was a war of dispossession where the Shonas were stripped or dispossessed of their land whereas Mr Owen says it was a rebellion where the Shonas simply rebelled against their white rulers. The facial expressions on Mr Owen clearly show he is very cross or angry over Chamunorwa's essay.

Mr Owen tells Chamu to his face that he has written a heap of lies when in actual fact Chamu has written the truth of what really transpired. It is actually Mr Owen who is distorting the truth.

Owen further lies that Nehanda and Kaguvi were witch doctors who had no land when in actual fact they were [spirit mediums](#) who led the rebellion or war against the whites. Stage directions show Owen is very cross because he thinks Chamunorwa's influence will incite other students. The swearing, face twisting, stammering and anger registered on Owen's face are gestures that indicate he is enraged by Chamunorwa's essay. He ends by calling Chamunorwa a Kaffir (a derogatory term used to refer to a black man) to show his segregation or racial discrimination towards blacks. The violent tearing of Chamunorwa's essay page is another sign that Owen is very angry. This Scene clearly shows whites used education as a tool or weapon to twist or distort the truth about the history of the country Zimbabwe or the causes of the First Chimurenga of 1896-7

POINT OF CORRECTION: Chamunorwa takes the role of a bee that buzzes around the flower. Then the repetition of the word flower is to emphasize the symbolic nature of the flower to love adding to the romantic atmosphere in the scene.

### **The Rain of my blood: Act 2, Scene 5 Analysis**

The scene opens with a description of Mr Owen's [history](#) class that is composite (a mixed class). Chamunorwa, Tawanda and Chiedza are occupying the front most chairs.

Mr Owen is very disappointed by what he calls failure by his class to explain or articulate the causes of the Mashona rebellion of 1896-7. He decides to go over the lesson again. This time around Mr Owen is in a bad tempered mood.

He tabulates the causes of the rebellion on the board which is a complete distortion of the real causes of the rebellion. He lies that the rebellion was triggered by Protection tax instead of General taxes such as dog tax, cattle tax etc, Laziness which was totally non existent, Stubborn chiefs another blatant lie again and Witch doctors influence which is a lie again. In actual fact [spirit mediums](#) like Mbuya Nehanda and sekuru kaguvi mobilised and emboldened the Shona people to take up arms against the whites. Mr Owen continues his distortion of history. This is one of the reasons why Mujajati wrote this play-to correct the history of Zimbabwe which was distorted by the whites. The Shonas were never lazy but a creation of mr Owen's mind. In his explanation, Forced Labour comes out as one of the reasons why Shonas rose against the whites. But Owen plays down the reason and instead wants to say the Shonas were forced to work for their own good or benefit.

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On the issue of forced labor, Chamunorwa objects to Owen's explanation. At this point Tawanda also comes in and supports Chamunorwa. The rest of the pupils stand up in solidarity with Chamunorwa and Tawanda to show that they had not understood Owen's lesson. Owen gets agitated or very angry when all the pupils say they did not understand the lesson. He is very bad tempered as shown by gestures of stammering and pacing up and down the class. Mr Owen identifies Chamunorwa and Tawanda as ring leaders who are inciting other learners to revolt against Mr Owen and his subject or lesson. Meanwhile Owen is swearing Bloody Kaffirs to the learners. At that moment Mr Louis, the Parish priest comes in. He is told about Chamunorwa's rebellion and their alleged attempt to incite others. Father Louis does not do anything to stop Owen from expelling the two boys. He is very weak. Ironically, Father Louis is unable to restrain Mr Owen from expelling the two boys. He actually aids or enables Mr Owen to go ahead. He actually says unnecessary words about baptizing and **marrying** Chamunorwa's parents. The atmosphere suddenly turns gloomy for Chamunorwa and Tawanda.

They are expelled by Mr Owen, a racist teacher and Headmaster. Chamunorwa and Tawanda are forced to leave the **school** premises. A desperate tone pervades the whole place. Chamunorwa is gripped by regret for betraying his parents who have been trying hard to get him educated. However, he remains uncompromising. The two boys decide to leave for Salisbury (Harare). The scene closes with the two boys in Salisbury, at Kipps Employment agents looking for work. However, they are dismissed like dogs by a white girl who is probably the secretary of the company.

The girl tells them that the place is strictly reserved for whites only and that blacks are not allowed to be seen anywhere near the place. The boys are told that the place only offers jobs for Whites, Coloureds and Asians. This is a clear example of racial discrimination or segregation- another reason why Chamunorwa and Tawanda joined the liberation struggle, so as to do away with discrimination and inequality between the races in the country. The girl secretary insults the two boys as they move out of the premises with the words "BLOODY BOBBERJANS". This again is a painfully insulting term to the black boys who have done nothing wrong. The desperation of the boys grows. The Scene is a painful reminder to the readers of the play on why blacks joined the liberation struggle.

### **The Rain of my blood: Act 2, Scene 6 Analysis**

The scene opens in a street in Salisbury. There are well fed whites and blacks walking. Chamunorwa and Tawanda are **hunting** for jobs and they come across an inscription or sign post written "NO WORK, HAPANA BASA"

HAKULA MUSEBENZO

PALIBE NCHITO" in bold letters as a way of keeping away job seekers in the area. This is an indicator of unemployment in the city.

Chamunorwa and Tawanda are walking at a tired pace because of fatigue or they are tired of looking for jobs without success. Worse still, they are famished (hungry) because for days they have not eaten anything. They squat on the pavement. They decide to return the following day to continue looking for work. However, they are running out of pocket money and their clothes (school uniforms) are getting worn out or tattered. Now they appear like street kids or vagabonds or restless wanderers. A drunk person sings a song of desperation probably to capture the desperate and hopeless situation they are in. They carry him off stage. The boys come across a black BSAC Policeman close to a Borrowdale signpost. The policeman is tasked to ensure people with the appearance of the two boys are kept away from the posh suburb. The policeman tells them to vacate or leave the place despite the boys looking for work. This black police officer is a regime enabler who supports the white regime that is oppressing and discriminating against his fellow blacks. The policeman moves threateningly towards Chamunorwa and Tawanda so that they leave.

After they leave they come to a dustbin and start scavenging for food. In the bin Tawanda finds a piece of bread. They are also joined by an old lady also looking for food in the bin. This creates pathos because of the desperate situation these blacks find themselves in. The old woman finds nothing from the bin. Tawanda breaks the piece of bread into two so as to give the other half to Chamunorwa. Tawanda eats his piece ravenously (greedily), showing that he was indeed hungry or famished.

Chamunorwa is deeply touched by the desperate situation they are in. He declares that he has had enough of the rough life under the White Rhodesian regime. He makes up his mind to join the liberation struggle forthwith. He also convinces his friend Tawanda to follow him. As readers we ask, Why have the boys decided to join the liberation struggle? It is because of the hunger, inequalities, discrimination and unemployment that we see in the scene. Rhodesia was filled with so much suffering for the black person caused by segregation or racial inequalities as witnessed by restricted areas where black people were not allowed, unfair Colonial education that favoured the whites at the expense of blacks, black unemployment and general white brutality.

## **The Rain of my blood, Act 2, Scene 7 Analysis**

The stage opens with a flower, Chamunorwa and Chiedza's flower. It symbolizes the two love birds' undying love for each other. However, the flower isn't doing well despite being watered by the girl. The girl is rather lonely. This takes the audience back to Act 2, Scene 6 where Chamunorwa pens a letter. The contents of the letter are revealed in the present scene, Act 2, Scene 7- Chamunorwa has left the girl to join the liberation struggle. This has left the girl lonely and unsure whether she will be able to reunite with him again.

Chamunorwa reveals a very bitter tone in his letter to Chiedza. He narrates the reasons for joining the liberation struggle. He met untold hardships and suffering since leaving [school](#). He fails to find a job. He almost died of hunger. He experienced a very miserable life. He has made an irrevocable (unchanging) decision. This makes Chiedza to shiver and shed tears as revealed by the stage directions. Chamunorwa further tells his girlfriend in the emotionally charged letter that he is prepared to die for Zimbabwe thus revealing the theme of SACRIFICE. He also shows he is very Patriotic- has undying love for his country.

He inquires about their flower, a symbol of their love towards each other. He encourages Chiedza to look after the flower and cherish it as a symbol of their love. The letter expresses hope that one day the flower will blossom and bloom. It will grow. Singing concludes the scene though Chiedza appears inconsolable (she can't be comforted or consoled because of the pain of separating with her loved one). She however vows to find wherever he is. His struggle is also hers.

### **INTERLUDE;**

Tawanda's voice is heard again in the interlude being interviewed by the playwright detailing how they travelled to the training camp and finally became fighters or combatants. They left with no money but through Chamunorwa's plan, they boarded a train to Livingstone, Zambia. Since they had no money, they travelled like flies and mosquitoes. They spent the better part of the journey in toilets to avoid being detected or caught. They stayed in Zambia at a rear base then were taken to Mugagao Training Camp for military and political training. They received intense training on military strategies and [techniques](#) used in warfare to understand the complexity of the racist enemy. In Tanzania they were trained for a year then deployed. Chamunorwa was made Platoon Commander and Tawanda the Political Commissar (vatete vemusangano) to fight in Nehanda North, Chiweshe.

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### **The Rain of My Blood: Act 3, Scene 1 Analysis**

The setting changes from the training camp where Chamunorwa and Tawanda went for military training to the theatre of war, Centenary District, Mashonaland.

The scene opens with singing of a revolutionary song emboldening freedom fighters to continue with the struggle. The song thanks Pan Africanist leaders like Samora Machel of Mozambique and Julius Nyerere of Tanzania who played a pivotal role in assisting Zimbabwe freedom fighters with bases, ammunition and training camps during the liberation struggle. It also denounces or castigates traitors such as Nyati for their betrayal of the liberation struggle. Nyati is a freedom fighter known for betraying the freedom fighters to the white Rhodesian Forces and causing the bombing and massacres of freedom fighters and refugees at Nyadzonja and Chimoio in Mozambique.

Rhodesian soldiers also march on stage carrying FN rifles. The first soldier, later identified as Sergeant Goredema calls out for Lance Corporal Chitanda immediately to appear before him. He informs him that he has been to Lieutenant Francis Jeffries (son of Jeffries Sanderson who fought Chamunorwa and caused the expulsion of Negomo and family from Altena Farm). Francis Jeffries wants the black soldiers to extract information from captives Munjai and Negomo about the whereabouts of their son who has returned from military training and is operating in the District using the name Kid Marongorongo. Soldier 2 tells Soldier 1 that the prisoners are not cooperating and he has so far failed to extract any information. The prisoners are refusing to talk. For 2 weeks they are refusing to talk. The sergeant orders the prisoners to be brought to him for further torture and interrogation. After a short interval, Munjai is brought in, chained (fettered) and heavily bandaged in head and arms. This clearly shows the cruelty of war. She has been going through an ordeal (difficult period) of torture by the Rhodesian soldiers. The gruesome instruments of torture are also brought to the stage. This is designed to create a very intimidating atmosphere for the prisoners so that they agree to talk and give the soldiers information they want. Munjai and Negomo have been captured to give information about the operations of their son Chamunorwa.

Sergeant Goredema begins by threatening Munjai and boasting about his cruelty and ability to extract information he wants from war captives. A lot of stage directions show Goredema bragging about his cruelty. He narrates the expulsion of Chamunorwa and Negomo from Altena Farm, the dismissal of Chamunorwa and Tawanda from Chegato Mission and Chamunorwa's escape to Zambia and Tanzania for military training, his return to Zimbabwe and his operations in the District. He ends by asking for Chamunorwa's whereabouts or where he is hiding. He accuses Chamunorwa of murder, rape and torture of innocent civilians in the District. This is

very ironic since the Rhodesian soldiers are the ones committing rape, murder and torture. What follows is very saddening. Munjai is tortured using different methods such as the whip, electric shock, the bucket method and pinching by a pair of pliers. The soldiers do it repeatedly and cruelly. They demonstrate their sadistic and cruel nature on the helpless and defenceless woman. Despite the torture, Munjai refuses to reveal the whereabouts of her son. She remains resolute and uncompromising. Singing is heard in the background to embolden Munjai. Munjai actually mocks and berates the soldiers and tells them that either they would kill her or she would kill them. She challenges them to hunt for him (Chamunorwa) if they were real men worth their salt. Munjai attempts to grab a gun from Soldier 1 but she is unfortunately shot dead by Soldier 2 who is Lance Corporal Chitanda. This fills the stage with sadness. It also brings out the sacrificial nature of Munjai who does not sell out despite the torture she is subjected to. She is juxtaposed to the black soldiers Chitanda and Goredema who choose to side with the oppressors to torture and kill Zimbabweans.

### **The Rain of my blood: Act 3, Scene 2 Analysis**

The setting of the scene is in the bush, in the wilderness. Negomo is mad, probably because of the loss of his dear wife and the fact that he cannot locate his son Chamunorwa. Now he is in a deranged state. He is running about wildly. The scene is the shortest of all the scenes in the play. The appearance of Negomo with tattered and torn clothes symbolizes the overwhelming confusion in his mind.

The playwright or dramatist employs an apostrophe when Negomo calls out to an absent or silent Chamunorwa. An apostrophe is a literary technique usually used in poetry where the poet or persona addresses a silent, absent listener or a dead person. It can also qualify as a monologue or soliloquy to reveal Negomo's confused state which represents his unbearable loss so far. The repetition of the name Chamunorwa is another technique designed to show Negomo's longing to be reunited with his son Chamunorwa. The ellipsis shows he Negomo has many other issues he intends to tell his son. He calls out loudly and desperately so that maybe his son could hear him but he remains silent as shown by stage directions that show "silence". The name Chamunorwa is written in bold or capital letters "CHAMUNORWA" to highlight the idea that he sorely or desperately misses his son.

He implores or begs his son to come back and go to [school](#). He regrets Chamunorwa's decision to fight the white man. He is spiritually defeated. The monologue/soliloquy/apostrophe reveals he has been culturally captured by [Christianity](#) as a religion. He thinks fighting the white man is the same as fighting Jesus Christ. He conflates Christianity and the White man. He thinks they are one and the same thing. Negomo is very desperate. The whole scene brings out a regretful and desperate tone.

### **The Rain of my blood: Act 3, Scene 3 Analysis**

The scene introduction takes readers to the theatre of war again, in the bush, at a guerilla camp. Armed guerillas are patrolling the camp. The atmosphere is very tense because of the rifles being carried by the guerillas. Chiedza is part of the guerillas and is sitting close to Chamunorwa at the center.

Chamunorwa starts by narrating an ominous or frightening dream he had the previous night. Chiedza believes in dreams and that they have been saved by the dreams on numerous occasions. Chamunorwa says he dreamt about his father being mauled (bitten) by a pack of four leopards but they never killed him. Each time the leopards tried to kill him, Negomo escaped. Chiedza and Chamunorwa fail to interpret the dream. However, the dream mirrors the capture and escape of Negomo from Rhodesian soldiers. Another bad omen or sign comes-this time a black eagle flies in the sky. The eagle, according to superstition, is a harbinger or bringer of sad or bad news. The guerillas agree to relocate to a new camp.

Immediately after the eagle, a guerilla brings Father Lamont, a priest from Chegato who is of Irish descent to Chamunorwa who is the commander. Cde Mago salutes and leaves the stage. Father Lamont is a priest who is sympathetic to the guerillas. He has brought sad news about the arrest of Chamunorwa's parents by the Centenary Police. Father Lamont also brings Chamunorwa a letter in which he is warned by Centenary Police to refrain from supporting guerilla activities in the district. This immediately raises the suspicion of Chamunorwa about the existence of a traitor within their camp. Someone was hobnobbing between their camp and the police camp, betraying the struggle to the enemy camp. Father Lamont also admits that traitors are part and parcel of every struggle. In a biblical allusion, Father Lamont relates the story of Judas Iscariot who betrayed Jesus Christ. He says traitors love money. Chamunorwa urges fellow comrades to be vigilant or watchful about traitors and enemy movements. Chamunorwa thanks Father Lamont for his support to the Zanla forces. Father Lamont also hands over a Bible as a gift to Chamunorwa to encourage him to fight for freedom the same way Biblical heroes such as Moses, David and Jesus Christ fought for freedom of the masses.

This scene demonstrates beyond doubt that there were some whites who genuinely supported the blacks in their quest for freedom such as the Jesuit Priest from Ireland based at Chegato. The issue of traitors or sell outs among the guerillas is also raised to show that there were other comrades who betrayed the struggle to the enemy, The Rhodesian soldiers.

### **The Rain of my blood:Act 3,Scene 4 Analysis**

Setting shifts from the bush to Altena Farm. It is evening at twilight. Twilight refers to the time when the sun is setting, when its light is disappearing. Twilight in drama usually symbolizes or signifies the end or death of something. In this scene we see the end of Francis Sanderson, Jeffries Sanderson, death of Bulala the foreman and the capture of Bertha, Jeffries' wife and the betrayal of the guerillas (Chamunorwa and Co.) by The Traitor Nyati.

The scene opens with Jeffries Sanderson receiving a telegram that informs him that his son has been murdered by 'terrorists'. The sitting room is expensively furnished to show the affluent lifestyle of Jeffries' family. There is sadness shown by Bertha who is crying and inconsolable because of the murder of her son Francis. The sobs show she is greatly pained. On the other hand, Jeffries is enraged and curses the freedom fighters and calls them 'terrorists', a derogatory term to denigrate the freedom fighters. A voice off stage announces the death of Francis and three black soldiers. The voice says forty terrorists have been killed in the same battle. The Rhodesian radio was usually used for propaganda purposes by spreading lies to dampen the spirits of the civilians. Jeffries is determined to fight the terrorists.

Immediately after the voice message, Bulala enters to inform Jeffries and wife that terrorists have arrived. Jeffries kicks Bulala in the stomach as a sign of extreme contempt for him. Immediately, Jeffries and wife are panic-stricken and Jeffries asks for his gun. Bertha is shaking. There is darkness on stage. Gunfire erupts. Chamunorwa's voice calls for Jeffries to surrender and come out since the house is surrounded by the guerillas. Gunfire erupts again. There is screaming from Bertha as Jeffries and Bulala are shot dead. Bertha is squatting in a corner, terror-stricken. Chamunorwa and another guerilla enter pointing guns and capture Bertha alive. Bertha is bound with a rope. Stage directions tell of a suspicious looking guerilla who drops a note. The note is probably meant to direct or guide soldiers to track the guerillas. This comrade is probably Nyati the traitor. This further brings out the theme of betrayal during the liberation struggle. Nyati continues to drop notes each time guerillas march across stage to give soldiers directions. Stage directions also say that sometimes he draws an arrow to guide soldiers. This is unseen by others.

The suspicious looking guerilla mumbles something inaudible and is cautioned by Chamunorwa. He urges everyone to be vigilant. He warns the suspicious guerilla of the dire consequences of selling out. A guerilla **questions** the logic of traveling for long with Bertha but Chamunorwa tells him they are taking her to Zambia for reeducation. Chamunorwa reaffirms the notion that they are not murderers but people who tolerate all people regardless of race, language or creed. As Chamunorwa is explaining to Bertha, Nyathi fires a shot into the air. All guerillas are bewildered or confused. Chamunorwa asks why he has done that but Nyathi says it was a mistake. The shot was Nyathi's way of calling the soldiers. As the guerillas try to run away with their goods for fear of the gunshot being heard, a voice off the stage calls out. The guerillas are instructed to drop their guns because they are surrounded. Immediately Chamunorwa and the guerillas are captured by the Rhodesian soldiers. Bertha flies away from the stage. Nyathi, the traitor salutes a white soldier and is patted on the back for selling out. The white soldier shouts, 'Fire the bastards. There is singing of a revolutionary song "Ropa rakadeuka" to remember the blood of fighters who shed blood and lost their lives during the liberation struggle. The scene ends on a very sad note, the capture of the protagonist Chamunorwa through the betrayal of the guerillas by the Traitor Nyathi.

The scene reveals the ugly side of war. There are casualties on both sides. There is also the theme of betrayal, seen through the work of Nyathi who betrays fellow comrades to the whites.

They are singing 'Ropa rakadeuka'. Alex demands that they stop the singing. He tells Tawanda to pack his belongings and leave immediately. Borrowdale is the location that was inhabited by the affluent whites during the colonial era. Now it is inhabited by affluent blacks like Alex. Before he leaves, Tawanda tells Alex that he is what he is because of the sacrifice that Tawanda and fellow fighters made. He Alex is enjoying the fruits of their labour. Tawanda sadly leaves Alex's home but Alex is touched by Tawanda's words so he follows in hurried steps and asks where Tawanda is going.

### **The Rain of my blood: Act 3, Scene 5 Analysis**

The setting is a Rhodesian courtroom. Chamunorwa was captured in the previous scene and is taken to court, presided over by a white judge. The whole scene puts the Rhodesian judicial system under spotlight. It will reveal that the justice system is biased in favour of whites and against the blacks or Africans. Africans are crammed (crowded) on rough wooden benches in the courtroom while whites are seated comfortably on cushioned and expensive chairs. This scene already shows whites have an upper hand over the blacks. Chamunorwa is brought in, fettered on both hands and legs, a violation of his rights and to show that he is already guilty before trial. The mood or Atmosphere is very tense. Africans smile in solidarity towards Chamunorwa and Chamunorwa smiles back. He roars Pamberi neChimurenga with a clenched fist. He is in a very defiant mood which sets a defiant tone. Meanwhile, whites are pointing accusatory fingers at Chamunorwa. Bertha attempts to maul (tear into) Chamunorwa but she is restrained. She wants to mete out instant justice on Chamunorwa. She wants Chamunorwa to be shot or murdered without trial. As a sign of bias, the judge assures her that he will deliver a judgement in her favour.

Chamunorwa is charged with terrorism, murder and spreading discontent (confusion) among peaceful citizens. Chamunorwa denies being a murderer but says he is fighting for justice of his fellow blacks. He is stone faced as a sign of defiance. Chamunorwa agrees he led a group of freedom fighters into Zimbabwe. He asserts that his were freedom fighters not terrorists. 'Terrorists' is a derogatory term meant to present the freedom fighters in bad light. Chamunorwa argues that he wanted to free people from the evil clutches of the unjust colonial system. He continues with his contempt of the court. He defiantly tells the court that he and his colleagues will fight up to the last man. He spits in the courtroom. He unashamedly and fearlessly tells the judge that they will continue fighting to dismantle or destroy the oppressive colonial system- Capitalism designed to enrich the whites at the expense of the blacks. He calls the system unfair and oppressive and geared to take away black pple's rights and enslave them. Chamunorwa tells the Court is unfair and that he is already guilty before trial.

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Whites speak in a chorus urging the judge to declare Chamunorwa a murderer and deserving of death. Chamunorwa agrees that he led a group of freedom fighters who murdered Jeffries Sanderson. He is remorseless and does not regret having committed the murder. The whites in the courtroom protest and spit in Chamunorwa's direction to show utter contempt. The judge sentences

Chamunorwa to death. Chamunorwa responds by laughing loudly. He is unmoved and he addresses the court and defiantly tells the people that the whites will not be able to stop the storm of freedom by the blacks. He chants Pamberi neChimurenga and the Africans shout in support. Africans erupt into song. Lights fade gradually to symbolize Chamunorwa's disappearance. He is taken away.

## **Epilogue**

This epilogue connects perfectly with the opening prologue where Tawanda is having a dramatic exchange with Tawanda Zvichauya, one of the freedom fighters who fought alongside Chamunorwa. The setting is in 1988 in Post independent Zimbabwe at an unnamed beerhall. Tawanda tells the playwright how he lost his arm on the day Chamunorwa was captured. He was carried back to Zambia after losing his arm and then taken to Mozambique where he was one of the lucky survivors of the Chimoio bombing where he sustained serious body injuries. This again reveals the cruelty of the whites. Reference to the Chimoio massacres or bombing is a historical allusion that creates a very sad atmosphere due to the number of innocent blacks (women and children) who perished. Tawanda also narrates the ordeal that he went through after the war. He and fellow fighters looked forward to an independent Zimbabwe that afforded them decent jobs, accommodation, respect and education but nothing materialised. The war time promises were not fulfilled. To make matters worse, Tawanda was now disabled and not capable of being gainfully employed. No one was prepared to employ him due to his disability. He and other disabled war vets were taken to Ruwa Rehabilitation Center where they would receive training for various trades to be able to be able to look after themselves or be self employed. However, they were

Rehabilitation Center where they would receive training for various trades to be able to be able to look after themselves or be self employed. However, they were soon expelled from Ruwa Rehabilitation Center and soon became destitutes. Tawanda's story shows he and other freedom fighters yearned for respect and recognition. He asks the playwright to help him sing Ropa rakadeuka song to register his bitterness and anguish into Borrowdale location where he stayed with his young brother. He was fully aware or cognisant of the fact that his Young brother would not accept that. The epilogue clearly articulates that the post war period did not reward the freedom fighters for their sacrifice. Instead, those who did not fight in the liberation struggle like Alex are enjoying the fruits of their (freedom fighters) sacrifice. They are living luxurious lives at the expense of the freedom fighters who sacrificed their lives, time and limbs to liberate the country from Colonialism.

As they continue singing, the setting changes to Alex Zvichauya's home in Borrowdale. Voices from Tawanda and Co's singing are heard. They irritate Alex who becomes restless.