

**DIALECTICS OF POWER AND RESISTANCE IN FRANCIS IMBUGA'S
*BETRAYAL IN THE CITY AND THE RETURN OF MGOFU***

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**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE AWARD OF MASTER OF ARTS DEGREE IN
COMPARATIVE LITERATURE OF KIBABII UNIVERSITY**

November, 2019

DECLARATION

This thesis is my original work prepared with no other than the indicated sources and support and has not been presented elsewhere for a degree or any other award.

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DEDICATION

To my cherished children Mary Donnah, Victor Juma and Sau Fred Mechi for their unconditional love and support while I was doing this work.

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ABSTRACT

This study is an examination of dialectics of power acquisition, maintenance and resistance as depicted in Francis Imbuga's two selected plays. The study addresses literature as a mirror of the society in relation to power discourses. The objectives of the study are: to investigate Imbuga's use of characters to show how power is acquired and maintained in his two plays, to establish how Imbuga uses characters to resist power through diversified dialectical approaches and to examine the language use by Imbuga to dramatize the power discourses in *Betrayal in the City* and *The Return of Mgofu*. This study is guided by Karl Marx's theory of Marxism particularly the strand of Dialectical materialism and revolution. Marxism theory is used to help explain power discourses in the society as portrayed by the playwright and also to establish the force behind the playwright that makes him present his ideas in the manner he does in the selected texts. The study is complemented with Sigmund Freud's Psychoanalysis Theory to help explain and analyze Imbuga's diversified approaches to power discourses and the forms of resistance used in his works of art. The study is qualitative in nature that entails close reading and analysis of texts. The two texts, *Betrayal in The City* and *The Return of Mgofu* written in a span of about 35 years are selected to help investigate and identify the trend in Imbuga's approach to power discourses in society. The major findings of this study are the shift in leadership from the concentration of power among individuals to council leadership, careful use of literary language is a safe means of addressing societal ills without brushing state harassment and the most appropriate approaches of resisting power is inclusion and use of diplomacy. This study is significant as it may be used to address the power obsession problems among African leaders who cling to power; which in turn lead to protests from the masses and civil strife in their countries. It is noted that Dialectical materialism and revolution strand of Marxism is the most appropriate way of negotiating for space in a highly polarized society. This is because those in authority do not feel directly attacked as compared to other Marxist approaches. This study can be used to recommend that literary artists should embrace Imbuga's way of enlightening society by applying Marx strand of Dialectical materialism and revolution. This does not take leaders head on while cautioning the use of other strands of Marxism that are likely to cause more destruction of life, property and the general disintegration of society. Similarly, it recommends that writers should embrace literary language aspects that avoid direct confrontations with the authorities like the use of Horatian satire that Imbuga uniquely uses to achieve his objectives.

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CHAPTER ONE

INTRODUCTION TO THE STUDY

1.1 Overview of the Study

This chapter presents the background to the study, statement of the problem, purpose of the study, research objectives, research questions, significance of the study, Scope and limitations of the study, theoretical framework, operational definition of terms in the study, literature review and research methodology.

1.2 Background to the Study

Literature is a reflection of society where literary artists write about their experiences, observations and opinions. It is, therefore, used to sustain and moderate society. The key social aspect that shape society almost universally is power, a social component perceived sweet and deadly at the same time. This study focuses on dialectics of power. The term dialectic refers to the art of investigating or discussing the truth of opinions. Dialectics is a term related to dialogue. Literally it is a discourse between two or more people holding different points of view about a subject but wishing to establish the truth through reasoned arguments. Literary Dialectical Materialism is a way of understanding reality; whether thoughts, emotions, or the material world. It is the methodology relating the combination of Dialectics and Materialism. It is derived from the Karl Marx school of Marxism (Marx 1995).

Marx further states that this methodology is the combination of Dialectics and Materialism. The materialist dialectic is the theoretical foundation of Marxism. "It is an eternal cycle in which the people are being conscious of nature and of themselves. It revolves around a narrowly restricted space in which life and self-consciousness come into operation. In society, *objective* dialectics

prevail throughout while subjective dialectics; dialectical thought is only the reflection of the people's emotion through opposites. They assert themselves everywhere in society by the continual conflict of their opposites in thought. Their final passage into one another, or into higher levels, determines their lives and that of the masses in a given society.

Literary playwrights use dialectical materialism to emphasize that on the approximate, relative characters of every individual and society; the absence of absolute boundaries in society and power manifestation as depicted in Kafira, Nderema and Mndika. Kafira, Nderema and Mndika are the fictitious societies in the two selected texts. This is on the transformation of society in power dispensation. From our point of view, power is apparently irreconcilable unless dialectics is embraced in society and efforts put in to foster good neighbourliness and utilization of resources.

This study has a bias on dialectics of power as depicted by Imbuga in his selected works of art; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). In this context, dialectics of power is viewed as a discourse between two or more people holding different points of view about a subject, but wishing to establish the truth through reasoned arguments. Literary artists use dialectics as a tool in negotiating for peace in resolving conflicts in society emanating from contentious issues such as power in terms of acquisition and manifestation.

Ngugi and Mugo (1976), argue that power is an imaginative recreation and interpretation of the collective will of people: peasants and workers breaking over the ruthless oppression by the authority. Playwrights therefore, use literature and their literary works to articulate the voice of the masses advocating for certain structures and condemning societal ills instigated by regimes. The literary structures artists use include: drama, songs, oral narratives, imagery and other aspects of language. Power sharing and manifestation right from the onset of time has been a

delicate and sensitive issue. It evokes celebrations by those pro the sitting regime, but also results in upheavals in society by those against the ruling regime and established power structures.

Michael, (2017) posits that the more leaders delegate authority to their subjects, the more the work will get done, and often work is done better and the subjects are happier. This is because everybody in society truly enjoys more authority and they tend to respect their leader for having the trust and faith in them and their ability to work. This in its magical way helps such leaders to maintain power as they will hardly expect resistance from the masses. It is important to note that delegation of authority does not mean a leader delegating responsibility. This means that the leader will oversee all activities of his subjects since the buck of accountability stops in his lap.

It is vital noting that power is viewed in different perspectives by different scholars. Foucault (1990) defines power as the multiplicity of force relations immanent in the spheres in which they operate and constitute their own organization. It is a process through which ceaseless struggle and confrontations, transforms, strengthen or even reverse them. He further posits that power “pervades the entire social body” or is “omnipresent”. Therefore, society cannot be alienated from power which it operates and constitutes her own structure. This is achieved through revolutions of the masses and leaders responding in a certain manner, a scenario that can be managed if society embraces Plato’s views on ideal leadership. Brooks (2006) observes that Plato justifies the concentration and exercise of power for persons endowed with expertise in political governance. He posits that their authority stems solely from their comprehension of justice, from which they make political judgments on behalf of the society.

Ludert (2017) echoes what Plato says that an ideal leader should be a lover of wisdom. He further acknowledges that individuals who are temperamental, moderate in their approach and show restraint in their actions while interacting with others use these traits to acquire power with ease. Leaders are to be considerate yet decisive. One who seeks to be courageous in his vision and is

resilient in the face of uncertainty easily maintains power compared to one who issue orders to the subjects that he or she cannot execute. This agrees with Plato who asserts that an ideal society or state can never grow into a reality until those we choose or have as leaders become true philosophers. Only philosophers are morally and intellectually suited to lead. Morally, they have a passion for truth and learning while showing no interest in the temptations of gaining power for the sake of being in power. Intellectually, leaders are able to attain knowledge on the ideal forms of virtue, beauty and aesthetics. According to Plato, leaders must be individuals who work hard to get to the proverbial bottom of things. They seek evidence and facts to inform their actions and the actions of those around them. These scholars agree that leaders should be individuals who value justice in their interactions with others, whether being a just leader while managing an organization or as a proponent of just actions through a society's work and mission. Plato sums these views by saying that the direction in which education starts a man will determine his future in life thus, the nature of society.

These views on power structures and ideal leadership resonate well in the contemporary Kenyan society. It is therefore, assumed that if all these views are considered in the organization of power structures, the problem of distrust towards our political leaders will be eased if not managed fully. Relating this to Imbuga's selected texts, it tries to help us compare and contrast the leadership in the two texts; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011) and explain the reaction of the people towards the existing regime.

Similarly, Martin (2014) views power as a force or authority dispensed from the leader to the subjects. He advocates for Marxist education to the masses as a way of attaining and sustaining power. Martin uses language and characters to dramatize the ideal leader from a Marxist point of view. He asserts that an ideal leader is one who should be able to interact, communicate and lead his subjects with intellect. He further observes in his play; *Game of Thrones* that a man who

passes the sentence should also be able to swing the sword. According to him, officers adhere more willingly to the directives of a General like Julius Caesar or Napoleon Bonaparte who can fight on the field with his soldiers, not one who can only issue instructions he cannot execute himself. Thus, leaders must not be detached from the people they represent and lead.

In addition, Namayi (2015) posits that power is a system of disjunctions and contradictions, whose general design is embodied in the state apparatus forming the law in the various social ideologies. She asserts that playwrights being members of the society cannot escape the power discourses in the very society where they are subjects. Artists find themselves involved in power discourses either, supporting or protesting against the power practice in their works of art. They show how power is manifested in society, affects the general citizenry and the changes resulting from societal perception of the very power.

On this account, postcolonial literary artists and their works are resistant in nature. This is on the fact that they succeed in subverting the normative views of the colonizers power traditions of oppressing the masses in their native land. Considering the thematic concerns in their works of art especially in the selected texts of this study; the playwright's work is evident that it is the literature of resistance to the existing power regimes.

Literally, power acquisition refers to the practice and tactics used to ascend people to authority. The masters once in authority try by all means to retain the power. It can be through an election, self-appointment or a coup as in the case of Boss in *Kafira* and Mwami Mhando of Mndika in *Betrayal in City* (1976) and *The Return of Mgofu* (2011) respectively. This study however, views power acquisition as the process of getting to leadership and other influential positions. These positions are attractive to the majority of people in society because they come with many privileges. Traditionally, power acquisition did not evoke many conflicts because it was hereditary, and thus automatic for the next leader. Oral literature reveals that leadership transition

was clearly laid out in the societal power system structures. Today, most societies in the world have gone the democratic way. Power transition has shifted from hereditary to electoral system. Society allows any member to rule as long as he or she meets the set requirements to contest for the available power positions. As earlier mentioned, power come with privileges, which make people develop obsession and greed; a temptation to cling on power.

According to www.yourarticlelibrary.com/org, power acquisition is viewed as a process of ascending to positions of authority. Leaders are perceived to have two dimensional power bases. The first is the position of power acquired by virtue of the status one holds in society or an organization. The other is the personal power attained because of the personal characteristics and knowledge. In this context, an ideal leader is one who has both aspects. According to Whetton and Cameron (2011), they posit that positional power is influenced by several factors: centrality, scarcity, uncertainty and substitutability. Centrality refers to those activities that are more central to the workflow of the society or organization. Individuals acquire positional power if the vital information of their people filters through them. This gives him authority in society where he lives or works. For example, an individual in society who can listen to people's needs, advise them and assist manage their expenses in whichever way, attains an extra power base in that society. This gives him extra mileage in acquiring power in society especially in the current democratic societies. Similarly, scarcity of resources can be used by individuals as a ladder to acquire power. When resources in a given society are scarce, there will be a struggle to look for them. Whosoever is the winner of the struggle, acquires power. In this case, power becomes apparent only when the resources are scarce.

Salanick and Pfeffer (1974) concludes from a study in a university that; the power of academic departments is associated with their ability to obtain funds from research grants and other outside resources is more critical to power than is the number of undergraduates taught by the

department. This scenario is similar to most African states especially in our contemporary Kenyan society. It is the person who avails the perceived scarce resources to the masses that win their hearts during the struggle to acquire power.

In addition, uncertainty about future events can play havoc with the plans of society. It can relate to reduction in supply of resources, fall in demand of society's production, change in values and moral system among other social issues. Individuals who are able to cope with such uncertainties and make society gain from the very uncertainties can use this platform to attain power.

According to Kanter (1977), some people enjoy more power than others because of their ability to do extraordinary works. This include doing visible activities announced and appreciated by society, developing right interpersonal relationships with others in society, forming coalitions to help them gain increased capability to influence others and co-opting people or groups in society to help eliminate threats and opposition to an individual's power base. Kanter further asserts that the most power goes to those functions that provide greater control over what society finds currently problematic. It is observed that there is a turning to those elements of the societal system that seem to have the power to create more certainty and advantageous positions for the society in the world view.

Power can also be acquired through substitutability. The more valuable a person is to the institution or society, the greater power he or she assumes. For instance, an individual whose contributions are so much that they become indispensable; the indispensability may be the result of their specialty, expertise and knowledge which cannot be substituted easily by others. In this situation, any change in the system especially on such specialty will change the power base as well. Although philosophy says that nobody is indispensable, literally we know that some people are comparatively more indispensable than others.

In established systems, people can also acquire personal power using their expertise, referent power, hard work, among other tactics. Personal power is acquired and enhanced by personal traits. Expertise power is achieved by possession of special knowledge which can be through education, training and experience. It can also be gained through exposure and interacting with information and or people. Naturally, people's expertise help them attain power, but to maintain it, they must ensure that there is a critical need for their knowledge and skills that cannot be conveniently obtained easily. This is typical of the close allies of Boss like Mulili in *Betrayal in the City* and the council members of Mwami Mhando in *The Return of Mgofu*. Mulili attains personal power in Kafira by playing sycophancy to Boss and ensuring things are upside down in society. This way, as the masses complain, he appears to be on the front line working for Boss to silence them and any other person who attempts to criticize the government. The council members on the other hand unlike Mulili, avail themselves readily to consultations with their leader on matters affecting the general citizenry in Mndika.

Individuals who are charismatic to others in society use this skill to ascend to power positions. These people manage to maintain power as long as they continue exhibiting pleasant personality characteristics and agreeable behaviour patterns when in power. Hardwork and sincerity of individuals in society is also vital in helping people ascend to power. Hard working individuals are perceived to know more about the society's growth and productivity. These people's advice is most sought out and as a result, attainment of power positions. In any society, sincere people are always respected by the members of the society. This respect gives them milestones in acquisition of power whenever need arises.

Contextually, Francis Imbuga in his works of art, *Betrayal in the City* and *The Return of Mgofu*, highlights various methods used in power acquisition and their consequences. However, there is a clear distinction in the way power is acquired in his earlier works compared to his later works

of art. The consequences of methods used in acquisition of power are dire in *Betrayal in the City* compared to those in Imbuga's later works of art; *The Return of Mgofu*, Mwami Mhando attains power by successfully meeting power acquisitions factors like centrality, scarcity, uncertainty and sustainability. For instance on the onset of the play, Mhando is portrayed as an individual who listens to the needs and or cries of Mndikans when madness breaks .He thinks through the situations and advises society on how to manage the situation.

The scarcity of peace in Mndika and Mhando's advocacy for forgiveness and establishment of good neighbourliness easily helps him ascend to power .The people's uncertainty of the future and the dilemma they are in during and after the first madness makes them trust in Mhando's wisdom hoping he will provide a vehicle to deliver peace. His charisma towards his subjects helps him maintain power. While Boss in Kafira is always on the struggle to maintain power by force, Mwami Mhando is being requested to remain for the second term. This is probably attributed to the playwright's shift in leadership structure from concentrations of power on an individual to a council leadership. Mwami Mhando embraces all inclusive leadership while Boss uses dictatorial leadership style.

In most contemporary African states, power acquisition is just one thing. The biggest hurdle in society is power maintenance. Power maintenance refers to the practice of ensuring that those in power remain in office. This is a common practice among most African leaders who tend to cling to power until death or are coerced out by the people's revolutionary power. This power obsession like the one that was witnessed in Rwanda resulting in genocide in 1994, Uganda 1982 and Kenya 2007 causing protests and civil strives in the respective countries. These environments have led to the masses to be killed during the protests through extra judicial killings, imprisonments, displacements and general disruption of people's peace in society. The

dictatorial nature of leaders leaves society with no option besides artists using literary works to voice the concerns of the voiceless masses.

On this account, the present study focuses on the renowned Kenyan postcolonial playwright Francis Imbuga's plays; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011), with a bias on his use of language, characters and the diversified dialectical forms of resistance to political power. This literary approach is used to voice the societal ills perpetrated by the political leaders in a postcolonial society. In addition, the study seeks to establish how the artist demonstrates the relationship between the government and her people, the effects of politics and political leaders on society's economy and culture. This is based on the fact that power cannot be separated from society. It is important to note that many researches done on this playwright on power and gender. However, with the numerous researches, the problem of power in our society is still at heightened levels of animosity. Society has characters who turn to power obsession that they want to amass everything good for themselves. A matter that remains thorny in the flesh especially among the masses.

The previous researches have established that scholars were biased on the issues of power manifestation in relation to gender, resistance of postcolonialism and language use among other studies. This study finds it necessary to look at the specific approaches the playwright uses to acquire, maintain and resist the very power in a volatile society without experiencing state harassment like what other postcolonial writers like Ngugi wa Thiong'o suffered. The suffering included banning their literary works from being published and imprisonment among other incarcerations. The study hopes to identify the most appropriate and safe way of resisting power in volatile society that will also help emancipate society. In conclusion, it is implied from the artist's works that, the economic base of a society is determined by the politics and established

power structures in that society. Therefore, it is politics that define the growth path and productivity of any given society.

1.3 Statement of the Problem

This study investigates how literature can be used power discourses specifically through dialectics as depicted in Imbuga's selected plays: *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). The study reflects on the postcolonial Kenyan society where power is and has been a contentious issue since the onset of time. It is noted that society is still volatile when it comes to power dispensation. This is irrespective of the numerous researches done on the subject of power. Previous researches on power have been on power manifestation with reference to gender, language and style among other topics. It is evident that little has been done on dialectics of power, hence, the need for this study to fill the gap. Research has been done on Imbuga's survival from state harassment through regimes. One wonders the approaches used to achieve this despite the thorny issues he addresses on power. Similarly comparative studies have been done on Imbuga and other Marxist writers on discussing power disparities in the society with regard to form. In addition, there has been a research on language aspects on power with a bias on metaphors and how the influence change in society. This implies that little has been done on dialectics of power, power acquisition, maintenance and resistance. The present research is unique as it necessitates the need to investigate the dialectical approaches by African writers especially by Imbuga in addressing power disparities in the society. The study ascertains the specific diversified approaches used in power issues and also analyze the playwright varies the approaches used in acquiring, maintaining and resisting the very power.

1.4 Purpose of the Study

The main purpose of this study is to examine Imbuga's diversified dialectical approaches to power in terms of power acquisition, maintenance and resistance in *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). The fact that Imbuga has survived any form of state harassment all through the political regimes motivates this study to find out the dialectical approaches to power that he uses.

1.5 Research Objectives

- i. To investigate Imbuga's use of characters to show how power is acquired and maintained in his plays; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011).
- ii. To establish how Imbuga uses characters to resist power through diversified dialectical approaches in the plays *Betrayal in the City* (1976) and *The Return of Mgofu* (2011).
- iii. To examine the language used by Imbuga to dramatize the power discourses in *Betrayal in the City* (1976) and *The Return of Mgofu* (2011)

1.6 Research Questions

- i. How does Francis Imbuga use characters to show the acquisition and maintenance of power in the postcolonial society in his plays?
- ii. In what ways does Francis Imbuga use characters to resist power through diversified dialectical approaches in *Betrayal in the City* (1976) and *the Return of Mgofu* (2011)?
- iii. How effective has Imbuga used language to dramatize the power discourses in *Betrayal in the City* (1976) and *The Return of Mgofu* (2011)

1.7 Significance of the study

The research focuses on Imbuga's two texts written within a difference of thirty years' time span. It tries to ascertain consistence or variation in the approaches Imbuga uses to power discourses.

Power is a thorny issue in the postcolonial African states like Kenyan among others engulfed with heightened political intolerance. The study establishes the significance of literature in highlighting societal concerns and how literature can be used to articulate issues of the perceived voiceless in society. This evokes the desire for society to emulate Imbuga's approach in addressing power discourses that affect the masses without exposing people to state harassment. The research also aims at helping the society through critical analysis of Imbuga's works, which mirrors our contemporary Kenyan society to reflect on these challenges.

1.8 Scope and Limitations of the study

The study is on Kenyan drama specifically Francis Imbuga's works; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). The research seeks to investigate the playwright's use of characters to acquire and maintain power, establish Imbuga's use of characters to resist power through the diversified dialectical approaches and examine the language use by Imbuga to dramatize the power discourses as depicted in the selected texts; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). It further investigates not only, imagery, symbolism and satire as aspects of language but also the use of characters with an intention of establishing how effective the playwright presents the issues of power and resistance in his works.

However, the limitation of this research was in giving a generalized view of power and resistance in the postcolonial Kenyan society. The challenge was addressed as the researcher has read other works of Imbuga and noted that the playwright's approach to power related issues is not similar. Thus, the selected texts serve as a true representation of his works of art in the changing times.

1.9 Theoretical framework

The study is based on two literary theories: Sigmund Freud's Psychoanalysis theory and Karl Marx's Marxism theories. Freud developed various models of the human psyche, which became

the changing bases of his theory and practice. He asserts that the human mind is a dichotomy consisting of the conscious and the unconscious.

Freud argues that the conscious perceives and records external reality and is the reasoning part of the mind. Unaware of the presence of the unconscious, we operate consciously believing our reasoning and analytical skills are solely responsible for our behaviour. Nevertheless, Freud posits that the unconscious, not the conscious, governs a large part of our actions. It receives and stores our hidden desires, ambitions, fears and irrational thoughts. For Freud, the unconscious is also a storehouse of disguised truths and desires that want to be revealed in and through the unconscious. These disguised truths and desires inevitably make themselves known through our speech or actions. Freud calls them Freudian slips or parapraxes. Seemingly, through innocuous actions, such as accidental slips of the tongue, failures of memory, misplacing of objects or reading of texts, bring to our conscious or unconscious minds wishes and intentions.

It is especially in our dreams, our art, our literature and our play that these parapraxes reveal our true intentions or desires. Psychoanalysis theory therefore is applicable in the study to attempt to explain factors that may have contributed to the playwright's choice of diversified forms of power discourses. Relating to Freud's tenets, the playwright's memories stored in the unconscious are the disguised truths and desires that he reveals through his works of art, considering that he lived in the colonial and the postcolonial periods.

Lacan (1957), during psychoanalysis literary theory criticism agrees with sigmund Freud that, the self is divided into three parts: the Ego, the Super Ego and the Id. The tenets of the theory include; a person's development is determined by often forgotten events in early childhood, rather than by inherited traits alone. Human behaviour and cognition are largely determined by irrational drives that are rooted in the unconscious. Attempts to bring these drives into awareness trigger resistance in the form of defense mechanisms, particularly repression. Conflicts between

conscious and unconscious material can result in mental disturbances such as neurosis, neurotic traits, anxiety and depression. Unconscious material can be found in dreams and unintentional acts, including mannerisms and slips of the tongue. Liberation from the effects of the unconscious is achieved by bringing this material into the conscious mind through therapeutic intervention and the "centerpiece of the psychoanalytic process" is the transference, whereby patients relive their infantile conflicts by projecting onto the analyst feelings of love, dependence and anger.

The research is guided by three of those tenets; first, a person's development is determined by often forgotten events in early childhood, rather than by inherited traits alone. This will play a significant role in reawakening the memories of the playwright as well as the target audience in relation to the objectives of the study. Second, Human behaviour and cognition is largely determined by irrational drives that are rooted in the unconscious. Third, Attempts to bring those drives into awareness trigger resistance in the form of defense mechanisms, particularly repression. These tenets act as a guide on how to deal with power disparities, the ever contentious issue in society. The playwright having lived through the colonial era, he witnessed oppression in society meted on the Africans. Probably, he did not approve of it but was helpless then. Having seen how the masses that tried to resist were killed, he did not approve of their resistance approach. The natives being unarmed could not win against the oppressive armed colonialists. Therefore, the artist also noted the lack of unity of purpose as a weakness contributing to their defeat. For Imbuga, the majority of the people that opted to suffer quietly were the worst lot. The ugly scenes in society by then probably must have contributed to shaping the playwright's thoughts on how to deal with contentious power issues in a volatile society. These experiences could have greatly contributed to the emergence of his diversified dialectical approaches to power disparities. The artist in this study is perceived to have been guided by these tenets to successfully articulate his ideas to the target audience.

The Ego's balancing role of human beings primitive needs and moral beliefs and taboos could have greatly contributed to the playwright's style of writing. The artist knowing what was expected of an independent state, and the treatment of the general citizenry in a supposed independent society forms a strong base in organization of his ideas. This is because a healthy Ego provides the ability for one to adapt to reality and interact well with others; an attribution to Imbuga's ability to live peacefully through colonial and postcolonial period.

The Super Ego representing the conscience aspect within human beings, could have greatly contributed to the internalization of the world view and norms the playwright absorbed from society. The artist undoubtedly, witnessed the oppression the society experienced during the colonial regime, and revolutionary efforts that the masses initiated to negotiate for their freedom but were unsuccessful. These aspects probably bore in him diversified forms of resistance towards the postcolonial oppression and injustices. For instance, in Kenya, the leadership structure is based on political affiliations. The citizens elect the leaders through voting, with these elected leaders expected to serve them after consulting and identifying the people's needs. However, once elected, the politicians assume a know – it – all state; a condition that can be explained by the Id. The Id controls the human beings most primitive need gratification type of thought. According to Freud, these elements of the mind influence all our behavior and even our dreams. Therefore, this theory helps to investigate the objective on establishing the effectiveness of Imbuga's diversified dialectical approach in addressing power issues through his plays *Betrayal in the City* (1976) and *The Return of Mgofu* (2011) in the Kenyan postcolonial society.

The study is complemented with Karl Marx theory of Marxism specifically, Dialectical materialism and revolution strands. Marxism is handy in educating the masses on the importance of unity and working as a team to fight for what people perceive to be rightfully theirs. Literary, Marxism is vital in this study in guiding the playwright on the choice of language use in resisting

power. That is, the need to educate the masses on why they should unite and fight the common enemy as a team in order to reclaim what they perceived to be rightfully theirs. According to Marxist's school of thought, what drives historical change are the material realities of the economic base of the society, rather than the ideological superstructure of politics, law, philosophy, religion and art that is built upon that economic base.

Marxism details a plan for changing the world from a place of bigotry, hatred and conflict because of class struggles to classless society in which wealth, opportunity and education are accessible to all. It further provides answers to many of the complex questions about how life is and ought to be experienced, while simultaneously changing other ideologies to provide their pragmatic answers for these same concerns. Marxism also declares that it provides a comprehensive, positive view of human life and history while attempting to show how humanity can save itself from a meaningless life of alienation and despair. Marxism asserts that consciousness does not determine life, life determines consciousness. Similarly, it posits that, a person's consciousness is not shaped by any spiritual entity but through daily living and interacting with each other thus, humans define themselves.

Marx (1848) asserts that, stable societies develop sites of resistance, where contradictions built into the social system, ultimately lead to social revolution and the development of a new society upon the old. This cycle of contradiction, tension and revolution must continue, for there will always be conflict between the social and political classes, leading to upheaval and revolutions by the oppressed. The upheavals and revolutions form the groundwork for a new order of society and economics where capitalism is abolished (Habermas 1990). Marx notes that, revolutions are led by the general citizenry under the guidance of intellectuals, a fact this study borrows to explain the motive behind Imbuga's thematic concerns in his works of art, social class and the citizenry he advocates for. This also reflects the conflicts highlighted as the values his works

champion for and those it portrays. The theory therefore assists to investigate whether Marxist education had any influence on the language Imbuga embraces in addressing power discourses in the postcolonial Kenyan society.

The selected theories though preferred in this study, they have some weakness during their application. For instance, Marxism theory advocates for revolutions and direct confrontations with the known enemy, thus, it does not provide answers fully to this study. On the other hand, the Freud's psychoanalysis theory is biased on explaining how the past memories of humans influence and shape their thoughts. This still leaves gaps in the study on how to achieve the objectives of the study. The study intends to overcome these weaknesses by using the two theories concurrently thus, one theory complementing the other in order to work towards achieving the objectives of the study.

1.10 Literature Review

1.10.1 Introduction

This section entails the review on scholarly works available on; power acquisition, maintenance and resistance in the postcolonial society, features of language used by Imbuga in the selected texts and Imbuga's power discourses in the postcolonial Kenyan society. It also tries to establish whether a similar study to this one has been conducted on the playwright, what other critics have said regarding the playwright's approach to power and resistance and attempt to locate the academic gap that this study intends to fill.

1.10.2 Power and resistance in the postcolonial society

Foucault (1990) argues that power is "omnipresent", hence, all social life comes to be a network of power relations. He notes that, power must be understood on the beginning of time as the multiplicity of force relation immanent in the sphere in which the people operate and which constitute their own organization. He further notes that it is a process through which ceaseless struggle and confrontations transforms, strengthens or even reverses them - as the support which these force relations find in one another, thus forming a chain or a system, or on the contrary, the disjunctions and contradictions which isolate them from one another. Lastly, defines power as the strategies in which the struggles take effect, whose institutional crystallization is embodied in the state apparatus, in the formulation of the law in the various social hegemonies

Foucault's observations reflect the operations of power in the contemporary Kenyan society. In any society, power cannot be isolated from those who practice it and from the subjects. As such, the playwrights, being members of society, cannot escape the discourses of power in the very society that they live but find themselves immersed into the mix. Therefore, artists get involved in either supporting or rejecting the practice of power in society. Playwrights seek to dramatize how power is manifested in their works of art. They show how the practice of power in society

affects the general citizenry and how changes in the perceptions towards power by the citizens or members of society result into changes in the normal practice of power in the society. In this regard, the study seeks to investigate how power and resistance are dramatized in Francis Imbuga's *Betrayal in the City* and *The Return of Mgofu*.

According to Outa (1999), the notion of dramaturgy is used to denote the entire range of artistic strategies that the playwright relies on, and especially so, in the communication of and dealing with subversive material. It is a concern not just with style in terms of the linguistic and other textually predetermined choices, but also a connotation of, and a concern with drama as a method, and as inclusive of its extra-literary dimensions when it is being experienced as theatre. Outa investigated the circumstances in which an ardent critic of a Post-colonial government; with arguably, more sharp and dissident insinuations, 'survived'. The artist, Imbuga was never the subject of any well-known state harassment compared to Ngugi. It is noted that, many times, and long after Ngugi had left Kenya, the authorities continued to deny permission for the performances of his plays, and only reluctantly acceded to the performances of *Maitu Njugira*, (Mother Sing for Me), because of the changed political dispensation in the nineties. The regime that at least nominally allowed for the expression of alternative political views. He further notes that, there are lots of speculations that can be made about such a state of affairs, ranging from considerations like the playwright's tribal/ethnic background, status of relationship with the powers that be, his personal history, or, indeed to use Ngugi's own words, his prevailing stature as a "Writer in Politics", among many possible answers. Outa does not tell us what the artist does and how does his navigation around power disparities without the target audience feeling provoked to resist him.

A detailed consideration can also be given to a playwright's working methods, such that Ngugi for example, can be said to have gone beyond the confinement of merely being literary, to an

attempt at realizing his theatrical fullness in working with and influencing ordinary people in non-formal environments. He uses Marxism approach of educating the masses by pinpointing the wickedness of the perceived foe in the bluntest language. This is purposely to make the general citizenry see the need to unite and resist as a team. Just like the philosophers say, ‘united we stand, divided we fall’.

The study intends to research on how the playwright artistically embraces new forms of resistance by not directly exhibiting violence like other Marxist scholars in their works of art. This study, therefore, sets out to investigate the specific new forms of resistance to power discourses in the same postcolonial environment that enables Imbuga deliver his objectives besides just surviving the state harassment as mentioned by Outa and similar sentiments echoed by the renown Ugandan playwright, Ruganda (1992), in his critical work states that Imbuga uses symbols and images to circumvent the censorious eyes and ears of the establishment. He further notes that, Imbuga’s survival was because he distances his plays from the Kenyan context giving them a multi-dimensional appeal thus ensuring the author’s security.

This research analysis shows that we have a contrary opinion to Ruganda’s later assertions since, in any piece of art, for instance drama, the playwright has the freedom and right to choose the setting and characterization that he / she deems appropriate to communicate effectively the subject of concern. In this regard, the researcher assumes it is not just the circumvention of the playwright that protects him from state harassment. Therefore, the interest of this study is to investigate the vast approaches the artist use in handling power disparity issues in society. Amongst them are the diversified dialectical approaches of resistance, power acquisition and maintenance strategies as well as language use besides telling the truth laughingly while negotiating for power and liberation of the masses in the postcolonial Kenyan society.

1.10.3 Features of Language used by Imbuga in the selected texts.

The use of language both contributes to and reflects the state of politics in society. Leaders and their audience may use language aspects such as metaphors and symbolism to conceal their failure to think and act effectively. This language encourages a further decline in the clarity of analysis and action in response. For instance, metaphors function positively and negatively. They have the power to help us create meaning and understanding and to improve how we live and lead. They also have the power to manipulate, to shut down thinking, to deflect creativity, and to harm. Their very ambiguity, their indispensableness, lends metaphors great power on human thinking (Locher, & Bousfield, 2008)

Literary scholars have equally used symbolism to communicate especially on social ills without the audience feeling attacked. For instance, Musungu (2016) refers to symbolism as something that stands for another thing. Basically, it entails using the name of one thing to represent another. For instance, he uses Miruka (1994:33) who observes that; in folk tales, hyena is a symbol of greed and is always portrayed as a foolish or bad character. Hare, on the other hand, is a symbol of intelligence and wit. These literary features allow society to experience, perceive or understand things hitherto unknown to us. It is only by attending to what is evoked within us that we are able to appreciate the use of symbolism. The study notes that the playwright uses symbolism as an ego soothing weapon for the target audience especially those depicting certain traits that need to be shunned or encouraged.

Similarly, Achebe (1958) uses symbolism on characterization based on the role they play in the texts and society at large. For instance, in his text *Things Fall Apart*, Okonkwo is often described as fire and flames popularly known as ‘Roaring flames.’ Contextually, to Okonkwo fire symbolizes potential, masculinity and life. When he allows himself to show emotions, it is one emotion; anger. He believes any other type of emotion makes him effeminate. For instance,

Okonkwo rages at people whether threatening or not. The misconception Okonkwo has towards masculinity leads him to kill his adopted son and the son of a village elder. This implies that symbolism can effectively caution society on the way of life and how life is and ought to be experienced. Literally, artists create a relation between the characters and what they represent. For instance, still Achebe gives great importance to the function of names and what the character symbolizes in the novel. Okonkwo as a name symbolizes masculinity and strength. Unlike his father Unoka who symbolizes weakness. Unoka represents the Igbo society in terms of tradition and culture.

Based on the role characters play in the text, they tend to even acquire nicknames that reflect their characters and the influence they have in society. Nwoye, symbolizes wind. This is because of his indecisive nature. For instance, in the text, he quickly converts to Christianity after the death of Ikemefuna. Okonkwo uses Ikemefuna to symbolize a wilting flower because of his tragedy in the novel. When Mbaino elders give him to Umuofia as a compensation for the murder of the Umuofian woman he serves as a pawn by his village elders. He is expected to adapt to a new village Umuofia and leaves his Mbaino as the wilting flower which suffer the elements of the environment. He further suffers misfortune when Okonkwo kills him as a sacrifice as per the orders of the oracle. Similarly, considering Ekwefi's sons, names are given in order to plead with God to keep his children alive and break Ogbanje's children's chain. Ogbanje means a child who dies and returns to his mother's womb to be reborn. This is as illustrated in the oral piece below.

One of them was a pathetic cry on Onwumbiko-“death, I implore you” but death took no notice – Onwumbiko died in his fifteenth month.

The next child was a girl, Ozoemena- “may it not happen again” she died in her eleventh month and two others after her. Ekwefi then became defiant and called her child Onwuma – “death may please himself.” And he did. (Achebe 154)

Achebe shows not only the importance of naming people but also places and tribes as a whole, an aspect similar to this study that the playwright uses to address the oppressive leaders in

Imbuga's earlier text and the admirable leader in his later text. The naming of characters in Achebe's work depicts power acquisition, maintenance and resistance in society. This is illustrated in the names that symbolize fear to the supposed voiceless and authority to those who consider themselves mighty.

Other literary scholars Lakoff & Johnson, (2003), observe that, language aspects like the metaphor is perhaps one of man's most fruitful potentialities and its efficacy verges on magic. Language and leadership are inseparable, thus, leaders traffic in language. It is language that defines problems and solutions hence; it stirs the imagination, defines critical issues, creates collective consciousness in followers, and frames agendas for individual and collective action, whether proactive or reactive. It is the ultimate form of the construction of symbolic power, the means to stir humanity to pursue conquest, manage change, right perceived wrongs, find compassion for the fallen, or confront impossible odds. These scholars research is on how metaphors shape thought and action. However, this study sets out to investigate how language aspects in general stirs the authorities and their subjects' perception of power as well as how it's contested in the selected texts.

Namayi (2015), studied metaphors of power in Kenyan drama. She examined the dramatic ingredients that make it possible for metaphors of power in the Kenyan society to be expressed in drama. Her study was limited to two plays, namely *Inheritance* by David Mulwa and *The Hunter is Back* by Dennis Kyalo utilizing the Sociological and Stylistic criticism theories to investigate its concerns. Namayi observes that the concept of power entails those who exercise it and those over whom power is exercised in society. She further notes that as time and society changes, power barons also change, an assertion depicting that there is a relationship between

art and society. Society does not only shape the writer's views but also influences them. She posits that the social attitude and ideology of a writer derive from both

his literary and extra literary sources. Therefore, ongoing power discourses in society shape the writer's mind and hence his/her literary output is a product of his social experiences sanctioned by these discourses in society. In this regard, the social surrounding plays a significant role in the construction of a text. Namayi's study is critical to the present research since both are looking at power as depicted in the postcolonial Kenyan society. She establishes that metaphors come to be as the leaders in power seek to acquire more wealth thus, embark on exploiting the masses through dubious means of attaining economic power as well as become dictators to remain in power.

However, while Namayi concentrates on metaphors of power, this study goes beyond metaphor as a language aspect to investigate the dialectical approaches Imbuga uses to show how power is contrasted in the selected plays as depicted in most African societies.

1.10.4 Imbuga's Power Discourses in the Postcolonial Kenyan Society.

Imbuga (1976) in his works of art discusses power discourses skillfully avoiding any form of direct confrontation with the authorities. It is through form and language as well as other extra literary features that he achieves his objectives while surviving state harassment. Ruganda (1992) in his thesis; *Telling the Truth Laughingly* criticises Imbuga saying he uses language to evoke humour in the audience while telling the truth. He further notes that Imbuga's strategy of using fictitious settings is what act as his security from harassment. Outa (1999) compares the Marxist scholars Ngugi and Imbuga as regards to how they handle power manifestation issues in the Kenyan postcolonial societies. Ngugi (2005) in his works of art asserts that language and education of the masses is the beginning of winning the war against one's perceived enemy. All

these scholars in different contexts agree that, sophisticated Marxist education which as it were, is meant to represent and articulate an enlightened society on the problems and visitations of living in a jaundiced neo-colonial life as depicted in the playwright's selected works of art especially the earlier text.

Guided by Marxism underpinnings, Imbuga advocates for power discourses approaches that exempt society from violence. He fears the dire consequences that society is likely to suffer when engaging themselves in wars with the authorities of the day. Since those in power have all weapons at their disposal, direct rebellion result in mass killings of the general citizenry that are mostly unarmed, thus, further disintegration of society. This study sets out to investigate whether Imbuga achieves the objectives of Marxist education by applying diversified dialectical approaches to power discourses instead of direct confrontation as most Marxists prefer. For instance, relating Ngugi and Fanon's works of art, the artists agree that defiance is the stock in trade when it comes to power discourses. They posit that for every conceivable show of power and might, there has to be an equalizing representation of the same, a perception that had the masses killed and the elites providing Marxist education being isolated from society or even killed.

Namayi, (2015) investigates how metaphors of power are performed and manifested in selected texts by Kenyan dramatists. She highlights the general perceptions of playwrights such as examining the dramatic ingredients that make-it possible for the metaphors of power in the Kenyan society to be expressed in drama. This study intends to investigate Imbuga's use of language and the influence it impacts on the general audience and the target – political leaders in society in terms of their system of governance and the reaction of the masses to the leadership systems in place.

Ruganda (1992) asserts that Imbuga tells the truth laughingly, but does not really address the manner and intentions of the approach he chooses to communicate his concerns. This study therefore sets out to find out the extent to which Imbuga's long term diversified dialectical approaches has succeeded in addressing power related issues in a postcolonial Kenyan society.

1.11 Research Methodology

1.11.1 Research Design

Kothari (2005) defines a research design as the conceptual structure within which research is conducted. The study utilized descriptive survey research design through which the researcher was able to obtain information from the close reading and analysis of texts. Descriptive research design describes the present status of people, attitudes and progress (Oranga, 2016). The researcher will intensively read the primary texts with specific attention on thematic concerns depicted in the texts, analysis of characters and characterization in relation to the study objectives, analysis of the literary language aspects depicted in the selected works of art and the dialectical approaches to power in the primary texts. This method allows the researcher to examine the relationship between the artist's works of art and approaches used in addressing power discourses. The research used secondary sources to collect data hence, library based research. During the study, data collected is organized in three main stages; data pre-processing, development of a coding scheme and deciding on the storage media.

1.12 Sampling Techniques and Sample size

This section describes the sampling techniques used and the sample size.

1.12.1 Sampling techniques

The researcher used purposive and simple random sampling techniques to select the texts for the study. The purposive sampling is preferred to other techniques because of its ability to offer accuracy of representation while minimizing sampling bias. In addition, Kothari (2008) posits that simple random technique has the ability to give a more representative sample that can participate in the study. Mugenda and Mugenda (2003), notes that simple random sampling is a technique where the researcher is given an opportunity to make inferences and generalizations about the vast works of art of the playwright. The choice of the two books was through an investigation into various postcolonial playwrights and had informed knowledge and interest on Imbuga's works of art in the postcolonial Kenyan society. It was noted that the playwright has done so much work on power disparities in different contexts. However, to date power is still a contentious issue in society. The researcher selected the texts written at a difference of thirty five years' time span. This is to examine whether the playwright's approach to power issues in society is still the same and also investigate the methods used to address the social ills accompanied by power disparities in society. These texts are meant to help the researcher come up with a generalized view of the artist's works of art in relation to power manifestation in society. More so, a close reading of various critical works on the playwright evoked some aspects that seemed beneficial to literary scholars interested in drama and its efficacy in the 21st century especially in Kenya.

1.13 Data collection techniques

The primary data was collected through intensive reading and analyses of the primary texts. The research used primary texts *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). Secondary data was collected through reading of secondary texts in the library, relevant material including related scholarly works and the internet consultation.

1.14 Data analysis

The primary and secondary data collected was examined and analyzed in line with the objectives of the study. Data analysis was based on the conceptualization of power and resistance in relation to the social contexts in the texts. Therefore, through content analysis, a comprehensive synthesis and interpretation of data gathered from the reading of the primary texts. Secondary sources in the library, related scholarly works and the internet were consulted in order to compile a coherent final study based on the research objectives.

For easier analysis and interpretation, the study is structured into five chapters with each chapter addressing a particular concern as outlined in the objectives. The study is biased on thematic concerns, characterization and language use in content analysis techniques since it is a qualitative research. It is through this intensive reading of both the primary and secondary texts that the information related to the research objectives, questions and developing a coding scheme based on samples of data were collected. In content analysis, the researcher embraced pragmatic content analysis and attribution analysis based on the research objectives.

1.15 Conclusion

This chapter has discussed the introduction to the study by looking at the background, statement of the problem, purpose of the study, research objectives and research questions, significance of the study, scope and limitations of the study. It has further discussed the theoretical framework, literature review on the following aspects; power and resistance in the postcolonial society, features of language used by Imbuga in the selected texts and Imbuga's power discourses in the contemporary society and operational definition of terms. In addition, the chapter discussed the research method in terms of the research design used, sampling techniques and sample size, data collection techniques and data analysis. The next chapter discusses power acquisition and maintenance in *Betrayal in the City* and *The Return of Mgofu*.

1.16 Operational Definition of Terms

Convictions - strong opinions or beliefs of the playwright on societal issues. It is also used to imply the emotions of characters towards power manifestations in society; the emotions that evoked resistance or reactive measures to retain power.

Dialectics - a discourse between two or more people holding different points of view about a subject but wishing to establish the truth through reasoned arguments. Literary artists use it as a tool to resolve conflicts amicably between warring factions in society. The discourses include the use of the diversified approaches that the playwrights and by extension the masses use to voice the issues affecting the general citizenry and negotiate for their space in society respectively in power manifestation.

Dramatization - the playwright's use of characters to depict the real life situation in society through plays or other literary language use the playwright finds appropriate to convey the message to the target audience.

Economic base - the financial sustainability of a society in terms of the level of independence. It is the independence of a society that aims at demystifying the established social stratifications between the haves and the have-nots.

Masses - the general citizenry in a society in a given power regime who are perceived voiceless when it comes to power dispensation. They are the subjects of the sitting regime, the largest segment in society that in most cases tend to raise their arms against the oppression and injustices in society.

- Postcolonial - the period of governance exercised in a given state after the attainment of independence that still exhibits postcolonialism in a supposed independent society.
- Power - an imaginative recreation and interpretation of the collective will of people in society. Since power manifestation is bidirectional, it can also be the political authority and Will exercised by the people in authority to the citizens in society as per the expected societal laws and norms or imagined.
- Power acquisition - this is the process of getting to power and other influential positions in society. It entails the methods and factors people use in society to ascend to power positions.
- Power maintenance - the art, skills and practice that people use to ensure that those in power retain the power positions. This is specifically applicable to the individuals who ascend to power and their allies.
- Resistance - Resistance in this context refers to the act of the peoples' refusal to abide by the methods of power dispensation of the existing regime in society perceived to undermine the rights of the common citizens.
- Social stratification - the creation of classes structures among the people in a society. It entails the demarcation of society into different social, economic, intellectual, political and religious groupings.

CHAPTER TWO

POWER ACQUISITION AND MAINTENANCE IN *BETRAYAL IN THE CITY* AND *THE RETURN OF MGOFU*

2.1 Introduction

This chapter discusses and presents data analyzed based on the first objective which sets out to investigate Imbuga's use of characters to show how power is acquired and maintained in society with specific reference to his plays; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). It also looks at the general methods of acquiring power in a typical African society to the current modern society. However, the main focus is on how the playwright dramatizes power acquisition and maintenance in the fictitious societies of Mndika and Nderema as depicted in the selected texts.

2.2 Power Acquisition and Maintenance in *Betrayal in the City* and *The Return of Mgofu*

Literally, Power Acquisition is the attainment of positional power by virtue of the status in the organization and personal power because of personal characteristics and knowledge. Literary artists refer to power acquisition as the process of getting to power and other powerful positions. These are attractive positions because they come with privileges. In most African societies, power was hereditary and therefore, automatic for the next leader. Oral literature through narratives reveals that leadership transition was hereditary and did not raise much struggle for the same by members of the society.

Today, most societies in the world have gone the democratic way. Power transition has shifted from hereditary to electoral system. Society allows any member as long as he or she meets the set requirement to contest for the available power positions. As mentioned earlier, the privileges that come with power make people develop power obsession and greed. Once an individual

ascends to power, they tend to cling to it even if using shrewd means including electoral fraud and to the extreme killing the opponents. This is exhibited in contemporary African states where there is a lot of struggle for contestants to power positions, in most cases resulting in tribal clashes, disruption of people's livelihood forcing them to move if they do not support individuals trying to ascend to power and on the extreme cases leading to protests and civil strives as witnessed in our societies especially during election seasons. These episodes of struggle have been very popular in our Kenyan society.

Literature is used to expose these social ills through drama, music and other literary aspects in such volatile societies. Through these, artists play a big role in voicing the ills that come with power discourses. It has been noted that the ceaseless struggle is because those that attain power seemingly become the know-it all and force their way to enjoy unlimited privileges that come with those positions. Weber (2011) posits that this is a scenario where the individuals that assume power within a social context carry out their Will despite the resistance from the subjects. This study views Power Acquisition as the art and process of assisting the people or person that an individual(s) is affiliated to ascend to power.

Maintenance on the other hand, refers to the efforts those in power exert in order to remain in power positions regardless of the resistance they get from the general citizenry in society. Playwrights use literature to dramatize the nature of power in their works of art. According to Foucault (2000), power is a multiplicity of force relations immanent in the spheres in which it operates and constitutes their own organization. The reading of these selected texts therefore, echoes Foucault's conceptualization of power maintenance in society. In this regard, the study sets out to investigate how power is acquired and maintained in Imbuga's *Betrayal in the City* and *The Return of Mgofu*. From Foucault's multifaceted conception of power, the study seeks to draw an important understanding in the reading of the plays as a reflection of the contemporary

society in Kenya. Therefore, the ongoing discourses in society shape the writer's mind and hence his/her literary output; a product of his social experiences sanctioned by these discourses in society. In this regard, the social surrounding plays a significant role in the maintenance of power in any given society.

This study views power maintenance as a people's or institution's authority and will exercised to the citizens of a country. Contextually, Imbuga uses imaginary states; Kafira, Mndika and Nderema in the texts. The settings depict scenes of a 'banana republic' with a bias on coercive power, thus the struggle for people to attain and remain in power. The focus in this chapter is how power is acquired and maintained in the texts.

Kafira, in *Betrayal in the City*, power is noted to be acquired by Boss through a Coup. This is informed by the fact that people in power are dictatorial in power dispensation. They do not listen to the opinion of other people. They are also very suspicious of each other including the head of Kafira. On Boss' assumption of the topmost office of authority, he employs diversified strategies to help him retain the very power. The strategies embraced include; use of coercion to instill fear in the subjects, use of symbolic language, bribery of his loyalists, creation of sycophants and language. In the next subtopic, the study focuses on diversified strategies the playwright uses in power acquisition and establishment in the two texts.

In *Betrayal in the City*, Boss puts several strategies in place to help him maintain power. The conspicuous strategy that he embraces is instilling fear among his subjects. He hand picks his cousin Mulili and places him in high mandated position of authority. Mulili is granted absolute power thus making him absolutely insensitive to peoples' concerns and emotions. Mulili having very low level of education is unable to speak English and discharges his duties in a very unprofessional manner. He becomes cruel and inhuman to his fellow government officials. His cruelty and lies instill fear in the people. To be specific, he roughs up the citizenry and his

colleagues. He harasses and disrespects the bereaved couple, Nina and Doga who are planning for a shaving ceremony. On another occasion, he refuses to collaborate with Jere in allowing the old couple continue with the ceremony and keep it a secret, just like the way Jere does when they allow Mustafa the fugitive escape.

Boss also uses coercive power through Mulili to colonize the minds of his subjects. There are several arrests for anybody who attempts to criticize him and his regime. All people who try to voice the social ills instigated by Boss' government are arrested and separated from society to curb further influence. The people include; Mosese, Jusper, Jere, Kabito, Mercedes and the university students. Considering the background of those arrested, this study notes that the target is on the society's elites in the quest of silencing them from questioning Boss' misrule. Mosese the university lecturer decides to attend Adika's burial and probably voice the social ills. Before addressing mourners, Nicodemo, one of the government officials in Boss regime, plants bhang in Mosese's vehicle, a serious crime that lands him in prison. In the cells, dominated with incarceration, he tries to explain his innocence but falls on deaf ears. Mosese eventually decides to be quiet. He says "...I have no front ... it is prudent to be silent but it doesn't mean I am dumb" (p 18).

Jere, once a lecturer of religious knowledge and later joins the army in Boss' regime is also arrested. At the cells, his confession of being a soldier shocks Mosese. "You are a soldier?" (p22). Mosese wonders how such a man could probably have been part of such a regime. Jere admits to have lived in utopia until lately when he came face to face with reality. He says, "I was until I came face to face with reality. They sent me to my own sub-location to restore peace and order. It took me only two days to change my mind. My friend, there is fire outside" (p 22). This is the time Jere witnesses the brutality that is met on the citizens by his colleague Mulili, a representation of Boss' government, where he was a part of. Mosese confirms to Jere the same

saying, “that is not new. That fire has always been there ever since the take-over. Mind you, things were worse before” (p 23).

The university students are equally brutalized when they protest on bad governance through riots. They are beaten, their education disrupted by being sent home while others killed including Adika. They are barred from publishing Adika’s portrait, carrying the cascade, mourning in public and conducting any public rally or demonstration. On another occasion, Mercedes, Boss’ wife is put under house arrest when she complains about her husband’s immorality in relation to the attempted assault to Regina.

The coercive leadership style of Boss helps him retain power. It is observed to have successfully instilled fear among citizens, forcing them to remain quiet as they swallow the bitter pills of Boss’ dictatorial government. Guided by Marxist principles on the use of intellectuals to liberate society, fear among citizens deepen when the people they respect (intellectuals) in society are arrested and humiliated helplessly as they watch. In Kafira, just like in Mndika, it is bad governance that instills fear among citizens through subversion of the law, turning their states into banana republics. A typical illustration of this is in Kafira when the Askari, who is expected to maintain law and order, is the very law breaker on killing and oppressing the inmates. The prison that is expected to be a correctional facility and work as a rehabilitation centre is turned into an incarceration facility thus, infringing on human rights. This is evident from the caning of prisoners and several deaths in society. The Askari confesses to have killed a prisoner in the cells, the starvation of prisoners except for those affiliated to the Askari either by ethnicity, nepotism or bribery. Bad governance has resulted to expansive poverty, a weapon used to disempower the citizens and make them vulnerable to Boss. As the Swahili saying goes, ‘*masikini hana chake*’; *a poor man has nothing of his own*. This is a saying reflecting on characters like Jere and Mosese while in prison. The Askari expects consistency in character exhibition. He expects the

consistency so that he can predict their line of thought. This implies that even as a prisoner, your reasoning is curtailed by those in authority.

It is further noted that the fear instilled in the general citizenry enables Boss place people in wrong professional positions at his convenience. If you are given a position you do not qualify for, one is forced to be eternally indebted to the Boss. This strategy works well for Boss in Kafira to help him remain in power. Considering cases like Tumbo, Nicodemo and Kabito in the text, they are given positions in government but lack specific responsibilities assigned to them. This renders them vulnerable and must always pledge loyalty to him in order to remain in the system. In the text, we see Nicodemo confess that though they are in power, they are like caged birds; have no mandate to do anything or change the social ills that openly thrive in society.

This study views Boss' approach on leadership as a strategy of using characters to create tyranny of numbers. As implied by the playwright, with power, there is safety in numbers. Ironically, Boss lacks numbers but successfully colonizes the masses by giving absolute power to his right hand man Mulili that manages to intimidate them, barring them from any form of criticism towards Boss' government. Indeed, he finds safety in the number of government officials he appoints as they shield him from accessing the reality and assuming all is well. Guided by Marxism, the artist's work provides a detailed plan for changing the world view of the target audience. There is a paradigm shift of the masses from the place of bigotry, hatred and social stratification bondage. This, the playwright enlightens the masses, a trigger event to revolt as those in power responds to their resistance countering it with full force. A reaction that leaves the masses stigmatized but hopeful of the future.

The second strategy Boss uses to maintain power in Kafira is through sycophancy. Boss appoints cronies and relatives into powerful positions in his government where they lack competence. He makes them very powerful and administers their duties in a ruthless manner in a corruption

heightened environment. When the cronies realize that their close association with Boss renders them untouchable, they embezzle public funds, abuse office and grab public property without any accountability. Mulili is a perfect example of sycophants in Boss' administration. He is made Boss' eyes and ears despite him being illiterate. This sycophancy is also observed in Tumbo, Nicodemo and Kabito. The three are officials who create safety in numbers besides creating quorum in meetings to earn the potato for themselves.

In the text, Mosese tells Boss that the coup was only possible because of Tumbo's inefficiency. The sycophants pledge loyalty at all times. Mulili capitalizes on the trust he gain from Boss to brutalize everybody who attempts to stand in his way. This earns him fame and material gain thus, keeping him a notch higher than all others economically and materially. Relating this to Marx theory of Dialectical materialism and revolutionary strand, like in any society, power is highly dictated by the economic base of an individual then society. In the text, the powerful people are not the intellectuals but those with thick economic muscles. For instance, Mulili with his illiteracy but with a lot of material wealth is the most feared thus, the most powerful man in Kafira. This is a reflection of most societies where power is associated with an individual in reference to how much he or she pledges to support society materially and economically.

The study has ascertained that, this assumption is destructive and there is need to change the perception in society. This is in reference to the crimes and mistakes that the unqualified persons make when put in very powerful positions, where they exercise absolute power as in the case with Mulili. These people seem not to take time to think through situations. Instead, they mostly act selfishly for their personal gains or to please whoever appoints them to the positions they hold. It is therefore, important for society to put up structures that will empower citizens economically thus independent with a stable economic base. This way, the masses will address issues logically instead of acting out of vulnerability. Contextually, Mulili works in a shrewd

way as a greedy and corrupt authority. He constantly frames his colleagues to Boss, knowing that his statements can neither be investigated nor questioned. His lies make Boss order him to silence Kabito for ‘supposedly’ having contrary opinion towards Boss on welcoming the state visitor.

On another incident, Tumbo acknowledges bad governance and confesses that he feigns toughness. He says, “he is not bad at heart ... his advisors are in fact ruling Kafira. The worst of his advisors is that cousin of his Mulili.”(p 44-45). This implies that he is a sycophant who obeys without questioning or thinking it over, a way of pledging loyalty. Tumbo also confesses that there exists social injustice of which they know but must remain ‘blind’ to it. He equals himself with his colleagues to caged animals. He says, “...we have no choice. Like caged animals, we move, but only inside the cage. It has become infectious – this desire to eliminate others....” (p 62). This implies that, though they are in authority, they lack mandate to criticize or give opinion in what Mulili decides. They are forced to remain quiet and loyal as they watch evil thrive in society. In summary, power retention in Kafira has been through bad governance specifically, nepotism and corruption. Boss has placed his kinsman and close friends in powerful positions. This is a strategy he uses to tie them down and remain loyal at all times, fight anyone who intends to fight Boss thus, force the entire citizenry to be quiet during his regime.

In *The Return of Mgofu*, power acquisition and maintenance is through varied techniques and approaches. This research attempts to elucidate the postcolonial injustices, unveil it and deconstruct its continuity in power structures through Imbuga’s texts. The artist in his works of art tends to voice the historical injustices motivated by selfishness of individuals in society or as a consequence of colonialism in society. In his works, he depicts how the masses struggle to resist and let loose the chains on their livelihood in our contemporary society. In *The Return of Mgofu*, from the onset of the play, the artist’s work is influenced by Freud’s psychoanalysis theory where the past experiences are very painful. The past is retold to connect the current

generation to the past. Imbuga uses varied literary styles and thematic concerns to deconstruct the minds of the people in Nderema and Mndika. It is evident that the leaders of Mndika turn themselves into ogres that devour the innocent people and eventually set a blaze the shrine that kill almost the entire village. This therefore, implies that Mwami Mhando, like Boss ascends to power through a coup. Before the Mndika madness breaks out, the people believe in the gods and have a culture that is expected to glue the society together and enhance good neighbourliness. The people believed in religious doctrines of which specific people were appointed to lead others in performing the rituals to the gods. The old blind seer holds communion with the ancestors daily in the morning, a daily reminder of respect for life, god and humanity in general.

Relating this to the study, the playwright has used symbolic characters to articulate their roles and influence on society. The ethereal characters are used to symbolize supernatural powers that cannot be questioned by the living. Thori and Thoriwa come as messengers from the world of the dead. Their presence and message re-awakens the memory of the living. They retell the story of the madness that broke in Mndika leaving brothers devouring one another like ogres. The messengers also advocate Mwami Mhando's leadership. Because of their spiritual nature, their wishes are ultimately embraced, thus helping Mwami Mhando to retain power and at the same time advocating for good neighbourliness.

Munyangeyo (2017) posits that symbolism helps articulate clear messages to the audience. Discourse analysis based on drama in this study reveals the symbolism of bifaceted meaning of characters fictionalizing a space in society that refers to the social reality. The association between the fictional characters and real social reference reveals that literature is used to expose social events and society through symbolism. Munyangeyo further notes that symbolism in literature has always been a practice of representation that provides the reader with the meaning that goes beyond what is obviously signified.

Mwami Mhando embraces diversified methods of retaining power. Unlike, Boss in *Kafira*, Mhando exhibits a lot of wisdom and affection for the masses. He acknowledges that the aged, Mgofu symbolizes wisdom and accords him and other elders the respect they deserve. Mwami Mhando does not work alone but with a carefully selected council of elders approved by society. In his council, he does not entertain sycophancy but instead encourage reason, logic, competence and respect. This is noted when he disagrees openly with his council members after the scouts return from Nderema with news on the existence of Mgofu Ngonda, son of the blind seer.

He also embraces modernity; use of pistols to protect his territory and Kadesa's shrine in Nderema. The scouts who are charged with the responsibility of securing the borders and her people are well equipped to counter the enemy in case the second madness breaks. Mhando embraces change in leadership, guided by Marxist drives, he echoes Ngugi's (2006) sentiments on women, "The condition of women in a nation is a real measure of its progress." He acknowledges Mgofu's achievement of educating his children especially Princess Norah Ulivaho. The original leadership of Mndika does not allow women to be a part of it in any way, just like most African societies. In the earlier works of Imbuga, the playwright has voiced the issues to bring to the fore the plight of women in society. Relating this to *Aminata*, the artist brings to the forefront a brilliant, diligent and benevolent young lawyer, Aminata; the daughter of a pastor who breaks the chains of women bondage to culture. Aminata becomes an acclaimed village celebrity from the deeds she does to benefit society. For instance, she champions the subversion of women having been barred to eat chicken by being the first female to taste the soup even though by then she was only a child. Secondly, in her adulthood as a young educated woman, she funds the water project in her village thus solving the perennial drought problem. When her father falls sick, she takes it upon herself with her husband to seek medication from different hospitals.

In addition, she is the one who buries her father when he dies by buying a coffin, a matter expected to be a male affair in Membe village. She does not sit back to wait for shame to befall on her family because of his irresponsible brother who was a village drunkard. Besides Aminata is Mama Rosina. She utters words of wisdom from the onset of the play especially when addressing her husband Jumba, a typical chauvinist, who does not seem to place women anywhere in leadership. However, the artist echoing Ngugi wa Thiong'o on measuring the society's success, Imbuga opens the window for women's input in society that eventually creates an economically stable base in Membe. This is when Mama Rosina is made the new village leader, she tries to streamline the otherwise unstructured society full of misconceptions on barely everything that would bring change and liberation to the people of Membe. Her use of words of wisdom and respect earns her approval by the members to leadership. She appreciates people of the position they hold. Agege is given a new title, Information officer, which motivates him to enjoy his work.

Similarly, we see Aminata appreciating the masons by paying them well for the work done during her father's burial. This concept of women and power in the playwright's works of art show consistency in the way he addresses contentious issues in society in which he is a part of. In *The Return of Mgofu*, it is still evident that a society that involves women in their leadership structure allows society progresses and becomes more productive. Mwami Mhando consults almost on all matters of Mndika with mama Enos, his wife. Besides acknowledging his wife, he also recognizes women leaders like Princess Nora Ulivaho and Kadesa, the priestess of the Katigali shrine in Nderema. Mwami Mhando notes that Kadesa's leadership brings a lot of progress and development in their society, a matter he wishes the Mndikans to emulate. Mhando sends his scouts; Mude, a trusted soldier to go warn and offer protection to Kadesa, 'the mother of many' on rumours that the Mndikans are at it again (p 12).

In this context, Mwami Mhando, using Marx' dialectics and revolutionary theory, chooses to protect what originally belongs to them. Mude says, "I came to warn you. They are at it again. Reliable whispers are that the second madness has broken out in Mndika. You will need protection" (P13). From the past experiences, Mhando is keen on ensuring no further evil thrives, thus, ready to offer protection to his exile brothers and sisters.

Another strategy he uses to retain power is education. He is an educated Man who thinks through situations and decisions critically before taking action. He is widely exposed and understands the neighbourhood and even international matters thus, knowledgeable on communication skills and reason to convince people buy his ideas. For instance, he sends the scouts to ascertain the existence of Mgofu Ngonda. On the return of the scouts, he allows them time to explain everything as he engages them like a wise man. He says, "... Ah...good. It should indeed satisfy the doubting Thomases. He is a dignified old man, isn't he?" He exhibits that he is a well versed and knowledgeable person, who does his research earlier and wants to involve society as a champion of reconciliation. He further says, "Mmmh ... that's why it rains more than here. What does he use, herbs or roots?" He is also keen to bring to the attention of Mndikans that Mgofu Ngonda equally embraces education. He has educated his two children to university level. It is evident that he uses this approach of diversity in his lifestyle dominated by formal education to convince people and proof that he is a good leader, a fact he achieves.

The use of the messengers; Thori and Thoriwa also give Mwami Mhando great mileage in retaining power. The messengers being spiritual in nature give them supremacy over the living. Relating this to Mbiti (2006) on his views on spirits in the African society, he uses Nigerian context in the naming of their children to create a connection between the dead and the living. For instance, the name Babatunde means 'father returns'. This name is given to a male child born immediately after the death of his grandfather. The name 'Yetunde' means 'mother returns'.

These names are used to show the belief that death is not the end of life and that the departed return to be born to their family (Mbiti 2006, 25). It is noted that shrines existed and they belonged to families. The relatives of the departed would go there to hold communion and show respect to their departed relatives.

Mbiti views the spirits from two perspectives: nature spirits and human spirits. Nature spirits are associated with the sky and the earth. Human spirits are those departed recently: four to five generations and even earlier. It is noted that those who died long time ago are generally met with distrust and apprehension. This is different from those who died more recently. The recent spirits are considered to be still part of their families. They are believed to live close to their homes where they lived. Therefore they show interest in their surviving families and in return, their families remember them by pouring out libation from time to time. The living dead may also visit their surviving relatives in dreams and visions or even openly to make their wishes known (2006. 72-73).

Contextually, the playwright uses the messengers to advocate for retention of Mwami Mhando as the leader of Mndika. He presents the spirits to meet and interact with the living openly as they state their wishes to the Mndikans. Being ethereal characters, nature gives them power and an aspect of finality in whatever they tell the living. First, they retell the painful past to the people that reawaken the memories and emotions to advocate for change. Thori talks high of Mgofu to make the people see what they lost due to the madness that deranged society. He refers to Mgofu Ngonda as a fertile ground for the people of Nderema to grow their bean plants. A man who offers invaluable advice whenever occasion demands; a man who is their kinsman but now benefits people in exile because of their forefathers' mistakes (p 28).

Embracing Freud's psychoanalysis theory, he provokes people to reflect on the past and at the same time caution them of the consequence if they don't. Thori says, "... your eyes and ears need to open. Soon you may choose to mourn those whom your fathers and grandfathers sent to their smoldering graves ..." The messengers acknowledge Mwami Mhando as a good leader thus unlocking the hearts of the masses to support and listen to him as their leader. When the messengers say, "...You have your current leader Mwami Mhando to thank, the young leader, it seems, has a good head above his shoulders, he knows good leadership. Good leadership is planted in the hearts of men and women of good will..." (p 28). These sentiments from the spiritual messengers are taken with finality just like in any typical African society.

The spirits are feared and their words always carry finality and are considered true. The spirits may visit surviving relatives in dreams or visions or even openly and make their wishes known (Mbiti, 1975). As such, their perception of Mhando to the people of Mndika plays a significant role in helping him retain power. The messengers continue advocating for him by giving the subjects lessons of life. Thori embraces Marxist principles of resisting power by instilling fear in the expected subjects of Mhando. He says, "Listen to Mwami Mhando. Discuss, consult and agree with his council of leaders and his wise counsel or you will be punished for the sins of your fore fathers. It is experience that trains the squirrel to know where the grains can be scooped. ...listen to your leaders. That's all." This sense of finality leaves the people of Mndika with no option but to obey and accept Mwami Mhando as their leader.

Another notable strategy that Mwami Mhando embraces to retain power is leadership of inclusion. During his regime, at no single point does he impose decisions on his subjects. He consults widely with both men and women as in the case with mama Enos, with his trusted soldier Mude, before and after his visit to the shrine of Katigali in Nderema as well as his council leaders. During the consultations, he acknowledges being a part of Mndika as a servant leader. This is

when he says that Mndika's problems will always be his problems as long as he is their leader; the sentiments that gains him mileage in wooing his subjects to appreciate him as their leader. Relating to this study, dialectics is narrowed down on the diversified approaches that Imbuga uses in his works of art to resist post colonialism and imperialism in society.

2.2.1 Power Acquisition and Maintenance using Characters in *Betrayal in the City*

Betrayal in the City consists of two categories of characters. There are those who channel their energies towards ensuring their allies get to power and remain there. The other group work to resist the regime already in power. This chapter however, looks at the characters that play a key role in ensuring Boss acquires and remains in power. The characters in point include Boss, Mulili, Tumbo, Nicodemo and Kabito. The study perceives the two categories of characters leaning on Marxism theory using the tenet; human behavior and cognition is largely determined by irrational drives that are rooted in the unconsciousness. For those in power like Boss, he feels that he struggled and risked his life to acquire power through the coup, a dangerous scenario of either life or death to the victims, and therefore, he needs to stay regardless of what the majority say.

On the other hand, the masses feel that Boss and his system is oppressive and should be done away with at whatever prize. Imbuga attempts to bring these drives into reality through the characters he uses in dramatizing power discourses in the text; *Betrayal in the City*. The playwright reflects our contemporary Kenyan society in relation to power struggles especially during and after election years. Like in any society, Kafiria has few characters that society views as the 'kitchen cabinet' – the ear and mouth piece of Boss and his regime. Among the characters the playwright uses to acquire and maintain power are; Boss, Mulili, Jere, Expatriates, Tumbo and Nicodemo.

Boss

This is the man who heads Kafira. He is the president that seemingly enjoys the immunity to the laws of the land. It is him who determines the welfare of the people in Kafira. The unbearable living standards implied in the text is actually allowed by him though through other people spearheaded by his cousin Mulili. Literature is used to tackle the situation where the playwright of the script, Jisper incorporates him into the cast as the Chief of Staff. The playwright of the script shares his perceptions with a renowned Marxist scholar Ngugi wa Thiong'o in dealing with the enemy. For Ngugi, losing life while fighting for what is a principle of operation. His advocacy was for the elites of a society to educate and effectively communicate to the masses the reasons to unite and revolt as a team so that the enemy is exposed and eliminated completely. For instance, in one of his works of art he says that our peoples' lives are a battlefield on which is fought a continuous war between the forces that are pledged to confirm our humanity. He further says that there are those determined to dismantle it, others wish who wish to pull it down, those who seek to mould it and those committed to breaking it up. Similarly, there are those who aim to open our eyes and make us see the light and look to tomorrow while others wish to lull us into closing our eyes (Ngugi, 2005).

These sentiments enable us to relate Boss and his government officials. For a very long time, he trusted his cousin Mulili as his ears and eyes. During rehearsal of the play, Boss is convinced by Jisper to allow the use of real guns through which Ngugi's thoughts in his works of art come to his realization. He manages to expose Boss' betrayal by his most trusted employee and finally eliminate the root cause of all evil in Kafira by shooting Mulili.

It is until the day of the rehearsal for the script on welcoming the visiting head of state that Mulili denies his close relation as a cousin. Mulili betrays him at the hour of need, exposing him as a fraud that drains the state economy to foreign accounts, an extra judicial killer and shifting all

social ills to Boss. In fact, he requests Juser to shoot Boss claiming that after all they are just distant cousins.

Similarly, Boss feels betrayed when Mulili says that he is just a distant cousin. He asks Juser to just shoot him to spare him the betrayal. Imbuga uses language connotatively to select the name for this character. Literally Boss, means 'one with utmost authority.' The playwright uses this fictitious name in order to massage the ego of the real societal "Boss" and capture his attention to the literary works being dramatized. In Kafira, Boss is the man at the helm of power. It is implied through his aides that he acquires power through a coup. Thereafter, Boss applies varied mechanisms to help him maintain the very power. Among the mechanisms he use are; sycophantic tactic, coercion, nepotism and general misrule to the masses, thus, crippling the economic base of Kafira. Relating to Marxists principle of power acquisition, Boss cripples Kafira's economy in order to disempower her people.

On ascending to power, Boss is coercive in the language he uses on his subjects through Mulili and other government officials. He uses intimidating language to his government officials to his advantage. The intimidation is aimed at blocking any form of discussion with his subjects so that every order he issues works in his favour. For instance, he orders the cancellation of the Kabito's milk tender at the university after Kabito spend time being nice to people to win the tender. "...it is me. Me Boss himself, no bloody vice deputy. Yess, alright cancel now. Tender Mulili's" (p 54)

On the other hand, Mulili coerces his colleagues in the committee to accept his idea of students lining up to clap for the visiting head of state. He says that because they pay for their fees, their food and other necessities, they should be forced to line up and welcome the visitor. (p 56 – 60)

Contrasting Imbuga's views from Ngugi's views on coercive power, Ngugi (1986) posits that language as a communication tool and as a culture are products of each other. This is particularly

through orature and literature. This is on the entire body of values that people perceive of them and their place in society. This creates a specific form and character, a specific history of the people and a specific relationship to the given society. Relating these thoughts to his works of art, specifically in the way he names his characters, he does not hide his resentment towards those he perceives 'bad' or intruders in their native land. For instance, in one of his works; (*The Devil on the Cross*), he calls characters 'Shetani', bluntly expressing his resentment towards the character. Ngugi further notes that language as a culture is the collective memory bank of a peoples' experience. However, the artist distinguishes culture from the language that makes possible its genesis, growth, banking, articulation and indeed its transmission from one generation to the next. Ngugi sees language as the enabling condition of human consciousness that defines people in relation to the entire universe.

Relating this to the setting of *Betrayal in the City*, Imbuga uses language to define people, evoke their memories, create a relationship between them and also probe their reaction towards each other. Considering the social stratification between those in authority and the general citizenry, literary work is the tool that can be used to voice the social ills in society through drama. This includes the illustrations of beatings, extra judicial killings and other forms of brutality those in authority met on the general citizenry. These injustices are meant to instill fear and consequently render the masses voiceless in the face of Boss and his regime. Boss uses coercive power to instill fear among the people. On assuming office after a successful coup, he creates sycophants around him to safeguard his powers and status. This is evident when he uses money to establish cronies to serve him at his beck and call. In particular, Mulili, his most trusted man also known as 'Boss ear and eyes'. Mulili exerts excess power on the people despite him being illiterate. It is important to note that Boss uses reward power to earn loyalty from his most trusted employee, Mulili. On the same account, Mulili uses coercive power and harsh language that creates a wall and tension among his colleagues to remain submissive to his orders at all times.

Coercive power is also applied to the old couple, Nina and Doga when preparing for their son's shaving ceremony. Jere and Mulili, the government officials are sent to maintain law and order in the village. The village is where the university student leader, Adika is laid to rest. Mulili orders the bereaved couple to stop the preparations as to the authorities; it was 'a security threat'. This shocks the couple; what do you mean? The couple's defiance earns them a death penalty when Mulili's orders for their murder. On the same note, there are other characters that fall victims of Mulili's coercive power. They include; university students who are shot at, beaten and their education disrupted. Juser, Adika's brother is traumatized, labeled 'mad' and later imprisoned. Mosese, the university lecturer is incriminated and put behind bars while Mercedes, the wife of Boss earns herself a house arrest for questioning on her husband's immorality.

The strategy of using nepotism to appoint Mulili as the most powerful and trusted man of Boss works well for him in maintaining power. When Mulili realizes that it is a favour he has been offered by Boss, he pledges loyalty at all times to Boss. He decides to ensure that no one criticizes Boss or his regime and he does not think twice to silence whoever he perceives to be a critic of Boss.

Mulili uses his position in Boss government to oppress the citizens and his colleagues. He constantly frames other people and plans for their execution or imprisonment. He frames Kabito for having abused Boss and saying despicable things about him, allegations that lead Boss to order for his assassination. Similarly, Jere suffers the same and he is put behind bars; a victim of his wicked schemes. Whatever Mulili sees and reports to Boss is never questioned. As a result, there are numerous extra judicial killings in Kafira. Mulili silences Kabito for trying to reason out why the primary school children should not line up on the roads to welcome the visiting head of state. The old couple, Nina and Doga is murdered under unclear circumstances in their home, and the Askari confesses to have killed a prisoner in the recent past (p 20).

Boss appoints Tumbo, Kabito and Nicodemo as his ardent followers in implementing systemic oversights while wearing masks to reality. This helps Boss remain in power since; the three officials often join Mulili in lauding Boss as they wear masks to the oppressive life of the society. In any typical society, when you have a team appointed to work for you and with you, the moment they close their eyes and ears to the lamentations of society, either voluntarily or by force, the assumption of the person at the helm of power is that; all is well and the territories are secured, a technique Boss successfully executes in Kafira.

Fraud and corruption are means through which Boss applies to cripple the economic base of Kafira, consequently, making the people vulnerable to him for handouts and favours. This strategy, Imbuga adopts using Marxist principles that power is viewed based on one's economic base then followed by society. Boss uses his position to bribe his close allies in order for them to continue pledging loyalty, defrauds the country's economy hiding the money in foreign accounts. This renders Kafira bankrupt, poor and her people needy. It is common knowledge that, 'mhitaji ni mtumwa' (a needy person is a slave to the ones in power), literally those with economic muscles. This is because the vulnerable will always be at the mercy of Boss in order to earn sympathy. Therefore, the masses are rendered voiceless as Boss remains in power.

As noted in the text, we see people commit grave mistakes out of fearing Boss. In particular, Mulili, the most trusted man of Boss is known to be the ear and eyes of Boss. Whatever he sees and reports to Boss is never questioned and as a result, there are numerous extra judicial killings in the text.

Material dialectic and revolution is the force behind Mosese revolting and wanting to enlighten the masses of their rights in a supposed independent state. The university students are fed up with the social ills perpetrated by Boss and his government. The students, a representative of the future and the youth who are the majority in any country decides to revolt by rioting in order to liberate

themselves and the entire citizenry. Relating Imbuga's work to our contemporary society, equal force seem to drive individuals to rise up against the injustices and other social ills perceived to stem from the sitting regime.

Mulili

This is the man responsible for executing all evil decisions in Kafira on behalf of Boss. This study views him as the embodiment of evil in society. Imbuga exposes him as an illiterate yet the most powerful figure in Boss government. He is the hit man who instigates all forms of oppression and injustices both to his colleagues and the general citizenry. He uses Boss as a shield to incarcerate the innocent and intellectuals in society like Jere and Mosese. He further orders for them to be thoroughly beaten and humiliated in prison.

Relating Mulili to most African societies, Imbuga depicts imperialism at its peak, thus a disillusioned society. Mulili plays buffoon around Boss whose actions bring doom to society and finally his death. Mulili and other government officials are the close aides to the president who seem to be always right and occasionally commit heinous crimes which are too glaring to be ignored. On such incidences, Boss quickly plays public relations to neutralize their venomous acts as the instigators are left to go scot-free.

Like the post colonialists in our contemporary society, Mulili is reactionary, insensitive and egoistic in the sense that, he feels demeaned all the time irrespective of the subject of the talk. For instance, at the shaving ceremony scene, when Doga says that, "As shaving ceremony is no child's play," Mulili gets agitated saying, "who you call child, eeh? Jere, you tell him. Tell him what I does with stubborn old mens" (p 8). Also when holding a turn-taking argument with Kabito on whether or not school children should line up on the road to welcome the visiting head of state, Mulili flares up saying, "whom do you referring to as kid?" This is a typical representation of the ruling regime in our society where the senior government officials want to arm-twist

everybody who tries to oppose their shrewd strategies. They always take a know-it-all position in society.

Consequently, they cannot stand anybody contradicting them knowing they are always right and so only their opinion and reasoning matters. On this account, just like in Kafira the country witnesses numerous extra-judicial killings. The protagonist in this power scenario is alleged to misappropriate the country resources for immediate selfish gains among which are tender allocations, land and money. This is literally brought to the public domain by dramatizing the social ills using the play within a play in *Betrayal in the City*. There is creation of safety in numbers as Imbuga puts it. He posits that, in power dispensation, secure the numbers of people in your camp to act as a shield to the critics and their criticism. This is done by the loyalists of Boss folding their sight to the cries of the general citizenry. There is a constant attempt and struggle to silence the masses at all costs. These are members who are used to sanitize the government specifically for the regime in power. They create and plant crime on the perceived intellectuals of the society. This is a deliberate move to divert the public and even the international community not to raise a finger at them even at the most glaring malpractices and injustices in the society. For instance, despite Mosese being intellectual, Nicodemo plants opium on him to make him the culprit destroying the youth and ruining the future of a nation – a window for society to view him with contempt.

Mulili intimidates the general citizenry by killing Nina and Doga under unclear circumstances. This is after they dare answer him; he calls them stupid and then frames Jere to be sent to prison and later disrupts the education for the university students. This is when he lies to Boss about their reasons for rioting and arrogantly influences Boss to ignore their petitions.

Nicodemo and Tumbo

These are government officials in Boss' government. This study notes that they are appointed to create quorum for meetings headed by Mulili as they have no voice in the decisions taken. Imbuga uses these characters to create safety in numbers. This is illustrated when he presents them most of the time as fence-sitters. They do not agree with the injustices and oppressive nature of the regime that they are a part of. They are disempowered by fear of Mulili and even confess, they are like caged birds in that regime. For instance, Mulili assassinates Kabito, a fact they know but they cannot dare say the truth for fear of being subjected to the same. This is evident in their conversation after the death of Kabito,

Nicodemo: I too sensed that something would go wrong after that quarrel. Do you think we should keep quiet about the quarrel?

Tumbo: we have no choice. Like caged animals we move, but only inside the cage. It has become infectious – a desire to eliminate others (p 62)

Literally under unusual social environment, humans when alone see threats as closer than they actually are. But mix them with people from a close group of friends or acquaintances that perception disappears. It is further observed that peoples' visual biases change when surrounded by members of their own group. Contextually, these views are true as evident in Boss. Regardless of the masses suffering and raising their arms in protest, the head of Kafira seems not to be aware of the peoples' grievances since he does not interact with them. He is surrounded by his cousin Mulili and other government officials. They act as a barrier for him from societal injustices in his regime. As such, he works on assumption that all is well in Kafira until his cousin betrays him during the rehearsal of the caught off guard by Mulili. The study therefore ascertains that there is safety in numbers as depicted in Boss government.

Cesario (2017) says that, having ones group around in any situation actually changes the perceived seriousness of the threat. In this context, they don't see the threat quite so closely because they have their people around to support them in responding to the threat. This study tends to agree with these scholars especially after the critical analysis of the character traits of

Boss and his allies in Kafira. We note that Imbuga uses this approach of using numbers to depict Boss' perceptions towards power in Kafira. Boss appoints a team to work with but confers absolute powers only in Mulili. The other members of the team are just to voice and laud Mulili's actions and act like a barrier on which the cries of society fall on. They are to ensure that the complaints do not reach Boss for him to assume he is the best leader. This is illustrated when for instance, when they engage with Juser over the script writing, Tumbo acknowledges the intelligence in Juser but cannot say due to the fear he has for Mulili. He says, "... a leader needs a mysterious name. A name those common tongues will bleed pronouncing." (p. 40) He is challenged by Juser satirizing him, "... finding ways to outwit the common man is a shame and it smells" (p. 40). Tumbo acknowledges this when later he requests Juser to write a play that will outline only the 'achievements' of Boss and ignore the dark side of the picture to society (p. 48). Nicodemo is a government official whose role is to execute Mulili's plans besides earning the potato for himself.

On most occasions, these two are the ones used to sanitize Boss' oppressive regime. For instance, when Mosese, an intellectual decides to attend and talk at Adika's burial, Nicodemo plants bhang on him. He well knows that Mosese has committed no crime, therefore, this plan is to bar him from exposing and condemning Boss' regime to the entire citizenry; a plot meant to blackmail the masses that Mosese had committed the crime of wasting the youths to drugs. Boss and his men know that if society can buy their scheme for Mosese's offence, no parent would want to forgive the perpetrators of such a crime.

Expatriates

Literally, expatriates are people from foreign countries brought into a hosting country to work as experts in a given area of their specialization. They are assumed to possess the expertise that the locals lack in the specific field or area of specialization. Linton, I. (2017) notes that expatriates are employees of organizations in one country who are assigned to work in other countries on

long or short term business projects. Their core responsibilities being; to help their companies establish operations in other countries, penetrate overseas markets or transfer skills and knowledge to their companies' business partners. Their experience helps organizations develop their management skills base and their ability to succeed in a global marketplace. The changing dynamics in economic structure has also attempted to diversify their roles to include improving the local market knowledge and help instill company culture. This study however, views them as foreign people brought in Kafira to take care of Boss' economic and social interests.

Contextually, Boss imports expatriates for various reasons; to silence the locals and elites of Kafira who criticize his governance, to create rapport with foreign countries and establish ground to operate foreign accounts of the money he defrauds Kafira among other reasons. Imbuga projects them as the psychoanalysis- imperialists used as cash cows for Boss accounts which are run in foreign countries. Relating this to our current society, they represent the foreign investors who come to do business in the country while expecting favours from the sitting regime. They in turn assist Boss to lay ground for corruption by swindling money from the state either through inflated rates as tax or other means like high influx on imports and expatriate services where he gets kick back. These are some of the reasons that provide room for society to resist power in Boss regime.

2.2.2 Use of Characters to Acquire and Maintain Power in *The Return of Mgofu*

In the *Return of Mgofu*, Imbuga embraces literary fragmentation approach. He uses characters, thematic concerns, language and style to address power disparities. This study however, limits itself on the use of characters to acquire and establish power in the text. Imbuga has used characters to voice the realities of times in which people are disillusioned. It is important to note there are two categories of characters in addressing this contentious issue of power. Those characters used to acquire power for the sitting regime and those contesting its manifestation in

society. The text is dominated by Freud's tenets where the playwright uses characters to reawaken the pain experienced in the past by the people, their parents and fore fathers.

The past is retold to connect the current generation to the past. The nature of characters is special in their own rights. For instance, the messengers are spiritual in nature thus; symbolize an aspect of finality and wisdom to the living. Their nature instills unquestionable fear and call for respect which in turn helps to bring sanity among the people and at the same time help Mwami Mhando retain power. Mgofu Ngonda, the blind seer has the powers to heal and contain any form of calamity through words. For instance, call rain whenever there is drought and heal any form of ailment.

This section is on characters that are used to establish power. Like in any African society that was once colonized, Mndika and Nderema are a typical representation of our society today. The playwright has devised a method of developing characters that can act within the confines of a chaotic society where the masses are disillusioned. The characters in this context include; Thori and Thoriwa, Mwami Mhando and Mgofu Ngonda. this section is guided by psychoanalytic theory to highlight how Imbuga develops characters in his works of art. It is through their past experiences that they guide, caution and educate the society on the importance of good leadership and neighbourliness as depicted by the characters. This is complemented by Marxist's theory to illustrate how Mndikans reclaim their peace and kinsman.

Thori and Thoriwa

In the text, there are fictional states just like in Kafira in *Betrayal in the City*. The chaos in Mndika is very glaring. Thus, the need for the playwright to be very cautious in his choice and development of characters. This is guided by Freud's psychoanalytic theory; human behaviour and cognition is largely determined by irrational drives that are rooted in the unconscious. The literally artist manifests these drives through characters like Thori and Thoriwa, Mwami Mhando

and his inner circle members. Thori and Thoriwa are ethereal characters, previously husband and wife. Adorned in their spiritual nature, the society, though chaotic as it is, is forced to listen to them and heed to their advice. The two messengers from the land of the ancestors command respect from all, typical of any society to fear defying or contradicting a spirit that is back to the living. They are mostly believed to caution and give directives in their talk; they emphasize the need for good neighbourliness.

Relating this to Freud's psychoanalysis theory; human behaviour and cognition being largely determined by irrational drive in the unconscious. Thori is bitter about the madness in Mndika. He calls the people of Mndika "creatures that pretend to reason ..." (p. 2). He laughs off Thoriwa's statement of remorsefulness saying, "... sorry never changed anything ..." (p. 4). Guided by psychoanalytic theory, Thori echoes; charity sees the need not the cause, thus need for the Mndikans to change. They tell the people that they have a good leader to thank, a leader whom they perceive to have a good head above his shoulders. This helps Mhando gain mileage in retaining power (p. 28). They urge the Mndikans to listen to Mhando. Discuss, consult and agree ... (p. 29).

Similarly, the messengers to the people mark a huge milestone in Mwami Mhando's regime. They tell the people about how Mndika madness broke out and the aftermath. There is a lot of bitterness in their tone. In turns, they warn the living emphasizing that human life is precious and should be protected unreservedly. Thori cautions, "The only thing necessary for evil to triumph is for good people to do nothing." The story of Mndika's madness plays a major role of reawakening the emotions and creating a painful memory of the people with their kinsmen. This fear amid bitterness, work as a control measure for people to walk away from trouble and capitalistic lifestyle.

The two ancestors tell the people about how they lived in the shrine before the madness broke. This is guided by Marxist principle, echoing Ngugi (2006), where he says that your actions are a better mirror of your life than the actions of all your enemies put together. They took care of children whom they loved, though they didn't have any of their own. They say, "We lived happily in the three ridges until that night, when a dredged man or woman set a neighbours house on fire. No one bothered to know who did that and why, many houses were burnt and everyone ran northwards. "Thori and I ran to the shrine" (p. 5). Thoriwa further tells the people that Mgofu Ngonda and Nora his youngest wife journeyed to the northern border of Mndika and Nderema (p. 9).

Thori and Thoriwa emphasize to the people of Mndika the need to forgive and forget the past madness. Their caution and advice benefits Mwami Mhando, who wins the people's loyalty when he proposes change in society and its leadership structure. The citizens are told by messengers to respect the leaders and foster good neighbourliness. Through this invocation, the members of Mwami Mhando's inner circle Mtange and Mdanya agree to Mhando's effort of sending messengers to Nderema and inviting Mgofu Ngoda, the Mndika's symbol of peace back home.

In the African context, specifically Luhya, among the Bukusu community, ogres are monsters perceived to be man eaters. They are often used symbolically especially in oral narratives to caution people on entrusting their lives in strangers.

Musungu (2016) posits that ogres are monsters that destruct humanity. Since they represent human beings, they are mostly used to refer to enemy communities and individuals, thus revealing the negative perceptions held by people; the Bukusu towards strangers. It may not necessarily be strangers but also other people who negative views towards you. Thori and Thoriwa refer to previous leaders of Mndika as ogres devouring their subjects endlessly. They joke of how they took refuge in the sacred shrine but ogres did not know the meaning of sacred.

In Mndika, the elders appear to be at loggerhead with each other. This is evident from the negativity exhibited towards the few individuals who begin identifying themselves by names and the property they own, an aspect Adonija calls the trigger of madness. The messengers echoing his sentiments cautions the members saying that; they did not come to revenge but have forgiven those who committed such crimes (p. 7). This is explored by the psychoanalyst tenet; liberation from the effects of unconsciousness is achieved by bringing this material into the conscious mind through therapeutic intervention, whereby patients (Mndikans) relive their infantile conflicts by projecting onto the analyst feelings of love, dependence and anger. The messengers tone is evident that it plays a significant role in bringing order to the chaotic Mndika society.

Imbuga uses these characters to ridicule the ogres who burn innocent people in the shrine. He also uses this podium to preach peace and forgiveness in his works of art in *The Return of Mgofu*. By forgiveness, the playwright emotionally evokes society to relate the past pain to the present and future expectations of society, thus need for peaceful coexistence and horizontal respect for both leaders and their subjects. He condemns violence and brutality by advocating for change and brotherhood. This is depicted in the two creatures that remove horns and assist each other with each getting a totem. A totem in the African context is an animal, either edible and harmless, or dangerous and feared. It can also be a tribal ancestor of a clan as well as a tutelary spirit and protector. Members of a totem are under a sacred obligation not to kill. This is probably the reason for its presence to foster the spirit of good neighbourliness in society. The playwright uses drama in order to capture the attention of most members in society since drama is an organized event that calls for attention of people of all classes in society. Besides entertainment, it is to caution and educate society on key issues that promote social morals and values. The mimed drama demonstrates the value of sharing and minding a brother's welfare, a virtue which if embraced, can end recurrence of madness in any society.

Mwami Mhando

This is the head of Mndika. A man whom it is not very clear how he ascends to power. He attains this position after the first madness break in society. Mhando manages to retain power for long through his diversified leadership styles. Unlike Boss in Kafira who uses dictatorship and sycophancy, Mwami Mhando like Juser uses the strategy of inclusion approach when resisting retaining leadership. He is seen to consult widely with his subjects and the masses on all societal matters.

In his regime, none of his inner circle is immune to the laws of the land. He is the champion of servant leadership and an advocate of sanity in Mndika. Mhando exhibits varied leadership skills of which play a significant role in wooing his subjects to accept and respect him. When Mhando gets wind of the existence of the blind seer's son, Mgofu Ngonda in Nderema, in Kadesa's shrine, he sends scouts to the shrine to go and ascertain that. The visit of the scouts is not just to confirm rumours but also to warn the people of Nderema of the second madness towards the northern border. The scouts are empowered technologically. They are provided with pistols to protect themselves with and cameras to collect evidence. On return from Nderema, Mwami Mhando takes time to receive the news and discuss the matter with his council leaders; Mtange and Mdanya. The leader reminds his council elders of the problems of Mndika. He tells them of his servant leadership and the need for leaders to be wise. Wisdom, he implies ability to enhance peaceful co-existence among people, identify peoples' problems, analyses them and be a part of them finding the solution. "I am your leader. Therefore, Mndika's problems will always be my problems... (p41). Mwami Mhando is able to convince his inner circle members to embrace shame, see the need to liberate themselves from past mistakes and find a new approach to foster forgiveness and development in Mndika.

When elder Mtange tries to resist change, the change that would benefit all Mndikans, he is rebuked by Mhando but in a respectable and logical manner. "... Your majesty, we have lived

with these problems all along. What is so special about it now?” Mhando cautions him of the risk to continue living with the problem just because it has been there before. It is important to note that Mwami Mhando uses diversified skills to retain leadership. First, he selects his consultative team based on merit unlike Boss in Kafira. He involves the council members in discussing and analyzing issues affecting Mndikans. This is evident when he says that a leader is one who can be able to relate the past, the present and the future. His subjects are also given time to logically think through situations and come up with ways of addressing Mndika problems. He also sends emissaries to the neighbouring Nderema village to gather information on how valuable their kinsman, Mgofu Ngonda is in his exile. This is a sign of wisdom for Mhando to take decisions after convincing society and pointing out the mistakes their fore fathers made, thus need for forgiveness.

Mgofu Ngonda

This is the epitome of change in Mndika. A man, with the same name as his father, and with special powers even more superior to his father. Guided by Freud’s psychoanalysis theory, the people who know the ‘original’ Mgofu; the blind seer with his supernatural powers, sees the need of revering to the son ‘Mgofu Ngonda’. The blind seer resists Mndika’s power manifestation in a regime that fails to contain the madness. This is when on that fateful night, Mgofu and his youngest wife Nora heads to the shrine. At the shrine, he foresees doom - ogres coming to raze down the shrine, a reason he refuses to enter the shrine. He says, “The strongest oak is not the one that is protected from the storm and hidden from the sun. It is the one that stands in the open where it is compelled to struggle for existence against the winds and the scorching sun” (p. 7). Thoriwa warns society not make blind eyes weep; it is the mother of all taboos. A caution to the Mndikans of the consequences of the madness in society.

Mhando uses this special man to retain himself in power. He does this by bringing him to light in the minds of Mndikans, letting them know his valuable worth in society and the efforts he put

in to invite him back home; Mndika to share his wisdom with the citizens. The visit of Mgofu and his daughter, Princess Nora Ulivaho marks the change in leadership structure and the sealing of sanity among Mndikans. It is through this visit that Mgofu also emphasizes to the people that Mwami Mhando is a good leader, they should respect and listen to him; a huge milestone in his strategy to retain power. The man, Mgofu Ngoda commands respect for his uniqueness. He has the ability to heal any illness, restore granaries, and call rain among other things beyond human comprehension. This study asserts that, it is these special rights that make the Mndikans to obey his views on Mhando. They fear defying him lest they suffer dire consequences than the previous madness witnessed in society. Mgofu champions for change in society. He is known to be the wise man who embraces formal education early enough. His children are professionals in a global society. Mgofu leads the people to understand that it is their leaders' misconception of nationalism coupled with selfishness, materialism and greed that cause chaos in Mndika thus, hindering development in society. The playwright uses Mgofu Ngonda to contrast the social ills in Mndika with the success and development in Nderema, the exile land of Mgofu.

When the scouts are sent to Nderema by Mwami Mhando, they bring a confirmatory report about the good deeds of Mgofu. The scouts report that Mgofu has two children, a son and a daughter. The son is the personal assistant to Nderema's prime minister and also a qualified well respectable medical doctor. The daughter princess Nora Ulivaho is studying international relations in the University of Southampton (p. 33). This is a milestone for him to command respect from the people. In any society, a respectable man is a modest man hence considered wise to give counsel and direction to the entire society. The son of the half blind seer carries himself with dignity, nurtures his family well and lives a modest life. For instance, we see him a committed religious man who chants to the gods every early morning in the shrine of Kadesa.

Similarly, Mgofu champions for the plight of women in society. This is evident when he educates his daughter up to university level. The daughter is liberated through the course she is pursuing that allows her to be exposed globally. The man, Mgofu Ngonda is also seen to share a lot with his daughter Norah Ulivaho when she comes home from the university, a thing that is not common in Mndika. Unlike in Mndika's leadership structure where there is no mention of women, Mgofu is comfortable and respects Kadesa and the women of Nderema. The seer acknowledges the inclusion of women in Nderema's leadership saying it is the reason they are far in terms of development and success.

It is evident that Mgofu plays a major role in helping Mwami Mhando maintain leadership in Mndika. This is through his continuous and unlimited approval of Mhando's proposed changes in his leadership. He approves of the change of attitude among Mndikans to support Mwami Mhando. His willingness to return to Mndika to attend the annual festivities with his daughter plays a significant part in Mhando's regime. In his address to the Mndikans, he utters words of wisdom and reassurance to the Mndikans. He emphasizes the need to respect their leaders, change of attitude towards issues of life and above all forgiveness. This marks the turning point for Mndikans as evidenced from the applause the people give him and his daughter, Princess Nora Ulivaho. Through Mgofu Ngonda, Mndikans are able to see and agree to open a new page of life with Mwami Mhando as their leader. Mhando, a reformist of Mndika, the people are more than willing for him to continue leading them. All this is courtesy of the messengers' advocacy for him crowned by Mgofu Ngonda's visit to seal the forgiveness pact of the previous madness in Mndika.

2.3 Conclusion

This chapter has discussed power acquisition and maintenance as depicted by the playwright in the selected texts. It has also looked at the various ways through which people can use to ascend

to power and retain themselves into power positions in society. Power being very sensitive in society requires a systemic approach especially in a volatile environment like that of Kafira and Mndika respectively in *The Return of Mgofu*, Mwami Mhando acquires leadership using his knowledge and diplomacy approach. He does this by trying to address the societal gap which was lack of peace and good neighbourliness. He reawakens the peoples' painful past of brothers devouring one another forcing others to go to exile. He involves the Mndikans in discussing the need to forgive their forefathers and sends his emissary to the land of exile to establish ground for forgiveness and invite the blind seer back home so that they can benefit from him. He is backed up by the messengers who advocate for him to the people saying he has a level head above his shoulders. This way, the artist has laid ground for society to learn on how deal with highly contentious issues like power acquisition and maintenance without necessarily brushing shoulders with the authorities. It is evident that to acquire power in a contemporary society, one need to be knowledgeable, wise, exposed and considerate of other peoples 'needs and opinions like the way Mwami Mhando does in Mndika. Boss' leadership on the other hand informs leaders that an autocratic leadership triggers a lot of resistance as depicted in Kafira and confirms that it is true that whoever acquires power by the bullet and retains it by force, leads in fear and is ousted from power by the bullet as in the case with Mulili, who was practically leading Kafira. This leads us to the next chapter that looks at how the playwright uses characters to resist power through diversified dialectical approaches in the plays *Betrayal in the City* (1976) and *The Return of Mgofu* (2011).

CHAPTER THREE
DIALECTICAL APPROACHES AND CHARACTERIZATION TO POWER
RESISTANCE

3.1 Introduction

This chapter investigates the dialectical approaches used in addressing the contentious issues of power in society. As the approaches vary with the different situations, so do the characters undergo metamorphosis in order to achieve their objective. This brings us to note that Imbuga not only addresses the political dominance of leadership but also the citizenry reaction to the very leadership and the established systems in society. This is depicted through characterization and the playwright's language in articulating issues in the postcolonial environment with specific reference to the current fictitious societies of Kafira and Mndika. The study also focuses on how characters resist power in society with specific reference to *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). It ascertains the reasons, methods and the consequences of various characters and their reactions while resisting the authorities of the day. Resistance in this context refers to the act of the peoples' refusal to abide by the methods of power dispensation of the existing regime.

3.2 Leadership styles in *Betrayal in the City* and *The Return of Mgofu*

3.2.1 Autocratic Leadership in *Betrayal in the City*

This section deals with leadership styles in *Betrayal in the City* and how the specific characters respond to the power manifestation systems in the society they live in. The playwright in his works of art presents the dictatorial leadership in Kafira and the various ways through which characters use to resist power and the consequences of their preferred approach. Resistance in this study is dominant in *Betrayal in the City* where power is concentrated on one or few individuals. For instance, Boss appears to have absolute powers and has delegated almost similar

powers to his semi illiterate cousin, Mulili. Mulili in his shrewd dispensation of power constantly frames his colleagues and rules the people ruthlessly. The people are intimidated and constantly live in fear, a trigger event for resistance.

The characters dramatizing power resistance in the text include: the Nina and Doga, University students, Jere, Mosese and Jusper. These characters are the ones voicing the issues affecting the general citizenry. Nina and Doga, the old couple in Kafira are the parents to Adika, the university student leader who is shot dead during the riot. When preparing for the shaving ceremony, Jere and Mulili, the government officials arrive at their home to stop the ceremony. This triggers a confrontational session that Mulili interprets as defiance to his orders. For Mulili, orders in Kafira, especially from him are never questioned. The reluctance to stop the shaving ceremony prompts Mulili to plan for their murder alleging they disrespect the authority. This is based on the following segment of conversation;

Jere: Old people, you waste your time. There is to be no ceremony.
Doga: Is it to us you speak?
Mulili: No ceremony! That the final.
Doga: A shaving ceremony is no child's play
Mulili: Who you call child, eeh? Jere, you tell him. Tell him what I does with
stubborn old mens. (P. 59)

The agitation in Mulili is meant to show his 'mighty' nature in the government. After a long argument, Jere being from that kinship gives in to allow the couple perform the ceremony. This further agitates Mulili who plans to eliminate them. From this repercussion, the study observes that power obsession is dangerous and brings disillusionment to society especially when they try to voice their grievances on those in authority. In this context, contrary opinion to those in authority is not allowed as it is perceived as resistance to the ruling regime. The artist makes the victim to die to show the dangers of using direct rebellion.

Jere on the onset of the play is a teacher and later appointed to serve as a policeman in Boss' government. He is a colleague to the most trusted man, Mulili, the cousin to the leader of Kafira. For long, he is a loyalist to Boss' regime until he is sent to his rural village to restore peace and order. This is the mission that serves as an eye opener to him. The objective was to stop the shaving ceremony in the village linked to the death of Adika, the university student that was shot during the riot. After assessing the situation, he realizes there is no alarm concerning the matter and requests Mulili to allow the old couple continues with the ceremony. Mulili refuses even after Jere requesting him that the matter is kept discrete. This becomes the first incidence Jere exhibits direct rebellion to the system by openly disagreeing with Mulili and threatens to shoot him. He then allows the ceremony to proceed, a matter that makes Mulili betray him to Boss. He suffers sacking and imprisonment for disagreeing openly with Mulili, Boss' most trusted employee. When, he listens to Doga, he softens his stand saying;

I do not look you in the face. I know the bitterness in your heart. Old man, if I had the power, I would let you go on. I would even take part in the ceremony. I knew Adika well. Shut up! Old man, do as I tell you for the moment. It's safer. Look, this is the signed order (p12). The ceremony is on (p13).

Jere attempts to shoot Mulili when he refuses to cooperate with him on the couple's issue.

It is Mulili who leads to character change in Jere from a loyalist to a critic of the system. Jere decides to die for the truth thus an anti-government. The declaration of permitting the couple to proceed with the ceremony makes Mulili report Jere to Boss. He alleges that Jere is a pretender and Boss orders his arrest. While in prison, Mulili plans for the murder of Nina and Doga for trying to resist violently, though verbally.

In prison, Jere continues to rebel when he tells Mosese, the cellmate that there is fire outside and arrogantly tells the Askari that the outside of the cell may be the inside of another cell (p 52). The shift in Jere's perception towards the couple is meant to educate leaders especially in African states to use logic instead of ruling the people with an iron fist. This scenario implies that in a

dictatorial regime, not all officers support the regime that gives a few individuals excess power than others. Jere probably disagrees with Boss on delegating authority to Mulili regardless of him being semi illiterate. This informs society and especially leaders that nepotism is a vice that can quickly bring down a system as evidenced in Jere taking side with his kinsmen and Mulili acting ruthlessly to please his cousin Boss.

This is further noted when he agrees to take part in the play authored by Juser to expose the social ills in the power manifestation. It is through this joint effort of acting that they intellectually expose Mulili to Boss thus, eliminating Mulili, the man known to be the root cause of all ills in Kafira. His language to the people in the village as well as at the cells equally exhibit resistance from a determined critic.

3.2.2 Council Leadership in *The Return of Mgofu*

Mndika like any other society has some people supporting the sitting regime while others resisting it. This study is considering power manifestation at all levels in Mndika starting from family to politics of society. At the onset of the play, we see people living peacefully as brothers and sisters. Power structures embracing communism lifestyle. Mndikans live peacefully until they begin being keen on names; viewing life from a capitalistic perspective.

The names spark binary divisions between ‘us’ and ‘them’. People start considering resources such as ‘my land, my cat, my child... (p. 4). Thus, resulting to Mndika madness. They turn themselves into ogres that devour a brother for material things and selfishness. In Mwami Mhando’s council of elders, we have characters like Mdanya, Mtange, Sariku and Mizra. Considering the elders working with Mwami Mhando, some are driven by greed and selfishness. They are not ready to embrace change. For instance, Mdanya is not ready to embrace the proposed changes in Mndika. He finds himself in the changed system that the pro change characters champion for. The playwright echoes Marxist scholar; Ngugi’s assertion that, “Being

is one thing; becoming aware of it is a point of arrival by an awakened consciousness and this involves a journey.” Contextually, Mwami Mhando initiates this journey of change among his subjects. To make the masses understand the reason for listening to their intellectuals and evade further occurrence of Mndika madness. This school of thought also help the playwright to highlight facts like; changes such as technology, education and plight of women in society bring success and development in Mndika and society at large. The exposure that Mgofu Ngonda has is the one that allows him have vast ways of restoring peace and calm in the chaotic nation. Relating Mhando’s wife to princess Norah Ulivaho, we are able to note that the two women play a vital role in leadership. Mama Enos, though sick, she is able to give Mwami Mhando wise counsel that the Sujas and society appreciate and acknowledge at once. Mhando tells his council whatever his sick wife has proposed and they agree to sleep on the matter; discuss with their wives but with positive indication of approval.

3.3 Dialectical Approaches of Resisting Power in *Betrayal in the City* and *The Return of Mgofu*

This section deals with the various ways characters use to resist the sitting regime that is dictatorial. The resistance though is two way; the authorities resisting criticism from the subjects and the subjects resisting the authorities and their way of power dispensation. The playwright presents these by embracing different approaches of reactions towards each other and thereafter, highlights the consequences on both the masses and the authority. This way, society is made to see and learn the most appropriate and safe way of coexisting with one another.

Relating to Carl (1980) on human conscious and unconsciousness in psychoanalysis theory, he acknowledges Freud’s views that our minds create more than we can grasp and that the search for meaning in our lives can be painful. Imbuga depicts the reality of our society where suppressed injustices are exhibited through irrational behavior of both the masses and the

‘mighty’ borne of. He uses characters to dramatize the various approaches of resisting the suppressive regime. The playwright is able to communicate his point of view towards postcolonial power discourses. He depicts the irrational behaviour borne of suppressed injustices in society by both the masses and the self-alleged ‘mighty.’ The mighty are the political class of people who are pro the ruling regime. Using the theory’s tenet; human behavior cognition is largely determined by irrational drives and that are rooted in the unconscious. It is noted that, attempts to bring those drives into awareness trigger resistance in the form of defense mechanism, particularly repression. The artist in his works uses characters through diversified methods of resisting and exposes the consequences of each approach. In *Betrayal in the City* and *The Return of Mgofu*, he conspicuously dramatizes direct rebellion, silence, deceptive collaboration, masquerading and inclusion approaches to resist power.

3.3.1 Direct rebellion

This is a case of direct confrontations of the citizens and the authority where they feel oppressed. Literally, direct rebellion is the unwillingness of the people to obey or accept the standards of behaviour or power structures imposed on them. This study however, views rebellion as people’s effort to rise up their arms in order to resist the power structures in the entire societal power manifestation. Imbuga uses characters like; the university students, Jusper, as Nina and Doga who take the authority head on.

The university students are denied the right to mourn their comrade; the masses are barred from voicing any complains on the oppressive nature of leadership in society among other social ills. Dictatorial leadership has also caused the leaders to daringly commit economic crimes in Kafira thus retarding the societal growth. Boss swears to import more expatriates into the country despite the cries of the citizens to employ the jobless graduates from the local universities, he defrauds the country by taking money meant for running projects in Kafira and hides it in foreign

accounts for personal gain, scrupulous awarding of tenders to his allies as in the case of the university milk tender.

The playwright reflects on society where those in power arm themselves with modern weapons to quickly instill fear and cause mass killings to the unarmed masses. Drawing from the text, *Betrayal in the city and The Return of Mgofu*, the ruling regime uses power of office and government machinery; instruments of coercion to suppress the poor. The playwright demonstrates this through characters as follows;

Jusper, a student of philosophy at the University of Kafira is Adika's brother who is also a son to Nina and Doga. He is one of the young men in Kafira championing for justice. Contextually, two weeks after the burial of his brother, no justice has been rendered to their family. Instead, there are rumours that the sub chief's brother Chagaga is dismissed from his job but acquitted in the name of killing in 'self-defense'. Jusper with a terrified conscious triggered by the killing of Adika is perceived mad, "people say I am mad. My own mother thinks I am out of my mind. My father calls me crazy. He points at the grave saying to show them that he is not mad but consciously terrified but with sense in his head; he says the reason Regina, his girlfriend accepted him for a boyfriend. At this point, Jusper decides to rebel the authorities directly by murdering Chagaga; the sub chief's brother who is also his brother's killer. This matter brings him more trouble. He is imprisoned and later released after murdering his parents.

Similarly, on the onset of the play, Jusper is seen to rebel directly at their home on the arrival of the police. It is the bitterness that he has towards the killers of his brother and their attempts to burn the grave that drives him mad. In his search for justice, he also intends to disapprove his parents and others that he is not mad. He openly tells them that there is no justice in Kafira especially when he dramatizes calling the roll call saying;

Jupiter! Absent sir!

Jusper! Present.
Justice! Absent sir! Yes I've got it.
Jupiter and justice is one and the same in Kafira (p. 5)

This implies that those in authority can never imagine defeat from the commoners. By releasing Jusper, it was to torture him further by ensuring that he had no one to go to. This study interprets this heinous act that, the authorities of the day cannot be contradicted by the general citizenry in whatever circumstance.

Thereafter, Jusper, the victim embraces literature as a tool to fight back. He authors a script that he uses to communicate the social ills in Kafira that has rendered the masses voiceless. His intellect makes him convince Boss to allow them use real guns instead of props that they eventually use for their intended goal. He is able to categorically tell them that all of them have never seen Jupiter except on paper. Realizing the authorities are not ready to deliver justice to their family, he decides to avenge for his brother's death, he kills Chagaga and drowns him in the river, a matter that lands him to prison. When Jusper reaches a point of 'I cannot take it anymore,' he decides to talk and act. For instance, he arrogantly talks back at Tumbo regardless of his powerful office.

Similarly, he ignores Regina's request and Tumbo's order to remove the 'Red gown', an identity for university students. His intelligence makes him embrace Imbuga's preferred approach of resistance where he uses literature to mirror Kafira for all people to see and make personal judgments. It is observed that Jusper authors a play through which he manages to trick the president 'Boss' to provide real guns, a means through which he creates an opportunity to avenge the deaths in society and eliminate the real cause of problems in society.

The University students being youths, youths are said to be the leaders of tomorrow. The category of university students in Kafira are the youths held in high regard as they form a special segment of the society's intellectual group. They are the representation of the youth, who are the

majority in society and also the future. The university students in Kafira are the first case in point to suffer the consequences of direct rebellion. The students, like other intellectuals in the text, criticize Boss' government by demonstrating and rioting to protest against the social ills and economic fraud in Kafira. When they learn of Boss' plan to import expatriates instead of recruiting the qualified personnel; local young graduate citizens. They also protest against the high taxes that are to be levied to take care of his personal gains. Boss expects the proceeds from the inflated salaries to be paid to expatriates as a kick back. Mulili, the ear and eyes of Boss, gets agitated and calls them names, referring to them as parasites. He says, "Who they think they are not to co-operate? We pays for their fees, we pays for their luxury food...., who are they?" (p.59). Tumbo refers to the protests as useless; instead he feels that they should be doing useful things like accumulating property just the way he does.

Boss, the man at the helm of power, wonders who made students spokesman of truth and justice and questions their knowledge about those who have values. He arrogantly says, "... now listen to that, do they want to walk before they crawl? They have no right to chant about it; and if they do, the results will always be the same. What do you think they gained after the demonstration?" (p. 68). These arrogant sentiments show the dictatorial leadership where power is concentrated in an individual, a trigger for resistance in any society where subjects feel dehumanized. When Juser responds, he somehow realizes that it is unfair and sad to treat them in that manner. The study attributes Boss' ignorance on issues and their magnitude to society on his cronies who lie at everything for selfish reasons. All these utterances, confirm that, the government officials know they are wrong, yet out of greed and selfishness, they demand everything for themselves. They successfully do it by beating the protesting students and consequently, disrupting their education, killing some and injuring others. This study notes that the ruthless effects of direct rebellion in the texts serves as a warning to society that in most cases, direct confrontation with the authorities of the day does not always bear fruits as they have

the machineries at their disposal to crash the unarmed citizens. The playwright therefore, engages society in resisting using other tactics.

Using the Marxism school of thought provides a comprehensive positive view of human life and history. This is evident in the study through attempts by characters to show how humanity can save itself from a meaningless life of alienation and despair. For example, Adika one of the university students who wants truth and justice, suffer death and his brother Juser is tortured for the same reason. Juser says, “Nobody need know I am a murderer...after all it was great fun... There is a good measure of satisfaction” (p 12). From this, we can see how characters react in an oppressive Kafira, a replica of what happens in our contemporary society. They have come to a realization that consciousness does not determine life rather life determines consciousness. Their daily struggles to assert themselves in their supposed ‘independent’ society agrees with Marx assertion that a person’s consciousness is not shaped by any spiritual entity but through daily living and interacting with each other, thus humans define themselves.

Watt (2017) posits that, “we seldom realize that our most private thought and emotions are not actually our own. For we think in terms of languages and images which we did not invent, but were given to us by our society.” This is notable in the text especially on Juser’s monologue after murdering Chagaga. Imbuga seems to discourage this approach based on the consequences: incarcerations, mass killings, extra-judicial killings and individual dislocation as the case with Juser who suffers a terrified conscious after his brother’s death. The study establishes that the unplanned for riots by students do not address and solve their problems at hand. Instead, it causes pain and destruction in their lives and society in general.

The playwright further depicts other characters dramatizing direct rebellion. For instance, Mosese exhibits direct rebellion when he disobeys the police order barring the public from

mourning Adika publicly, conducting speeches at the funeral, publishing the deceased person's photo in the media. All these directives are not received well by the public. They remain quiet for fear of being victimized by Mulili and Boss. Mosese, the university lecturer defies the orders to attend the funeral. In the process, Nicodemo a loyalist in the regime plants opium in Mosese's vehicle to incriminate him, an offence that lands him in prison.

Another incidence of direct rebellion is when the old couple engages in a direct confrontation with Mulili over the order stopping them from conducting the shaving ceremony. Doga dares Mulili and Nina threatens to strip and render him blind if Mulili insists to enforce his order. Kabito also had a direct confrontation with Mulili during the meeting. He opposes his proposal of lining up school children and university students to welcome the visiting head of state.

Similarly, there is Mercedes, the wife to Boss confronting her husband over the immorality that he displays when he attempts to rape Regina, Mosese's sister. This happens after Tumbo convinces Regina to go to his house and present her request personally on releasing her brother from prison. Finally, in Kafira we see the prisoners resisting Boss' regime when at the end of the play during rehearsal, Jusper shoots Mulili dead saying he is doing it for the people of Kafira; eliminating the root cause of the rot in society.

In *The Return of Mgofu*, it is important to note that power resistance is not clearly depicted. At the onset of the play, we notice the people of Mndika rebel the power manifestation in society violently with crude weapons but this was before the new leader assumes power with his council leaders. The study attributes this to the change in leadership from dictatorial to council leadership. This violent reaction sparked from the change of a communal lifestyle to capitalistic lifestyle, an attempt probably the leadership were attempting to exhibit greed on the previously considered communal resources. In the text we are told, "It all started with a name...." (p.41),

this implies that the moment society began owning and personalizing resources, it triggered the madness that left brothers devouring one another like ogres. It is therefore, evident that the playwright depicts the kind of suffering that victims experience after using direct rebellion to resist power from the powers that be. This resulted in people being burnt to ashes in the shrine, a place perceived to be holy ground. Through this, the artist is able to present literary lesson for society to learn from and appreciate good neighbourliness.

3.3.2 Deceptive Collaboration.

In literally speaking, deceptive collaboration is the use of masquerading tactics to deceive the ‘other’ on your intentions on a particular subject. Naturally, society presents more than a thousand ways of resistance and specifically the context of understanding representations of power and politics in society. For Imbuga, befriending those in power by not pointing an accusing finger at them provides an avenue for the victim to have time to plan and execute their plan unsuspectingly like the way Juser does in the text. He agrees to collaborate with Tumbo in writing a play to entertain the state visitor. Imbuga explores this tactic through Juser by highlighting that Boss is not the problem but the people around him; Boss and other government officials.

According to the text, the befriending skill is not to endanger oneself but achieve the objective; making the leader, Boss know that there is a problem in society that affects all regardless of the position they hold. Similarly, in *The Return of Mgofu*, the playwright uses the same approach to the main problems; lack of peaceful coexistence because of the historical injustices committed by their forefathers. Imbuga advocates for the need to retain the past as embodied in Mgofu Ngonda – son of the great half blind seer. Imbuga uses Mgofu Ngonda to open a window for society to address issues from the Need but not the Cause point of view.

In these texts, there is the temptation to get confrontational and undisguised when directly resisting the power structures and its manifestation in society. In spite of the dangers it present to society, he repeatedly uses it to deconstruct the single binary notion of power that tends to only privilege one party in a given conflict. This is noted to continually suppress the masses especially in the post colonial supposed ‘independent’ societies.

In this study, the playwright allows the characters to undergo some metamorphosis. Imbuga offers a toolkit on power disparity equated to Outa’s (2010) assertion, “How to Breathe Dead Hippo’s Meat and Live!” This implies that through drama, the playwright satirizes society where few people in authority make the masses feel inferior. It is therefore, drama that can dare penetrate the barriers between the ‘mighty’ and the masses in society and manage to be safe from state harassment. This is also meant to shed more light on how contentious power issues are in society. Relating the study to *Betrayal in the City*, Mosese, from the onset of the play rebels the orders of the Askari to keep off Adika’s funeral and making any public address. This is purposely meant to deter the intellectuals and the entire citizenry from getting a platform to expose the societal ills perpetrated by the sitting regime. When Mosese defies the orders and attends the funeral, he is arrested and incriminated on a crime he did not commit. At the cells, he chooses to resist through silence (p. 18). A close analysis of this situation links it to the Marxist scholar Ngugi wa Thiong’o (2005), says that their fathers fought bravely. He further says that the biggest weapon unleashed by the enemy against them was not the Maxim gun but the division among them. He asserts that the brave fight was because the people united in faith are stronger than the bomb.

Probably, these are some of the Marxist drives that influence Mosese to join the masses in resisting the oppressive leadership of Boss’ regime.

Guided by the same tenet of psychoanalysis theory, the playwright diversifies the methods of resisting power regime. He uses characters like Mosese, Jusper and the prisoners who undergo metamorphosis in their reaction to the power manifestation in society. At this point, the playwright delivers the most convenient literally weapon in his toolkit, drama that is very inclusive; the inclusion of Boss, Mulili, the prisoners and other government officials as part of the cast and audience to see and make judgment on societal leadership. Mosese agrees to Jusper's request to take part in the play he has written, through which they expose the societal ills in Boss regime, Boss agrees to take part in the play through which he really understands the true nature of his 'trusted' man, Mulili and his betrayal. This acts as a vehicle to deliver the objective to the target audience. Mulili's death marks the rebirth of Kafira, where the majority perceives him to be the root cause of all evil. When Jusper shoots him dead, he sighs with relief saying he has done it for the people of Kafira thus, the elimination of the rot that weighs down the general citizenry on daily basis.

3.3.3 Silence

Silence refers to the act of refusing to talk. Silence as a way of resisting by refraining from speaking to the person talking to you or not commenting on a particular subject of discussion.

Moran, *et al* (2013) posits that silence is a state in which ones brain rests to be able to integrate internal and external information into a conscious workspace. The time your brain has freedom it needs to discover its place in one's internal and external world. The playwright depicts silence as a method of resistance through Mosese and other minor characters in the text.

Mosese, one of the intellectuals in society; the university lecturer in the religious education opts to use direct rebellion on the first encounter with the authorities to resist the oppression and the injustice of the sitting regime. He decides to defy the government directive of not attending the funeral of Adika. At the funeral, before addressing the mourners, Nicodemo plants opium in

Mosese's car, a crime that lands him in prison. From this consequence, Imbuga notes that direct confrontation with the authority is unhealthy to the masses. When he decides to change tactics and remain silent, he feels like his words have lost meaning. In prison, he says he has no front and that words lost meaning to him (p.18).

The critical reading of this play reveals that silence is not the safe vehicle home in every desperate situation. For instance, in *Kafira*, leaders are suspicious of everybody including the prisoners. The Askari reprimands Mosese for deciding to be quiet. This is probably on assumption that he is thinking and planning for a new way of revolting. It is also important noting that intellectuals in society are always having options on voicing the societal issues affecting the masses as in the case of *Kafira*.

Mosese undergoes metamorphosis in his responses and reactions to the Askari while in prison. At the onset of his prison life, he talks a lot. Later, he is quiet and does not want anything to do with Boss regime but eventually, he collaborates with his fellow prisoners to dramatize power manifestation in society which exposes the rot in *Kafira*. Using this character, the playwright highlights the challenges that the masses endure when they disagree in ideology with those in authority.

Relating Mosese to *The Invisible Man*, Ellison (1952) acknowledges silence in his works of art as a powerful tool of communication. He observes that the invisible man is 'invisible' simply because people refuse to see him and deliberately ignore him. However, this does not hamper his ability to perceive sound since he can still sense, thereby confirming that he has a form and substance thus, he has not lost himself to those who dismiss him. While invisibility is viewed as the master trope of racial dislocation in the novel, moments of audibility and inaudibility run throughout Ellison's novel, often intertwined with invisibility. Invisible Man needs a form, a body, a confirmed being to be able to listen. Likewise, he needs to listen in order to reform his

racial self-dislocated through the visual. The Invisible Man is seen to amplify his listening as a fully embodied experience, one that allows him space to reconstitute his being. For instance, about his underground home in Herlem, he says, “there is a certain acoustical deadness in my hole, and when I have music; I want to feel its vibration, not only with my ear but with my whole body” (IM 8). He owns one photograph on which he plays Louis Armstrong’s music “*What Did I Do To Be So Black and Blue?*” While he is silent listening to the music, he longs for the music to touch him, for audition that is felt as well as heard. In this sonic, the Invisible man finds a space in which to potentially sense a newly materialized racial identity (Ellison 1952: 112).

Relating these sentiments to the study, literature is used vastly to voice issues in society. The nature of society in terms of power manifestation can dictate the type of voices used to raise the social concerns affecting society as depicted by Mosese among other characters in the texts for this study. Besides Mosese, the committee members remain silent on the murder of their colleague, Kabito for fear of victimization. However, the undertones among them imply that they too do not approve the heinous acts of Mulili.

This study views silence as a way of refusing to cooperate with others by not engaging in verbal dialogue in a situation where there is conflict of interest. Imbuga exhibits silence as a way of resisting through characters like Mosese, Tumbo, Nicodemo and even Jusper. Tumbo and Nicodemo remain silent most of the time during the committee meeting, not because they are supporting Mulili’s ideas but for fear of victimization by Mulili. On the other hand, Jusper remains quiet after the ouster from the university leadership on assumption that he is collaborating with those in authority. He retains his line of thought to resist power through inclusion method besides silence. This approach helps him achieve the objective of exposing the real culprit. When he shoots Mulili during the rehearsal of his play, this is the point at which the

prisoners, university students and the general public believe him for saying he was not supporting those in Boss' regime and faulted systems in place then.

However, the playwright condemns this approach of silence as it allows evil to thrive in society. He notes that, in fact, the worst people are those who know that others are wrong and they decide to keep quiet either out of fear or selfish gains.

At the onset of the play, we observe Mosese when imprisoned, decides to be silent saying... 'I have no front...' Probably, he feels offended and does not want to associate himself with perpetrators of crime. Relating this to our contemporary society, silence is a common weapon of resisting power in an oppressive society. In this context, silence is used by the vulnerable group, 'others', to loudly resist the authorities who view themselves as always right and above the laws of the land.

Imbuga's works of art in *Betrayal in the City* (1976), it is guided by Marxism theory; what drives historical change are the material realities of the economic base of the society. The theory was key in addressing power disparities in our contemporary society where ethnicity has taken root besides other forms of corruption in the established institutions. Contextually, Boss and Mulili's dominance over the resources in society causes agitation among the majority who condemn their greed. These social malpractices have compromised the performance and integrity of the institutions to the extent that, the rise of a single man/woman in society who decides to be vocal and practice integrity is shunned like a plague, while the suspects and the strategically placed 'sanitizers' opt to mask their faces on societal ills. This study mirrors society especially based on power disparities where resistance is expressed in different ways most of which destroy the society by allowing evil to thrive.

In *The Return of Mgofu*, although there is minimal resistance to power, Imbuga depicts the use of silence at the onset of the play to show the inadequacies of the method. There are characters

who are dissatisfied with the power manifestation in society but choose to be quiet as evil continue to thrive. For instance, the half blind seer, Mgofu Ngonda and Kadesa, the mother of many in the shrine of Katigali choose to remain quiet and flee to exile instead of addressing the people behind the madness in Mndika. When the first madness breaks, these people do not care to find out who and why the burning is happening. Instead, Kadesa and her close members flee to the northern borders in Nderema. Mgofu Ngonda leaves Mndika for Nderema with his youngest wife although he dies on the way. This result in leaders allowing people to burn in the villages and others who think could survive in the shrine are all burnt to death too. It is at this point that Imbuga cautions people on silence as a matter that is ruining society today. Mwami Mhando echoes the playwright's sentiments when he decides to talk about the mistakes of their fore fathers. Through his initiatives, we see him manage to institute change in Mndika's leadership structure. The acceptance of Mgofu Ngonda to visit his motherland with his daughter eventually seals forgiveness and the appreciation of kinship as well as good neighbourliness in Mndika.

3.3.4 Diplomacy Approach

Literary, diplomacy refers to the tact and subtle skills used in dealing with people or situations to avoid hostility. In this context, Imbuga uses modern ways of resisting power. This is through the use of ethereal characters whom their nature is authority over the people in their own right. They are able to command respect in society and utilize this strength to condemn all evil in society especially instigated by the leaders. The playwright therefore succeeds to avoid direct confrontations with the messengers who come to deliver and emphasis the message on good neighbourliness, support of the new leader, and his proposed changes in leadership and the general lifestyle in Mndika. This is because he knew that the people will not question the spirits especially of those that lived a respectable life before being killed in the fire that razed down the

shrine. Diplomacy is also successfully used in the language the spiritual messengers use to address the people in Mndika. It is cautionary, firm but polite hence the people obliged to listen to them. In the two societies; Kafira and Mndika, there are two extremes of leadership styles used thus extremes in the reactions of the citizens in the respective societies.

In *Betrayal in the City*, there is an outrageous scenario of dictatorship which automatically triggers resistance from the subjects. For instance, Boss the head of state places himself above the law and in turn converts Kafira into a banana republic. He appoints allies to work with him regardless of their moral standing in society. Mulili his cousin is given absolute powers and rules the people with an iron fist. In a supposed independent society, the general citizenry are denied freedom of expression; they cannot perform their culture and tradition as in the case of the old couple. The couple is denied permission to perform a shaving ceremony to their deceased son, Adika.

Jusper uses deceptive collaboration to expose the root cause of the rot in Kafira. He does this by opting to change tact in voicing societal issues affecting the masses. This is after the realization that direct confrontation with the authorities does not deliver a win but instead pain and disillusionment to the general citizenry. He uses diplomacy approach when he agrees to work with the perceived enemy in order to get an avenue to execute his plans in addressing the injustices in the society. Once in, he manages to write a play that eventually helps him achieve the objective.

The playwright uses diversified approaches of resistance to educate the society. It is evident that he embraces Marxism school of thought to create awareness among the citizenry on the need to understand themselves, their needs and the reasons to unite and resist as a team for the common good of the entire society.

Whereas in *The Return of Mgofu*, leadership is shifted from the concentration of power among individuals that is dictatorial to council leadership. In this regard, leaders in Mndika own the people and perceive themselves as a part of the society. The leader, Mwami Mhando acknowledges this to his council members saying, “Mndika’s problems are my problems” (p.22) thus his responsibility to find lasting solutions to them. With this kind of perception from leaders, Mndika is not as volatile as Kafira in resistance. As a result, the Mndikans do not behave like Kafirans as they have nothing to protest against. This is perhaps attributed to the fact that they were consulted on almost all matters affecting them and society at large. This is the reason there are no significant incidences of resistance from the people of Mndika towards their leadership during Mwami Mhando’s regime of council leadership.

The current leader Mwami Mhando also embraces a lot of diplomacy in his leadership. For instance, he keeps himself up to date with current issues and all other aspects that affect the general citizenry. He appoints people to work with based on ability, consults widely based on logic before making decisions on the matters affecting the society. Mhando gathers information on Mgofu Ngonda and his worth in Nderema and only sends the scouts to confirm before he informs the entire society of Mgofu’s worth. He says, “Mmmh... that’s why it rains more there than here. What does he use, herbs or roots?” (p. 32). This is a way of resisting the societal madness that could lead people killing one another. When Thori and Thoriwa do self-introduction, Thoriwa says they were initially comrades in arms. Thori is angered by this statement interpreting it to be violent. He demands that Thoriwa withdraws it which she eventually does (p. 2). For Thori, comrades in arms mean people who use weapons to break into peoples’ houses to do sickening things. This is a way of advocating for peaceful coexistence not rebelling violently in whichever circumstance. This is especially when he emphasizes that ‘comrades in arms make him want to lose his memory. The playwright uses the shift in leadership to educate society on good neighbourliness and peaceful coexistence.

3.3.5 Inclusion

In *The Return of Mgofu*, Imbuga has highly embraced inclusion as the most appropriate way of resisting oppressive power manifestation in society. For instance, the messengers from the ancestral world come to interact with the living to be a part of them in condemning the social ills. They are able to talk to the people of Mndika from their personal experience and listen to their problems. Their interaction with Mndikans evokes painful past memories of which the messengers caution the masses thus makes their mission more objective and heightens their impact to the audience.

Mgofu Ngonda also uses the same approach by agreeing to visit the kinsmen whose fathers caused him exile. With them in the annual festivities in Mndika with his daughter, Princess Norah Ulivaho, he is able to articulate his message well to the Mndikans and also advocate for Mwami Mhando's leadership in Mndika. He tells them of his story and based on his special powers to heal and perform extraordinary works like calling rain, the impact is felt in restoring calm, forgiveness and peaceful coexistence of people in society. The inclusion of the Mndikans in the conversation makes it easy for Mwami Mhando to execute his plan of reconciling the exiled leader with his kinsmen when the people unanimously agree to the blind seer's invitation.

3.4. Conclusion

The chapter has highlighted the leadership styles in the two texts; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). In earlier works of the artist, power is centralized and only few individuals enjoy the privileges that come with it as it in turn promotes postcolonialism ideologies. The study makes it evident that resistance towards leadership is almost automatic when the entire citizenry is not involved in decision making and in general contribution towards societal growth. The decentralization of power is vital in enhancing peace in society and reduction of resistance towards a sitting regime. The shift in power structure and its dispensation

automatically results in the change in the citizens reactions towards the same. The artist uses literature to metamorphose characters to depict the different forms of resisting power with the respective consequences. The playwright does not advocate for direct rebellion as it results to more loss of lives and disintegration of society nor the elites to resist using silence as evil will continue to thrive. Relating to our contemporary society, the elites are the ones who mobilize the masses towards their rights in a given regime as they always see beyond the political antics in society. Comparing two works of art, it is observed that as times change, Imbuga advocates for change in leadership and urges leaders to embrace dialogue to avoid further damage to society especially in addressing power related conflicts. These literary works educate current leaders that leadership should be all inclusive as depicted in his later works; *The Return of Mgofu* (2011) in order to minimize resistance from the elites and masses. The next chapter looks at the literary language use to dramatize power discourses in *Betrayal in the City* and *The Return of Mgofu*.

CHAPTER FOUR

LITERARY USE OF LANGUAGE TO DRAMATIZE POWER DISCOURSES IN *BETRAYAL IN THE CITY AND THE RETURN OF MGOFU*

4.1 Introduction

Literally, language is a powerful weapon a person can use to turn around situations. Typical of humanity, it is not what you say but how you say something that dictates the nature of reaction. Rothfuss (2017) says that Words are pale shadows of forgotten names. As names have power, words have power. Words can light fires in the minds of men and can wring tears from the hardest hearts. Language comprise of both spoken and unspoken words.

Imbuga uses language in his works of art for various reasons but mainly to voice the issues subverting the masses in a heavily oppressive neocolonial society. In his communication, Imbuga borrows a lot from Marxism theory's tenet; language is key in educating the masses to help them understand his ideas, thoughts and emotions (a reason to unite and revolt as a team). In his works of art, the artist is cautious of the language he uses to resist the oppressive power regime. For Imbuga and other post-colonial writers, language is a weapon of liberation from the systematic oppression of imperialism in the neocolonial society. .

Relating Ngugi's works to language, the study notes that the scholar uses the language of resistance as well, but unlike Imbuga, he does not have any soft words for anyone perceived to infringe on the space of the owners of the land. His main objective of this type of language is to seek relevance; in the quest for resistance and to decolonize the mind of his audience. A critical analysis of Ngugi's works makes this study assume that, it is out of quest for liberation of the natives that the artist in this study is keen on language. Ngugi (1981) posits that prescription of the correct cure is dependent on a rigorous analysis of the reality; society. He uses language in order to decolonize the minds of his fellow countrymen. A reason he uses coercive language to express disgust and disapproval of postcolonialism.

Contrary to Ngugi's use of harsh language, Imbuga embraces use of lofty words like what the Swahilis say, "maneno mazuri humtoa nyoka pangoni" meaning, sweet words can massage the ego of the target audience to help the speaker achieve the objective." Ruganda (1992.1) summarizes the dramaturgical strategy embedded in the aesthetics of transparent concealment. The playwright exploits varied strategies of distancing himself from directly attacking the target authority by using fictitious settings and characters. Similarly, it is noted that the artist uses superficial reading of the plays by the authorities to drive his point home, for instance, relating to the script that Jisper writes, the intention is to expose the social ills in Boss' regime. He incorporates Boss as part of the cast who is meant to master only his role. Boss is ignorant of the rest of the play. His inclusion helps the script writer to contain him to the end thus achieving his objective; exposing the root cause of evil in society, eliminating it and paving way for the new dawn. Whereas Ngugi makes no pretense on thorny issues affecting the masses, Imbuga thinly disguises hence, manages to generalize and even go specific but only after successfully suspending the readers' disbelief as it were. This is evident from the playwright's approach to social ills.

Considering Imbuga's selected works of art, the playwright embraces language as a unique tool for him to communicate his ideas. He has also used language effectively in naming his characters. It is through language that Imbuga manages to dramatize power acquisition and maintenance by melting the otherwise subverted nerves of his audience. The playwright puts to reality Marx's assertion on ideas and concepts about who we really are. This is fashioned in our everyday interactions and in the language of real life. In *Betrayal in the City* (1976) and *The Return of Mgofu* (2011), Imbuga uses language beyond the confines of literary style. The dominant aspects of language used in his works include; symbolism, metaphors and satire.

4.2 Symbolism

This study views symbolism as the use of language where figures either animals or humans are used to represent an idea or evoke emotions among the audience by relating them to abstract ideas in society. It is the art of recreating ideas in the mind of the audience through the use of symbols in the literary works. Contextually, symbolism has been used in varied perspectives including; animal symbolism, human symbolism and use of ethereal characters in the selected texts respectively. The study corroborates what Namayi (2012), observes that symbolism is one of the styles that writers utilize in their works of art because it conveys information without necessarily offending certain subjects with whom the message is intended for.

Imbuga a renowned Marxist embraces language use specifically symbolism, a strategy that has helped him to find safety from state harassment. In his works, he reflects society using lofty language that even the target audience (the authority of the day) sees the need to be a part of the audience. In *Betrayal in the City*, Imbuga uses names to reflect the assumed positions of people in society and even their characters. These names include; Boss, Nicodemo, Tumbo, Mulili, Kabito and Mosese. Investigating the background from which the playwright originates from, these names are connotative while others are symbolic as in Swahili context. It is noted that though he is to expose the ills of Boss who is perceived as a bad man in society, the playwright gives him a name loaded with authority, a name that echoes power maintenance. Considering the fact that power is sweet and the privileges that come with it, the name soothes the ego of Boss by putting him above the laws of the land. This makes him agree with ease to be a part of the cast acting the play that eventually delivers the objective of the playwright. Tumbo on the other hand means ‘stomach’ symbolic for one who eats without limit. Typical of an ever hungry person, Tumbo seizes any opportunity that comes by to amass wealth for himself. This name Tumbo also

plays a key role in prodding the ego of characters, creation of anxiety and curiosity among the audience to know him more.

Nicodemo is from the Greek name Nikodemos meaning victory of the people. In Greek, Nike means victory and demos mean people. Nicodemo is a name coined from the biblical name Nicodemus. Nicodemus is a character in the New Testament who helps Joseph of Arimathea entomb Jesus. Contextually, it is used ironically Nicodemus since does not assist the majority to earn victory but instead works for the oppressors to help him remain in power. However, he does this indirectly by merely creating numbers to sanitize Boss' oppressive regime. The playwright utilizes the biblical allusion in designing these characters. This is seen when he gives them roles of assisting their close allies. This study establishes that Imbuga chooses to coin the name from Nicodemus to imply one that assists in creating safety in numbers as well as assist Boss to remain in power.

Mosese is a symbolic character who initiates the journey of liberation. The playwright chooses the name coined from the biblical Moses. Biblically, Moses is seen as the deliverer of God's people. In *Betrayal in the City*, the playwright uses Mosese to trigger the voice of resistance to Boss regime. Despite Mosese being in Boss' government, he revolts by opting to speak his mind during Adika's funeral. It is through Mosese that the subverted voices are heard. The mercenary from Boss' inner circle manage to frame him with a crime that lands him in prison. This is after Nicodemo plants a kilogram of opium in his vehicle. In the cells, Mosese uses language as a weapon for the voiceless in society. He uses soliloquy to create a connection with other characters that help him drive his interests home.

Kabito literally means 'one that passes' in the Kenyan slang dialect. This study has established that Imbuga skillfully names his characters based on the role they play in society and the

character traits they exhibit in society. Kabito has been symbolically used to depict the effects of absolute power among Kafira leaders and the oppressive nature of their regime. When Kabito tries to contradict Boss and Mulili's suggestion on how to welcome the state visitor, Mulili frames him and Boss orders Mulili to silence him without any investigations.

Referring to life in Kafira, this study notes that the playwright is guided by psychoanalysis theory in his works. It is noted that his thoughts are influenced by his past on how the colonialists and imperialists treated the natives to acquire power and maintain it when amassing the most from their land. This approach and theory helps Imbuga to evoke the emotions of the audience, thus need to unite and fight such atrocities exhibited by the sitting regimes of the day.

In *The Return of Mgofu*, Imbuga also uses symbolic characters. He artistically names his characters with an objective of capturing and sustaining his audience. Guided by Freud's theory of psychoanalysis, Imbuga exhibits a lot of wisdom through language; the names he chooses for his characters. Names like Mgofu, Mgofu Ngonda, Thori and Thoriwa, Mwami Mhando, Kadesa, Ulivaho are symbolic for power acquisition and maintenance.

This study has established that, the name Mgofu from the playwright's background means 'the aged'. For the African society, the term 'Mgofu' is associated with wisdom. Relating to the popular saying, 'Old is gold', Mgofu is Mndika's symbol of wisdom. For instance, he agrees to go to exile than engage in violence. When madness breaks, he goes to seek for safety at the shrine with his pregnant wife Nora. On reaching the shrine, the wise man, a seer in his own special right, foreshadows doom that is reflected in his blind eyes. The blind eyes weep ... (p. 17). He sets off with his youngest expectant wife. When Thori and Thoriwa, then husband and wife ask him to enter the shrine, he wisely declines the request from his sympathizers saying "a strong oak is not one that is protected from the wind and sun, but one that is able to withstand the storm" (p. 23)

Mgofu's wisdom exhibited through language enables him save his young expectant wife. After leaving in the dark night, those that deemed the shrine the safest, and sacred ground perished in the fire that ogres lit, to torch the shrine. Symbolically, Mgofu, the blind seer is the corner stone of Mndika. It is through him that sanity is restored. The blind seer exhibits special power through which he resists the power of the leaders (Ogres) in Mndika.

The playwright also uses other human symbolic characters like Adonija. Adonija's choice and role is also an allusion from the bible. Biblically, God used the vulnerable and the despised to save the world. Just like Mary in the bible and Joseph. Mary, a naïve village girl from a humble background and Joseph a mere carpenter. These are the people who bore the world's savior, Jesus Christ. Adonija plays a big role in helping Nora to reach Kadesa's shrine, when she is received and allowed to deliver. At Kadesa's shrine, there's change in attitude towards human life. Kadesa tells her son that the shrine is for life thus allows the pregnant woman in. (p. 15). Adonija is also able to keep record of occurrences of Mndika's madness, Mgofu's will, death and other relevant information that helps Kadesa identify the strangers. The strangers, who brings the fertile soil for the bean plant to grow in Nderema.

Imbuga also uses ethereal characters to symbolize power. The characters, Thori and Thoriwa previously a couple, meet their deaths at the shrine in the fire. The two come back to Mndika as messengers of those who went before them. Their spiritual nature gives them power and the finality that accompanies absolute power. This aspect gives them ground to change Mndika's perception towards humanity. It is noted that, the messengers come back adorned in their spiritual bodies to a society where the sky is constantly red. Their mission is to sensitize people on the need for good neighbourliness. This is meant to reawaken the conscious of all the audience of the play that peace is vital in society. Therefore, there is need to unite especially after seeing the massive massacre of the innocent people at the shrine. This is emphasized by Thori when he

recalls that; “The only thing necessary for evil to triumph is for good people to do nothing”. (P. 37).

Relating this assertion to incidents in our society, especially the post-election violence effects, ethnicity, corruption among other ills; it is evident that we, the society emerge to be the most beneficiary of literature. The study, therefore, finds drama as a vehicle to voice the social ills, expose the culprits, and restore sanity and hope among individuals with a terrified conscious. Contextually, the fiction states in the texts; *Betrayal in the City* and *The Return of Mgofu*, Imbuga appears to use symbolic characters to foreshadow our contemporary society. This is through the literary tool that he uses to highlight the intolerant nature of human beings due to greed for power and control of resources for selfish gains.

However, at some point, the playwright posits that there have always been good people in our midst. He further notes that, if the good people take action against evil deeds, we will have a peaceful society to live in. The study believes, that such perceptions could have been the reason Imbuga chooses to use symbolic characters in his communication. To find safety in language as the study can sum it, it is not what you say that ripple the audience nerves, but how you say whatever you have to your audience. Under the umbrella of this statement, Imbuga is able to achieve his objective of resisting and maintaining power using characters.

Kadesa, the mother of many and leader of the shrine in Nderema is symbolic of change in leadership. In Mndika, the original home of occupants of Kadesa’s shrine, women are not anywhere in leadership. All activities are about men. Yet, the irony of life is on the subsequent trigger of madness while in Nderema, Kadesa commands respect from all and there is a remarkable progress and development. Kadesa reminds his son that peaceful co-existence is paramount. Kadesa reminds the people that the shrine is for life not war.

In summary, all characters in Imbuga's *Betrayal in the City* and *The return of Mgofu* are symbolic of some abstract ideas. In his works of art, evil is noted to terrorize the vulnerable. The character symbols like in an oral narrative piece, Imbuga uses them as a baseline in addressing contentious societal issues. In *Betrayal in the City*, Jusper is depicted as 'mad'. The perceived young mad man is the one who eventually champions the revolutionary move in Kafira that delivers a new dawn to the general citizenry. This is realized through the script he authors and the effort he makes to convince other convicts to act the script. They dramatize power discourse successfully to expose the rot in Kafira and consequently eliminate the instigator of these evils. The killing of Mulili symbolizes the new life chapter in Kafira.

Similarly, in *The Return of Mgofu*, Adonija the perceived young man with a moon's burden on the head is the one who helps Mgofu's wife, Nora to Kadesa's shrine. In the shrine, Nora is able to bring forth the new Mgofu in Nderema that is very significant to society, a symbol of new dawn full of hope, success and development.

Besides human symbolic characters, the playwright extensively uses elements of nature to resist power. In *Betrayal in the City*, the study opts to use a few to illustrate the aspect of symbolism in resisting power. First, there is use of 'heavy down pour'. We observe that Jusper avenges his brother's death by killing Chagaga the night before the anticipated shaving ceremony. On this night, there is a heavy down pour. This study interprets the down pour to symbolize the cleansing agent. It is the heavy down pour that washes away all evil committed during the night; the murderer of Adika (Chagaga).

Graves have also been used in the play. The study views the graves to symbolize the peoples' dead situations in the disillusioned society. In the African society, graves are feared and at the same time feared as it is the eternal resting place of the dead. The study also establishes that even after the burial of the dead, close family members will often gather at the grave side to have

communion with the dead whenever they feel like. This can be provoked by situations at hand; like missing them, through dreams or other peoples' advice, mostly close relatives. The graves are therefore used to highlight the effects of the societal ills; tribal clashes, greed, power struggles, corruption, nepotism, failed systems among other ills. This is the reason Nina and Doga gather at their son's grave to perform the ceremony fearing their son may torment them if they ignore the ceremonies.

In addition, the sky and clouds, earthquakes, storms, thunder and rain as elements of nature are also used in the text. Imbuga uses these elements to symbolize some little respite for the hopeless society. Literally, when the sky is clear, there is warm and conducive weather for several human activities to take place. The cloudy sky is symbolic of danger. The playwright blends these elements of nature to imply that, in society amidst dead situations, a little respite should not make us forget the troubles we are facing. In fact, the playwright guided by Marx's school of thought on Dialectical materialism and revolutionary strands acknowledges that what drives historical change, are the material realities of the economic base of a society rather than the superstructure of politics, philosophy, religion and art built upon that economic base.

Relating this to Kafira, these symbols play a major role in developing sites of resistance by intellectuals. The perceived intellectuals when they analyze and interpret the symbols, they educate the masses. This probably results into contradictions in a social system, ultimately leading to social revolution and need to develop a new society that is not or less oppressive. In the *Return of Mgofu*, Imbuga also uses symbolism through humans, animals and elements of nature.

In *Betrayal in the City*, nature symbols are used to give hope to the masses as in the case of thunder storms and cloudy skies. Human symbols like Mulili represent abuse of power, greed, selfishness and the general social ills instigated by insensitive authorities in society. On the other

hand, *The Return of Mgofu* uses human symbols to emphasize the wisdom and value among the aged, as in the case of the half blind seer Mgofu Ngonda and his son. Kadesa, the mother of many represents family relations, good neighbourliness and appreciation of humanity in society. Other symbols like the messengers symbolizes continuity of life and respect for life, the living and the dead as their message is emphasizing on importance of forgiveness and good neighbourliness in society.

4.3 Imagery

Contextually, Imbuga is guided by Marx theory of language. The researcher's focus is on the use of metaphors that are familiar to the audience experience and their environment. Imbuga's rich and vast imagery use plays a major role in helping him achieve his objectives with ease in his works. This literary aspect therefore, is used to evoke the peoples' memories besides dramatizing the greed and bad governance in his fictitious societies.

The research observes that Imbuga embraces Marxism school of thought on language which states that educate the people in a language they understand best. This is an emphasis on the use of intellectuals in a given society to enlighten the masses on issues affecting them. It helps evoke the emotions and memories of the past thus the need to liberate themselves as a united force. *Betrayal in the City* and *The Return of Mgofu* however are dominated by metaphors which the researcher has identified and analyzed in this study. Imagery is manifested through the use of similes and metaphors. The playwright has limited the use of similes compared to the use of metaphors. This is probably for fear of making direct comparisons that would have been easily perceived as a direct confrontation with the authorities, thus evoking state harassment hindering him from achieving his objectives on power discourses. This corroborates with Namayi (2012) who looks at imagery as the use of language that creates or evokes certain mental images in a

reader's mind, where the images create various impressions in the readers' minds as they engage with such works of art.

This study has classified the playwright's metaphors into categories; animal metaphors, elements of nature and power metaphors. In all categories, Imbuga is using the literary devices to acquire, maintain or resist power. For instance, in *Betrayal in the City*, "A mouse does not share a bowl with the cat" (p. 3). This metaphor is used to signify the two mortal enemies where one is the food of the other, thus highlighting the social stratification between the haves and have-nots in terms of power. The subjects in Kafira are vulnerable in the hands of the authority. In this context, those in authority are the 'cat' while the subjects are the 'mice'. This is a typical scenario where the two cannot meet or share anything whether positive ideas or complaints. Doga a representation of the general citizenry is asked by Mulili whether the Cat can share a bowl with the mice. This provokes Doga to utter derogatory statements to Mulili exhibiting the bitterness and resistance towards the authorities of the day. It is established that the authorities of Kafira often wear a mask to the social ills and unfair power manifestation due to nepotism. For instance, Chagaga is to go scot free after murdering Adika because he is the brother to the sub chief was it not for Juser taking it upon himself to avenge his brother. The metaphor is used to depict acquisition of power by force by instilling fear among the masses as in the case of Kafira where Mulili and Boss are ruthless to the general citizenry.

This study classifies the mouse metaphor as an aspect of power acquisition, maintenance and how it is resisted. The masses that are poor and disillusioned can no longer trust the authority which is very insensitive of the subjects' concerns.

Contextually, the sub chief views himself as the cat, with absolute power just like the way Mulili does. This is attributed to the powerful political positions they hold in society. The general

citizenry are the mice, the vulnerable group that is cautious, live in fear and are now ready to resist. Doga says, “Nina, when dry thunder tears the sky before our eyes, do we forget the storm of yesterday?” The sentiments meant to reawaken the past painful memories. He reminds Nina that the sub chief is the murderer. Thunder in the African society is a loud, scaring and a lethal natural occurrence that accompanies the heavy storms. For Doga, the continuous oppressive leadership of Kafira was too much and his tolerance limit has been attained. This shows revolutionary signs among the masses. Doga knows that the sub chief will not make their situation any better. When Doga says that a cloudy sky does not always cry rain, it implies that he is determined to resist the orders of the Askari stopping them to perform a shaving ceremony. Therefore, the thunder metaphor is used to show power resistance of the masses from an autocratic regime in Kafira.

In *The Return of Mgofu*, the playwright has metaphorically addressed power disparities. The manner in which Thori introduces himself and Thoriwa, gives them authority and ground for the people to listen to them. “They call me Thori, seed of the old paw paw tree. This woman here was Thoriwa. We are messengers of those who went before us, our ancestors.” (p. 3). In our African society paw paw tree is medicinal in its right. Therefore, being a seed implies that they are bearers of good things, hope in the then chaotic society. Their ethereal nature gives them a definite edge in commanding respect from the audience. The association of hope in a society that has suffered madness twice eases tension among the people. The two messengers address their audience, create and sustain the connection basically because of the language. They refer to the hostility and violence as madness. This imagery allows them to get the attention they needed. The bad leaders ‘ogres’ as they are called, help the messengers elaborate on the need to shun from individualistic thinking and violation of kinship in society. The metaphor therefore, plays a vital role in the acquisition of power and maintenance especially at the time it is used when society is recuperating from the previous madness. This is evident from the fact that there’s hope

as embodied in the paw paw seed and the messengers' approval of the current leader Mwami Mhando.

Metaphors are richly used to articulate issues on good neighbourliness and kinship values. Thori says, "People who had performed rituals sang, danced and laughed together... (p. 4), they farted without parting their buttocks (p. 5)." The metaphor is emphasizing the value of tolerance and readiness to accommodate one another hence societal unity. Farting is a reflection of true self-expression, though, in the African society, one is not expected to fart in public. Farting in this study implies that if the masses can tolerate one another's weakness, then they can unite and either acquire and maintain power or resist the societal ills affecting them.

The other metaphor addressing power discourses include; "it is a foolish bird that soils its nest." Kadesa tells Bizia this cautionary and wise statement to assert herself in authority. Being the priestess at the shrine in Nderema, she orders her son not to engage in any form of violence. The foolish bird is used to refer to the ogres that participated in the madness. The nest implies the native home of an individual. In this context, Kadesa considers Mndika the soiled nest by the Mndikans themselves. The priestess asserts her authority lest the sons attempt to soil their nests. The ogre is a dreaded man eater being. The playwright uses it to symbolize the people of Mndika who suffered madness and started devouring one another by losing their minds and behaving like ogres. Kadesa's cautionary statement is aimed at power maintenance. Remembering the pain they endured in Mndika, she knows that if the society is peaceful, there will be societal stability, the economic base will be stable and in turn the leaders will remain in power. Kadesa guided by Marxism strand on Dialectical materialism and revolutionary, the priestess says, "the shrine is for life, remember that." She further notes that life is worth much more than what one loves. This is why the shrine is highly guarded by Mude and Bizia despite the priestess wisdom to let the expectant woman and a stranger in.

Relating to Bizia's assertion that, charity sees the need not the cause. He notes that for them, they make a life by giving the key to tomorrow and the day after. This emotion weeping statement draws the peoples' reflection on ogres devouring innocent people in Mndika, torching of the shrine, the trauma that comes with exile and Mgofu Ngonda leaving with Nora into the dark towards the northern border. By giving the key to life tomorrow and the day after, Bizia is emphasizing on how to acquire and maintain power, the fact that is attributed to the establishment of life and leadership in Nderema. Mgofu Ngonda's decision to refuse to enter the shrine on that fateful night was guided by his wisdom of interpreting signs, the sign of a blazing fire in his blind eyes which connotes danger. The wisdom of Mgofu is embraced by Kadesa, the priestess in Nderema who equally interprets signs correctly and advises his soldiers accordingly for the benefit of the society. This works strategically for her to retain power.

Adonija, the man Bizia describes to have a moon's burden on his head is the bearer of the very important information. It is ironical that the supposed mad man is the one whom Mndika's calabash breaks in his hands. The calabash in our traditional African Luhya society symbolizes the calmer of the storm. Adonija does not only report the news on the calabash breaking, he also informs Kadesa that the ogres are at it again. Adonija's news are important to the leadership of Nderema as it is meant to put strategies to counter or prevent the people from suffering the madness of the ogres from Mndika who intends to attack Kadesa's shrine. He has evidence in his camera and requests Kadesa to collect Mgofu's body, a man he knew will be eternally revered to by the society for their own benefit. When he is not taken seriously for people in Nderema think he has a moon's burden on the head. Adonija ironically asks, "people surely, do I look like I've got a leaking bucket for a head?, Gone bananas?"(p. 21)

The leaking bucket is used to imply the uselessness of a person whereas, 'gone bananas' is used to mean madness. Adonija metaphorically refers to tribalism and other social ills as 'names'. He

says, “Name? Everything starts with a name, and then you are either friend or foe ... they hunted one another like mad dogs. This time I said no, not again. I will not be party to this again. So I decided to become Mgofu Ngonda’s eyes (p 22).” Being Mgofu’s eyes means that Adonija is resisting ideologies that provoke madness. He embraces Mgofu Ngonda’s advocacy for peace and kinship values. In this context, Adonija uses language to depict power resistance metaphorically. He emphasizes his points until Mude reads the sanity in his mind; “someone has driven this man to the fringes of existence.” A matter he says transforms people to be animals. In essence, the playwright uses imagery to depict power maintenance and resistance in society as in, “...the old python renews itself with horns and thistles” (p. 23). It is also language that exposes peoples’ perception of social ills through familiar symbols; evoke emotions and trigger people to respond in varied ways.

4.4 Satire

Satire is a literary style where the playwright uses an abstract idea to evoke laughter among the audience and at the same time provide a platform for learning. Basically, it is use of humour, irony, exaggeration or ridicule to expose and criticize a person’s stupidity. It can also be used to criticize societal mishaps particularly in the context of contemporary politics, power manifestation or any other subject of interest.

According to leBoeuf (2017), satire is a powerful art form which has the ability to point out the deficiencies in certain human behaviours and social issues. These aspects result from them in such a way that they become absurd and hilarious, therefore, is entertaining and reaches a wide audience. leBoeuf further notes that satire also has the ability to protect its creator from culpability for criticism. This is because of its rather overtly stated thus; it becomes a powerful

tool for artists in difficult and oppressive political and social periods. This implies that satire can be a powerful tool for voicing issues of the underprivileged in unstable societies.

Imbuga uses satire in his works extensively on the target audience and subjects. For example, in *Betrayal in the City* Mosese asks, “What is africanisation in your mother tongue?” In this context, Mosese is attacking empty talks of the authority as represented by the Askari. For Boss and his regime, africanisation is changing leaders’ names to something unpronounceable. For instance Mosese says, “I said everything in mitigation. All I had to say, but it did not help. Words have lost meaning to me. Rehabilitation, nationalisation, africanisation..., what do all these words mean? What is africanisation in your mother tongue? (p. 18).”

Jere supports Mosese by rudely asking the Askari if they share a mother tongue. The perception of the Askari and the entire Boss’ regime on africanisation can be associated to some powerful figures in our contemporary society. A typical example is the late Kenyan president changing his name to Jomo Kete Kenyatta from Johnstone Kamau. For others, africanisation meant dropping their Christian names as in the case with Ngugi wa Thiong’o dropping his first name James.

Literally, africanisation is a revolutionary movement that is supposed to mobilize and coordinate the country’s resources to her people, respect African culture and enable the people; Africans to coexist without greed that turn humans into animals devouring brothers. In relation to characterization, Imbuga satirizes the authorities of the day in Kafira and Mndika. In *Betrayal in the City*, Mulili is granted absolute powers yet he is illiterate. Any time he opens his mouth, the audience laugh at Boss and his council in general. The playwright uses this to satirize the stolen democracy in Kafira (p. 23), an aspect that reflects society in most African states. This creates awareness in society that the elites have a duty to advice the masses on proper power structures that do not oppress them in their native land especially on aspects of leadership and established systems. They have a duty to educate the masses in a language they understand best like satirizing

the poor leadership citing examples of leaders like Mulili. The elites have to mobilize the masses to unite in order to oust bad leaders and liberate themselves in a supposed independent society.

In *the Return of Mgofu*, the playwright satirizes society of giving handouts and donations to address need but not the cause of the problems. If only the needs are addressed and not the cause of the problem, these people will always be at the mercy of the leaders, a strategy to acquire and maintain power without any resistance. The study views this as the authority trying to fool people whom they have robbed of, though not violently.

4.5 Sarcasm

Sarcasm is the use of ridicule, often crudely and contemptuously for destructive purposes. Basically, it is using statements that appear appropriate to the situation at hand but means the opposite in terms of face management; enhances the face of the speaker but actually attacks and damages the face of the intended recipient. Contextually, it can be related to the utterances of Kabito towards Mulili when he refers to him as professor. Unlike satire, where the irony may be unintentional in terms of attacking the recipient, sarcasm is intentional; it is overt irony the speaker uses as a form of verbal aggression (Bousfield, 2008).

Imbuga uses sarcasm to expose the bad governance in Kafira and Mndika. This is noted in the dialogue between Mulili and Kabito on whether; the primary school children should line up to welcome the state visitor (p. 57). It is sarcastic since the purpose of the visit was to inspect the development projects in the country. It is therefore, expected that the visitor finds the children learning in the conducive environment provided by the government not on the roadside. This is because the visitor is to inspect the funded projects, schools being among them.

The study finds sarcasm in the description of Mulili. “Mulili is fire” (p. 57). Literally, Mulili being an Askari is expected to protect the citizens from social ills, maintain law and order among

other aspects of ensuring peaceful coexistence of all humans. If he is fire, it is expected that he is good in administering his duties. The man is instead brutal to the unarmed citizens, causing mass killings and oppressing the masses. Therefore, it is sarcastic to give him absolute powers yet he cannot discharge his duties to the society as expected of him. He commits crime and goes scot-free. Imbuga uses Mulili to condemn the dictatorial leadership in Kafira and the heightened disillusionment of the masses. Mulili further says, “that one (Kabito), he be a green grass in the snake” (p59). This is meant to reflect on the impunity and witch hand that exists in Mulili against his colleagues. It also exposes the unwillingness of leaders to take criticism especially from their subjects.

Similarly, in *The Return of Mgofu*, Imbuga uses sarcasm to the Mndikans who never allowed women in leadership yet, they suffered continuous defeat in development, drought and hunger, eruption of madness among other challenges. This is contrary to Nderema where the leadership has allowed women to be a part of it. For instance, Kadesa the priestess of the shrine of Katigali in Nderema has ensured there is peace and order. The people accord her respect, they refer to her as the ‘mother of many’ who performs the religious duties in the shrine until she ages and hands the responsibility to Mgofu Ngonda. It is noted by Mgofu that this inclusion of women in leadership contributed highly towards the progress and development of Nderema.

This chapter analysis has established that indeed language is a powerful literary tool in society. It has the power to turn around situations based on the language aspect one chooses to use and the art of using it in a given situation. Considering the two texts of the study, the artist mirrors society through words and other literary features. The dominant aspect though is satire with a bias on Horatian satire. Horatian satire is one that employs tolerance, wit, wisdom and self-efficacy. Contextually, in Kafira the citizenry are tolerant of Boss’ regime until the few elites decide to raise their arms to the situations saying no more silence. Jere decides to use language

to send shivers and reality to his colleague Mulili by allowing the old couple to proceed with their ceremony. Juser decides to masquerade in the power system in order to achieve his objective. Mosese and his fellow inmates choose to use language; drama when they act the script to allow Juser gain ground to eliminate Mulili, the perceived cause of all evil in Kafira.

In Mndika, the playwright has equally presented characters through which he satirizes society. For instance, Mgofu Ngonda's stay in exile in Nderema as Mndika suffers from calamities that he can handle with ease using his supernatural powers. This satirizes Mndika of greed and selfishness among other vices. Mndika is further satirized when the playwright chooses to use spiritual characters that were killed in the very society not long ago to come as advocates and ambassadors of good neighbourliness and forgiveness. The artist has also extensively used symbolism in his works of art. This style seems to have helped him greatly in achieving his objectives as in naming of characters in relation to what role they play in society. In the two texts of this study, the artist has used symbolic characters quite extensively though not by chance, but objectively as a shield from culpability especially in a highly volatile society, where leaders are obsessed with power especially in Kafira. On another account, imagery is used not only to break monotony but to create a familiar mental picture of the subject of concern that need to be communicated.

From the textual analysis in this study, it is evident that language is a powerful weapon in any planned or unplanned wars. Relating to the playwright's works of art, there is power in language regardless of whether it is spoken, acted, silence or whichever method it is presented. Unlike other Marxist scholars, Imbuga uses language cautiously by selecting words though like a double edged blade exposes social ills and alternative ways of handling the very issues among which power is the most contentious in society.

4.6 Conclusion

This chapter has discussed findings on the literary use of language in power discourses, in the two texts; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). The playwright uses the literary language aspect specifically Horatian satire to resist social ills. His vast use of symbolism that entails tolerance, wit, wisdom and self-efficacy while emphasizing change in ideologies is Marxist in nature. This is depicted in his way of evoking tears and laughter concurrently while addressing the concerns that society disapproves. The study has established that this style and approach in writing helps the playwright a great deal in escaping any form of possible state harassment. It further reveals that careful use of language is a means of addressing contentious social, economic and political issues affecting society without necessarily triggering hostility from either the masses or the authority. The next chapter gives the summary of the findings, conclusion and recommendations.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter provides a brief summary of the study findings in the light of the objectives of the study, general conclusion and recommendations for further research.

5.2 Summary of the Study

The study contains five chapters with chapter one presenting the background to the study, statement of the problem, purpose of the study, research objectives, research questions, significance of the study, Scope and limitations of the study, theoretical framework, operational definition of terms in the study, literature review and research methodology. Chapter two presents data analyzed based on the first objective which investigated Imbuga's use of characters to show how power is acquired and maintained in society with specific reference to his plays; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). It also looks at the general methods of acquiring power in a typical African society in relation to the current modern society. However, the main focus was to depict how the playwright dramatizes power acquisition and maintenance in the fictitious societies of Kafira, Mndika and Nderema as in the selected texts. The third chapter investigated how characters are used to resist power in society with specific reference to the selected texts. It focused on characterization and the dialectical approaches to power resistance. It also ascertained the reasons, methods and the consequences of various characters and their reactions while resisting the authorities of the day. Chapter four presents the literary use of language to dramatize power discourses in *Betrayal in the City* and *The Return of Mgofu*. The fifth chapter presents the summary of the study, research findings, recommendations and the suggestions for further study.

5.3 Summary of the Study Findings

This study set out to examine the dialectics of power in Imbuga's works of art. It specifically focused on Imbuga's *Betrayal in the City* and *The Return of Mgofu* in addressing power relations in society. It focused on three objectives which were: one, to investigate Imbuga's use of characters to show how power is acquired and maintained in his plays. From the data collected, it was established that power being very sensitive in society requires a systemic and varied approaches especially in a volatile society like that of Kafira and Mndika respectively. The playwright has presented some characters helping one another to ascend to power mostly through a coup and working to maintain it while others resisting those in authority. There are many leadership challenges in *Betrayal in the City* where only a few characters are in authority. This is dominated with corruption, nepotism and betrayal. As a result, there are assassinations and related cases in Kafira like for the case of Mulili who betrays society and Boss his master. The case is different in *The Return of Mgofu*, where power is decentralized into council leadership that is all inclusive, thus satisfaction, content and general economic growth in society as witnessed in Mndika and Nderema. This way, the artist has a laid ground for society to learn on how to deal with highly contentious issues like power acquisition and maintenance without necessarily brushing shoulders with the authorities.

The second objective set out to establish how Imbuga uses characters to resist power through diversified dialectical approaches in his plays. The study makes it evident that resistance towards leadership is almost automatic when the entire citizenry is not involved in decision making and in general contribution towards societal growth. This is evident in *Betrayal in the City* whose leadership was dictatorial, characterized by a lot of suffering and general resistance from the masses. As times change, leadership also changes to a decentralized system that is, council leadership as is the case in Mndika and Nderema. As a result, there is contentment, satisfaction and peace. This in turn brings on board inclusion of everybody regardless of their gender as

depicted in the playwright's later works; *The Return of Mgofu*. The literary artist uses literature to metamorphose characters to depict the different forms of resisting power with the respective consequences. The playwright does not advocate for the elites to resist using silence as evil will continue to thrive. Direct rebellion is equally discouraged as it will disintegrate society through loss of lives, destruction of property and established systems like education. The preferred approaches are deceptive collaboration, diplomacy and inclusion that enable the elites as well as the masses to address the challenges affecting them without provoking state harassment as in the case of Jusper and Mwami Mhando in *Kafira* and *Mndika* respectively. These literary works educate current leaders that leadership should be all inclusive as depicted in his later works; *The Return of Mgofu* (2011).

Lastly, the research examined the language use by Imbuga to dramatize the power discourses in *Betrayal in the City* and *The Return of Mgofu* in the Kenyan postcolonial society. This reveals that careful use of language can be a means of addressing social, economic and political issues affecting society without necessarily triggering hostility from either the masses or the authority. The dominant aspect of language Imbuga uniquely uses to achieve his objective is the bias on Horatian satire that embraces tolerance, wit, wisdom and self-efficacy. Imbuga uses a lot of imagery and symbolism to communicate the otherwise very sensitive issues that would trigger agitation in the target audience thus, hindering the playwright from achieving his objectives. From the extensive and elaborate use of language in Imbuga's works of art, the research can conclude that, the playwright seeks safety from any form of state harassment by using ego soothing words like Boss, a name given to a ruthless character, opts for minimal use of similes to avoid direct comparisons that would evoke reluctance and suspicion among the target audience, use of common images in society like Cat and Mouse, paw paw seed among others which indirectly addresses the issues of power dialectics especially on the leadership structures,

established systems and leaders. This implies that improved leadership that is all inclusive reduces resistance of the people towards their leadership thus, good neighbourliness and peaceful coexistence in society.

5.4 Recommendations Based on the Study Findings

The findings in this study are as a result of a critical analysis of the works of a renowned Kenyan artist in addressing power manifestation in the postcolonial Kenyan society. The aim is to help us identify and emulate Imbuga's strategy and approaches of dealing with issues that arise from power discourses in society, that seem unending right from the family level to the national level. Relating to the two texts *Betrayal in the City* and *The Return of Mgofu*, Imbuga depicts inclusion, diplomacy and deceptive collaboration as his preferred approaches while dramatizing power discourses in society. The findings therefore culminate to the following recommendations:

- i. Writers when enlightening society should embrace Imbuga's way of doing so by applying Marx strand of material dialectical materialism and revolution that does not take leaders head on, while cautioning the use of other strands of Marxism that are likely to cause more destruction of life, property and the general disintegration of society.
- ii. Society should embrace the careful use of literary language aspects that avoid direct confrontations with the authorities like the use of Horatian satire that Imbuga uniquely uses to achieve his objectives.
- iii. To minimize power resistance in society, ideal leaders who are wise and knowledgeable should be elected to enable them deliver according to the peoples' needs in a selfless manner and allow peoples' participation towards societal growth.

5.5 Suggestions for Further Research

Considering the findings presented in this study, it is important to make a few suggestions on further research on power discourses in African states. From the review of literature in chapter one, it is evident that, a lot of research has been conducted on power disparities in African societies yet, power is still a thorny issue in our contemporary Kenyan society thus the following recommendations;

- i. There is need for more intellectual inquiry into Imbuga's shift to using spiritual characters and dream motif in addressing power discourses.
- ii. There is need for further intellectual inquiry in Imbuga's shift of language use depicted in his earlier works of art to his later works as depicted in the selected texts; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011).

5.6 Conclusion

The study was mainly concerned with examining the dialectics of power in Imbuga's *Betrayal in the City* and *The Return of Mgofu*. In examining these aspects, the study was guided by the fact that power is inseparable from society yet it is a contentious issue from the onset of time to date in our postcolonial Kenyan society. It is noted that human beings always want to be in power and associated with power. This has made society always to be on the quest to acquire it and have control over resources that in turn determine its economic base.

It has been established that for one to acquire and maintain power in any given society, one has to be wise and knowledgeable. He or she has to demonstrate his ability to lead by understanding the needs of society, willingness to include other people in decision making and ability to incorporate men and women of integrity in the establishment of power systems and structures.

This minimizes resistance as witnessed in Mndika through Mwami Mhando with his council leadership style.

There has to be a careful use of language to communicate either to the subjects or the authority. Relating to the selected texts, there is a lot of symbolism and imagery used in *Betrayal in the City* to ridicule the leadership in Kafira than in *The Return of Mgofu* for Mndika and Nderema respectively. This is attributed to the change in leadership especially in the later works of the playwright. The change in leadership from autocratic to council leadership is highly depicted in the language use where there is less ridicule of the leadership as the masses enjoy inclusivity in leadership participation regardless of gender, satisfaction in terms of service delivery and general economic growth and stability.

Contextually, the study has established that Imbuga uses diversified dialectical approaches to address these power disparities. The society should emulate his safe ways of addressing this contentious issue in society to deal with the human intolerance that come with power as well as demystify the social stratification. This will address the insecurity that is rapidly growing due to social and economic inequalities in society, a fact that defines power in society.

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