

**METAPHORS OF POWER IN SELECTED KENYAN PLAYS: A  
COMPARATIVE STUDY OF *INHERITANCE* AND *THE HUNTER IS  
BACK***

**BY**

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# DECLARATION

This project is my original work and has not been presented for degree in any other University.

Signature Christine Namayi Date 21.08.12

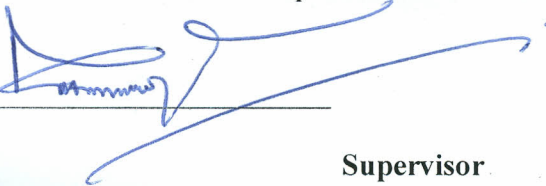
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## DEDICATION

To  
My beloved husband, Wafula;  
My precious daughter, Nelima,  
My son, Prince Megumi,  
This is all for you.

## ACKNOWLEDGEMENTS

My thanks go to my supervisors: Dr. John Mugubi and Dr. Wallace Mbugua. The two, offered me immense guidance and encouragement during the writing process.

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## TABLE OF CONTENTS

DECLARATION.....	ii
DEDICATION .....	iii
ACKNOWLEDGEMENTS .....	iv
ABSTRACT.....	vii
OPERATIONAL DEFINITION OF TERMS.....	viii
CHAPTER ONE .....	1
MAPPING OF THE METAPHORS OF POWER.....	1
1.1 BACKGROUND TO THE STUDY .....	1
1.2 STATEMENT OF THE PROBLEM .....	4
1.3 RESEARCH OBJECTIVES .....	5
1.4 RESEARCH QUESTIONS .....	5
1.5 RESEARCH ASSUMPTIONS.....	5
1.6 JUSTIFICATIONS AND SIGNIFICANCE OF THE STUDY.....	6
1.7 SCOPE AND DELIMITATION.....	7
1.8 LITERATURE REVIEW .....	7
1.9 THEORETICAL FRAMEWORK .....	10
1.10 RESEARCH METHODOLOGY.....	15
CHAPTER TWO.....	18
STYLISTIC FEATURES IN <i>INHERITANCE</i> AND <i>THE HUNTER IS BACK</i> .....	18
2.1 Introduction .....	18
2.2 Symbolism.....	19
2.3 Irony.....	29
2.4 Allusion.....	32
2.5 Imagery .....	34
2.6 Proverbs and Wise sayings.....	37
2.7 Chapter Conclusion.....	41
CHAPTER THREE.....	42
METAPHORS OF POWER IN <i>INHERITANCE</i> .....	42
3.1 Introduction .....	42

3.2 Plot Overview .....	43
3.3 Interplay of the Metaphors of Power .....	44
3.4 Chapter Summary .....	50
CHAPTER FOUR .....	52
METAPHORS OF POWER IN <i>THE HUNTER IS BACK</i> .....	52
4.1 Introduction .....	52
4.2 Plot Overview .....	52
4.3 Subverting the Traditional Order .....	54
4.4 Contesting Oppression and Dictatorship.....	55
4.5 Celebrating Women’s Redemptive Roles .....	57
4.6 Chapter Summary .....	60
CHAPTER FIVE.....	61
SUMMARY, CONCLUSION AND RECOMMENDATIONS .....	61
5.1 Summary .....	61
5.2 Conclusion.....	62
5.3 Recommendations for further Study.....	63
Works Cited .....	64

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## ABSTRACT

The study investigates the metaphors of power and how such metaphors are performed and manifested in selected dramatic texts by Kenyan writers in the 21<sup>st</sup> century. A corollary question raised is how Kenyan dramatists transform the power charged political field coupled with change in Kenya into drama. Therefore, the study stemmed from the need to subject the formal and informal elements deployed by most of the Kenyan playwrights to a more comprehensive analyses, and to in fact, interrogate their contribution to the dramatization of the metaphors of power in Kenya. Hence, this study undertook to examine the dramatic ingredients that have made it possible for the metaphors of power in the Kenyan society to be expressed in drama. In this regard, the study delimited itself to *Inheritance* by David Mulwa and *The Hunter is Back* by Dennis Kyalo. The study engaged Sociological theory and Stylistic criticism to investigate its concerns. The concept of power presupposes that there are those who wield power and those who are ruled in the society. But, as times and society keeps on changing, the power barons also change tact in their attempt to cling on to power. Thus, Sociological theory was used to analyse this relationship between power and change in society. Stylistics criticism was employed to unravel the dramatic elements used by the playwrights to articulate the metaphors of power and change in the selected texts. The study was library based owing to the textual nature of both its primary and secondary sources. Therefore, a textual exegesis was conducted from a close reading of both primary texts and secondary sources guided by the study objectives. For purposes of analysis, the study was structured into five chapters. Chapter one focused on mapping the study, chapter two focused on stylistic features in the two selected texts, chapter three focused on the metaphors of power in *Inheritance*, Chapter four focused on metaphors of power in *The Hunter is Back* while the chapter five, provides the summary, conclusion and suggestions for further study.

## OPERATIONAL DEFINITION OF TERMS

The following are the definitions of terms used in this study:

**Context:** Refers to the awareness of the immediate social situation within which a work of art is placed.

**Power:** In this study, power is used to imply a being in strategic situation or position in a social setting in given society where one is able to exercise control or exert himself/herself over others. Simply put, power is the ability to exercise one's authority over others.

**Conceptualization of power:** The way one perceives the operation of power in a social setting.

**Metaphor:** In this study, a metaphor refers to a three-dimensional structure which recalls the semiotic triangle of the sign that is the referent, the signifier and the signified.

**Metaphors of power:** Refers to the emergent or attendant issues as a result of exercising one's power over others in a social setting.

**Style:** The author's use of language to express his ideas in his work of literature. Each author has his own way of using language, and therefore his own style.

**Stylistic analysis:** refers to the analysis of stylistic features/devices that not only keep on recurring but also add to the overall meaning of a work of art.

## CHAPTER ONE

### MAPPING OF THE METAPHORS OF POWER

#### 1.1 BACKGROUND TO THE STUDY

This study stemmed from Michael Foucault's observations on the concept of power and society. Foucault (1990) in *The History of Sexuality* argues that power "pervades the entire social body" or is "omnipresent". Therefore, all social life comes to be network of power relations. He avers:

Power must be understood in the first instance as the multiplicity of force relation immanent in the sphere in which they operate and which constitute their own organization: as process which, through 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; and lastly, as the strategies in which they take effect, whose general design or institutional crystallization is embodied in the state apparatus, in the formulation of the law, in the various social hegemonies" (1990, 92-93)

Foucault's observations resonate well with 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. Thus, the artists, in this case the playwrights, being members of the society, cannot escape the discourses of power in the very society that they live but find themselves sucked into the mix. It therefore follows that they are either in support or in arms against the practice of power in the society.

Artists in their works of art seek to demonstrate 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 the society result into changes in the normal practice of power in the society. For instance, playwrights dramatize the nature of power in their dramatic works of art. In this regard, the study sought to investigate how metaphors of power and change are dramatized in David Mulwa's *Inheritance* and in Dennis Kyalo's *The Hunter is Back*. Our reading of the selected texts for this study was guided by Foucault's conceptualization of power in the society. We sought to demonstrate how the metaphors of power and change in *Inheritance* and *The Hunter is Back* map the Kenyan situation at a particular time in history. From Foucault's multifaceted conception of power, we draw an important understanding in the reading of the plays as a reflection of the contemporary society in Kenya.

Michel Foucault is not alone in the contemporary theorizing of power in the Post-colony especially with regard to how best its mysteries can be unraveled. Achille Mbembe's "provisional notes on the post-colony" illustrates how power operates in Post-colonial Africa. Mbembe writes that the Post-colony is actually characterized by a plurality of sorts; thus, "identities are multiplied, transformed and put into circulation" (1978,3). He puts it more succinctly thus:

...we need to go beyond the binary categories used in standard interpretations of domination, such as resistance v. passivity; autonomy v. subjection, state v. civil society, hegemony v. counter hegemony.....  
These oppositions are not helpful, rather, they cloud our understanding of post-colonial relations (3)

However, Mbembe is not alone in the re-reading of power relations in Post colonial Africa. Fabian (1990) has made important reference to the Congolese 346 idiom that “power is eaten whole” (1990, 16), which is an expression of the truth regarding the practice of power found in many parts of Africa. On his part, Francois Bayart invokes “the goat eats where it is tethered,” (ix), in reference to Paul Biya’s Cameroon; and “I chop you chop” (89) as happens in Nigeria. These are some instances that reflect on the metaphors of power in Post-colonial Africa. Our reading of the selected texts in this study was an investigation on how the metaphors of power are depicted in Kenyan drama. We examined how the two authors foreground metaphors of power and change in the society in their plays.

On the one hand, David Mulwa is a versatile playwright and actor who has acted and produced plays such as Wole Soyinka’s *Kongi’s Harvest* (Chris Wanjala, 205), Francis Imbuga’s *Aminata* and his own *Redemption*. He is renowned schools and colleges’s drama festivals adjudicator whose dramatic talent has also been exploited by the media. He has acted on T.V programmes like KBC’s “Reflections” and in movies like “Dangerous Affairs” and “Behind closed doors”. In spite of the various criticisms that have been leveled against Mulwa both as a writer and actor, this study sought to examine how he depicts metaphors of power and change in his plays, particularly *Inheritance*. On the other hand, Dennis Kyalo is an upcoming playwright and

*The Hunter is Back* is his first publication.

The study investigated how the two playwrights depict metaphors of power in their works as portrayed in the contemporary Kenyan society. The practice of power in the Kenya context has been critical to many such as political analysts, literary critics and writers as well. It is against this background that we chose to examine how the two playwrights portray metaphors of power and change in Kenyan drama. In this regard, the study sought to demonstrate how such metaphors are a reflection of the Kenyan society as manifested in works of art.

## 1.2 STATEMENT OF THE PROBLEM

The study investigated how metaphors of power are performed and manifested in the selected plays as a reflection of the Kenyan society in the 21<sup>st</sup> Century. It examined how Kenyan dramatists not only transform but also dramatize the power charged political field coupled with change in their social surrounding into drama. The study stemmed from the need to subject the various stylistic features such as imagery deployed by some of the Kenyan playwrights to more comprehensive analyses, and to in fact, interrogate their contribution to the dramatization of metaphors of power and change in Kenya. Therefore, this study explored the metaphors of power as they are depicted in David Mulwa's (2004) *inheritance* and Dennis Kyalo's (2010) *The Hunter is Back*. In so doing, the study shade light on how the concepts of power and change in society are depicted and dramatized by Kenyan playwrights.

### 1.3 RESEARCH OBJECTIVES

This study endeavoured to fulfill the following objectives:

1. To examine the stylistic features deployed by the two playwrights in articulating the metaphors of power in the selected plays.
2. To identify and analyse the metaphors of power in *Inheritance* and *The Hunter is Back*
3. To critically examine the issues that emerge from manifestation of power and resulting metaphors of power in the two plays.

### 1.4 RESEARCH QUESTIONS

1. What stylistic features do the two playwrights deploy in articulating metaphors of power in the society?
2. How are the metaphors of power expressed in *Inheritance* and *The Hunter is Back*?
3. What are the issues that emerge as a result of the manifestations of power and its metaphors in the two plays?

### 1.5 RESEARCH ASSUMPTIONS

- i. There are various stylistic features deployed by the two playwrights to depict metaphors of power in the society.
- ii. The two playwrights depict metaphors of power in *Inheritance* and *The Hunter is Back*.
- iii. There are issues that emerge as a result of the manifestations of power and its metaphors in the two plays.

## 1.6 JUSTIFICATIONS AND SIGNIFICANCE OF THE STUDY

Having established that a study of this nature has not been carried out, it is believed that its findings add to the existing critical analyses of Kenyan drama. The metaphors of power and their manifestations in the dramatic works of Kenyan playwrights have received little critical attention. Hence, the study adds to the existing knowledge of studies in the Kenyan drama as well as open up ways in which Kenyan drama can be re-read and be interrogated.

Existing studies on the works of David Mulwa such as Ezekiel Alembi's study of *Red Redemption* in *Appreciating Drama* show a different concern on issues that are articulated in Mulwa's dramatic works. For instance, Alembi (2000) uses Mulwa's play *Redemption* as an example to discuss elements of drama in the book *Appreciating Drama*. While *Karanja Wahu* in her M.A. thesis focuses on "An anylysis of the tragic techniques in selected plays of David Mulwa." examines the nature of the tragic techniques in Mulwa's other plays, not *Inheritance*. Further, the two critics do not focus on the metaphors of power in Mulwa's plays and opens up critical debate on Dennis Kyalo's *The Hunter is Back* since there is no critical work concerning the play.

History has proven that there are no accidents in literature. A writer's choice of what to write on, how to write it and the setting is either deliberate or carefully chosen to suit certain conditions. Further, issues that a writer wishes to write on are societal constructs. Hence, one of the justifications of this study derives from Foucault's (1990) conceptualization of power in the society. He argues that power pervades every aspect of life and society. Thus, the study arose from the need to conduct a systematic literary analysis of how the two playwrights depict metaphors of power in the selected plays. The findings from the study add to the understanding of the selected works for this study as well as Kenyan drama.

## 1.7 SCOPE AND DELIMITATION

The study examined metaphors of power as dramatized in the Kenyan context. The study further delimited itself to the examination of how metaphors of power are expressed in David Mulwa's (2004) *Inheritance* and Dennis Kyalo's (2010) *The Hunter is Back*. The selected texts were read and analyzed in relation to the objectives of this study as well as in relation to a broader socio-historical context of the plays. This kind of scope provided us with the opportunity to have an in depth analysis of the metaphors of power in the selected plays as manifested in the language and stylistic features deployed by the two playwrights.

The study deliberately excluded earlier plays by David Mulwa on the basis that we perceived them to address relatively different issues other than the one we had identified for this study.

## 1.8 LITERATURE REVIEW

There exists little literature on David Mulwa and his works as well as on Dennis Kyalo. Such is the truth with the texts under study. Thus, this review section looked at studies which relate to the nature of our study, and tries to establish whether a similar study to this one has been conducted. Secondly, we examined available literature on the playwrights and what other critics have said regarding the two playwrights under this study as we attempted to locate the lacuna that this study hopes to fill.

### 1.8.1 Philosophical Underpinnings: Literature and Society

Literary scholars such as Carrol (1980), Wa Thion'go (1972), Wellek and Warren (1965), Ngara (1985) as well as Selden (1988) posit that African literature is functional and places society at the centre of any literary activity. In this regard, literature is viewed as a product of the society and a representation of the social reality. Hence, from a

sociological perspective, the selected texts for this study were read against the social situation which determined their creation and functionality in the society.

Wellek and Warren in *Theory of Literature* observe that “Literature is an expression of society” (1965, 94). This assertion depicts that the two critics embrace the notion of the relationship between art and society. Further, they depict that there is a close relationship between society and the writer in the sense that society does not only shape the writer’s views but also influences them. The two critics posit that “the social attitude and ideology of a writer derive from both his literary and extra literary sources” (1965, 97). Thus, ongoing discourses in the society shape the writer’s mind and hence his/her literary output; a product of his social experiences is sanctioned by these discourses in society. In this regard, the social surrounding plays a significant role in the construction of a text. Therefore, our reading of the selected texts for this study was informed by the fact that the writer’s social backgrounds is pivotal in their literary output since they provided the social aura within which they wrote.

On his part Wa Thiong’o (1972) in *Homecoming* argues that the writer is a product of an actual social process. Further he observes that “ Literature as a product of men’s intellectual and imaginative activity embodies, in words and images, the tensions, conflicts, contradictions at the heart of a community’s being” (1972,5). His postulations depict that there are no accidents in history especially in relation to literature. Literature emanates from the society and the major role of the writer is to persuade or influence feelings, attitudes and actions of the audience either directly or indirectly through his work of art.

Carroll in an article entitled “The African Writer” in Chinua Achebe notes:

That modern African writer has an organic mandate to be the eye, ear, and sensibility of his society. The modern African writer is thus called upon to continue the long tradition of the traditional carver, dancer, sculptor and seer; whose role is essentially communal,

functional and utilitarian (1980, 21)

This observation indicates that any writer works for his community against the great tradition. He endeavours to express the realities in his society in relation to his experiences. In the process, he helps to perpetuate the great tradition like other writers in the society.

On the other hand, Selden in "Literature and Life" in *The Theory of Criticism: From Plato to the Present* points out that "Major literature does not work directly by expressing ideas or attitudes, but by embodying an experience of life in a form and diction necessary to convey experience" (1988,490). This observation foregrounds the discussions regarding African literature implying that a reading of such literature is informed by the creative impetus behind it. A proper understanding of the text is necessary before any meaningful interpretation of the work can be conducted.

Our interrogation of metaphors of power in Mulwa's *Inheritance* and Kyalo's *The Hunter is Back* was informed by the postulations of the ideas that we have elucidated above. We started the reading of each text from an understanding that it is a representation of contemplated discourse sanctioned by the discourses in the society. Thus, in our reading of the two plays, we sought to interrogate how the playwrights depict metaphors of power and change as one of the discourses in the contemporary Kenyan society.

### 1.8.2 Critical Literature on David Mulwa's Works

Existing critical analyses of Mulwa's works include Kimaro Hugholin's *Mwongozo wa Buriani* and Chacha N. Chacha *Mwongozo wa Buriani*. The two critics examine Mulwa's play *Buriani* in terms of its thematic concerns, setting, language and style as well as characterization. Chacha N. Chacha does the same analysis of his other play *Ukame*. These analyses are primarily tailored in such away that they help secondary

school students understand the plays the two critics have examined. Thus, they are students' guides and the two plays identified are not the focus of this study. As we had earlier underscored, Alembi uses Mulwa's play *Redemption* as an example to analyze the elements of drama in his book *Appreciating Drama*. He analyses the play in terms of characterization, style, and the thematic concerns. However, Alembi does not analyze the play in terms of how metaphors of power and change are depicted. The study undertook to examine this in the play *Inheritance*.

Karanja Wahu in her M.A thesis focuses on "An analysis of tragicomic techniques in selected plays of David Mulwa." In her work, she examines the nature of the tragicomic techniques and how they are manifested in Mulwa's plays: *Redemption*, *Clean hands and Glasshouses*. Her analysis is completely different from that of this study and the plays that she studied are not under examination in this study. There exists no literature regarding Denis Kyalo's *The Hunter is Back* and therefore, there is nothing much to review in terms of literature.

## 1.9 THEORETICAL FRAMEWORK

This study engaged Sociological theory and Stylistic criticism to facilitate an investigation into the metaphors of power and change in Kenyan drama. We heavily relied on Stylistics criticism to reveal our concerns in terms of the dramatic elements employed by the playwrights to depict the metaphors of power in their plays. Stylistics was augmented by sociological theory in literature which further helped create the link between the metaphors of power, change and how members of the society perceive the whole enterprise of power. The two theories were applied in an integrated approach and in effect determined the nature of this research.

Stylistics criticism is based on the study of style as used in literary expressions and their effects on the audience. Thus, it attempts to establish principles capable of

explaining the particular linguistic items and choices made by an individual author in his/her work of art in his attempt to bring about certain meanings in the society as well as foreground certain issues that affect society. Wellek and Warren (1942) in *Theory of Literature* argue that although stylistics bears a close relationship to linguistics, it is possible to simply identify it with poetics or general theory of literature since it includes additional areas, which are not under a linguistic or stylistic approach. Such areas include plot, themes, characterization and even motif. Further, the two critics stress the necessity of thorough grounding in general linguistics as a prerequisite to an understanding of stylistics.

Emmanuel Ngara (1982) in *Stylistics and the African Novel* posits that Stylistic criticism is concerned with the aesthetic aspects of literary works of art. Stylistic criticism takes cognizance of the fact that a work of art must be objectively analyzed, interpreted and evaluated in terms of an aesthetically sound set of parameters, and that any student of Literature should be trained to take stock of these parameters if his or her study is to be satisfactory and intellectually challenging. Ngara (1982) further notes that the aesthetic parameters that Stylisticians are concerned with are mainly of a linguistic nature. He observes that criticism based on sound aesthetic principle will forever be useful because even though it may be overtaken by a more satisfactory theory, it will form a basis for further developments. In his discussion of stylistic criticism, Ngara refers to the linguistic idiosyncrasies that characterize individual writers thus, "We are not merely concerned with what is idiosyncratic about a writer but equally with the effect of his manner of his presentation and with the relationship between language and content" (1982, 35).

Accordingly, Ngara postulates that Stylistic criticism puts a greater emphasis on a writer's use of language in which the critic identifies distinctive features and other idiosyncrasies of the author and tries to account for the author's choice of these features. The present study examined these individual idiosyncrasies in the plays *Inheritance* and

*The Hunter is Back* and showed how they depict metaphors of power and change in the Kenyan society in the 21<sup>st</sup> century. Further, we demonstrated how the said idiosyncrasies helped in the realization of the authors' social vision.

Further, Ngara undertakes to describe the role of a Stylistician as opposed to a student in general linguistics. He points out that a student of general linguistics is concerned with linguistic description, with the analysis of the various levels of language: the phonetic, the grammatical, the lexical and semantic levels. Whereas, a Stylistician will engage the principles of general linguistics to identify the features of a variety of idiosyncrasies of author (s). Additionally, a Stylistician also uses the principles of general linguistics to identify the features of language, which are restricted to particular social contexts, and to account for the reasons why such features are used and when and where they are used. In this study, we espoused these ideas in an attempt to show how the playwrights' foreground metaphors of power in the selected plays.

Leech and Short (1981) on their part in *Fiction: A Linguistic Introduction to English Fictional Prose* conjecture that a study of style is rarely undertaken for its own sake but that critics do so because they want to explain something: the relationship between language and artistic function. They note that the motivating questions are not so much "what" as "why" and "how". From a linguistic angle, it is: "why does the author choose to express himself in this particular way? From the critics viewpoint it is: "how is such and such an aesthetic effect achieved through language" (1981, 13). Our study, however, focused on the "What", "why" and "how" as we sought to establish the dramatic ingredients deployed by the playwrights to depict the concerns of our study. We sought to establish how language and style influence the dramatic output of playwrights using selected texts for this study.

Chapman (1973) in *Linguistics and Literature* postulates that Stylistics views art as an author's way of appreciating his own environment. In that process, an author could

employ language in such away that he either applauds or criticizes what happens in the society. The two plays selected for this study owe their antecedents and inspiration from the social experiences in the society encountered by the author. These experiences are drawn from his immediate environment and he manipulates language to render them to the members of the same society. This implies that he is cautious as playwright in his use of readers. However, beneath his cautious use of language, Chapman underlies various manipulations of the linguistic choices and the dramatic items in depicting and articulating these social realities to his readership. However, beneath his cautious use of language, underlies various manipulations of the linguistic choices and the dramatic elements in an attempt to articulate the indented message in the simplest way possible. Therefore, the present study investigated the dramatic elements and features of style used in *Inheritance* and *The Hunter is Back in* order to foreground issues of concern as outlined the objectives of this study.

Stephen in *English Literature* observes that the interpretation of style can be carried out in relation to the author, or to the sociological, historical and biographical features. The present study viewed the two playwrights as being motivated by the society as well as their own creativity and imagination in order to articulate their experiences. This indicates that in our attempt to unravel various stylistic choices in the two selected plays, the study paid close attention to the society that the dramatists are addressing. In this way, we were in a position to demonstrate why particular stylistic items were deployed in the selected plays for this study. This was significant in that it clearly demonstrated how the two authors depict metaphors of power and change in the society.

On the other hand, Sociological theory posits that Literature draws its material from society and manipulates them through language. Language provides the communicative impetus in Literature. Further, Sociological theory observes that Literature emerges from society and has a social function to fulfill in the very

society. It is in this light that we examined metaphors of power in the selected plays as literary ingredients and products of the society. The tussles regarding to who inherits the reigns of power and when to take over power in the plays is a common phenomenon in the contemporary society. This study therefore, purposed to study the selected plays from a sociological perspective as reflection of social realities inherent in the society.

Sociological theory is hinged on the interpretation of literature from the premise that literature essentially has societal importance and has a social function of storing and transmitting the values of a given society. It is proponents premise that literature occurs only in social content, as part of a cultural milieu. It is in this light that we focused on the two plays for this study as culturally inspired texts within certain social milieus. The conceptualization of power in the Kenyan society in the 21<sup>st</sup> century by Kenyan dramatists engenders critical attention. The study sought to investigate how power is dramatized in both *Inheritance* and *The Hunter is Back*.

Wellek and Warren (1942) in *Theory of Literature* demonstrate that literature has a sociological function in relaying the social issues assailing humanity. They observe that "... large questions raised by literary studies are, at least ultimately or by implication social questions of tradition and convention, norms and genres, symbols and myths" (1942, 95). This observation was critical to this study since we attempted to link the issues relating to power and change in the plays to the Kenyan society as a whole. In this regard, we showed how the authors' perceptions are aimed at changing the normal practice of power in the society in this era of globalization and technological advancement.

Kenneth Burke (1971) in "Literature as Equipment for Living," *Critical theory since Plato* argues that pieces of literature should be approached through their statements on society. He focuses on the importance of literature in the society. He observes that literature is a social commentary. Thus, both *Inheritance* and *The Hunter is Back* are

works of art and should be viewed as tailored towards fulfilling certain roles in the society. Hence this study examined the two plays as a means through which the authors express their concerns in the society. However, this study focused on how the two authors depict metaphors of power in the two plays as a manifestation of the social realities in the contemporary society.

Harrington (2004) in *Art and Social Theory* argues that pieces of art can serve as normative sources of social understanding in their own right” (2004, 207). He posits that there are several methods of regarding art from a sociological perspective and considering the sociological element that underlie art. This observation is essential in the analysis of literary works and on how they depict the question of power because art is inevitably full of references and commentaries on the present day society. Thus, the study espoused this idea while examining the two plays not only as social commentaries but also as they grapple with power in the society. Therefore, the use of Sociological theory is justified in that the study essentially examined metaphors of power and their manifestations in the society as social phenomena and within given social contexts and further examined their implications as a result of this change.

## **1.10 RESEARCH METHODOLOGY**

### **1.10.1 Research Design**

The study was based on descriptive research design. This is so because descriptive research aims at gathering information that illuminates relationships, patterns and links between variables and then the researcher reports the findings. Kerlinger (1969) points out that descriptive studies are not only restricted to fact-finding, but may often result in the formulation of important principles of knowledge and a solution to significant problems. Descriptive research design involves analysis and interpretation of data.

Descriptive research design is useful when collecting information on social issues such as is the case in this study. The research design was governed by two main purposes: to describe the context of metaphors of power and change in the two plays. And secondly, to analyze and interpret various dramatic elements deployed by the two playwrights in depicting these metaphors of power in the two plays.

The study employed an in depth analysis of metaphors of power and change in the text, which involved offering explanation and interpretation of the texts governed by the objectives of the study as its analytic technique. Systematic content analysis was used in describing the nature of power and change in the two plays as a reflection of the society.

### **1.10.2 Sampling Technique**

The texts for analyses for this study were selected through purposeful sampling. The choice of the two texts was informed by our knowledge of Kenyan drama and a thorough reading around the area of study. Besides, before settling on the topic and text for this study, we conducted an investigation into various Kenyan playwrights and their major preoccupations in the 21<sup>st</sup> century.

Further, after a close reading of various critical works, it was established that the study was of great benefit to literary scholars concerned with the dramatic output in Kenya especially in the 21<sup>st</sup> century.

### **1.10.3 DATA COLLECTION**

#### **1.10.3.1 Primary Data**

The primary data for this study was collected from a thorough reading and analysis of the primary texts. The primary texts here refer to *Inheritance* and *The Hunter is Back* the play selected for the proposed study. Guided by the three objectives of this study, the primary texts were read and re-read in an attempt to gather enough data for

analysis and interpretation.

### **1.10.3.2 Secondary Data**

Library research involving the reading of Secondary texts was undertaken. Texts and scholarly works related to the area of study were consulted. Relevant materials focusing on language, style, and social concerns were also consulted. Besides, Internet research was done to complement information that was gathered from other sources.

### **1.10.4 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 change 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 together with the secondary sources was undertaken in order to come up with a coherent final study. For easier analysis and interpretation, the study was structured into five chapters with each chapter addressing a particular concern as outlined in the objectives.

## CHAPTER TWO

### STYLISTIC FEATURES IN *INHERITANCE* AND *THE HUNTER IS BACK*

#### 2.1 Introduction

Mugubi (2005) in *Stylistics and Literary Techniques* views style as a creative fashioning of language which makes one writer to stand out from another. This implies that individual writer's works of art should be critically examined in order to unravel the writer's style of writing. In this regard, this chapter endeavours to examine various stylistic features deployed in *Inheritance* and *The Hunter is Back* in our bid to unravel how their dramatic output stand out in the twenty-first century. To do this, we adopt a simultaneous interpretive approach in that we shall analyse and compare the various stylistic features utilized by the two playwrights in the two texts.

This study recognizes the fact that language and style are critical areas in the expression of meaning in any work of art. This implies that for a literary critic to arrive at any meaningful interpretation of any work of art, (s) he must pay particular attention to the language and style of such work of art. Further, the study also recognizes the fact that its style enables an author to bring into the fore societal concerns. Thus, the objective of this chapter is to examine and critically analyse the various styles and features utilized and how through them, the two authors are not only able to foreground issues in the society but also evoke and appeal to our emotions and feelings as readers.

While foregrounding the centrality of language and style in literary interpretations, Jeremy Hawthorn (1985) in *Unlocking the Text* argues "Literary works are the only-works which consist largely of language-if one interprets 'literary work' in such a way as to include such things as oral poetry and some of the performing arts. It is not surprising therefore that the artists have sought to use language in the

construction of theories about literature” (1985, 51). This observation points out to the idea that language, whether in drama or in other forms of art, play a pivotal role in unraveling the meaning(s) of such work of art. Language is the only prime aspect in any work of art that is subjected to interpretation. The language of any work of art is intertwined with style and hence through an interpretive approach, this study examines the various styles in the two works of art.

## **2.2 Symbolism**

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. Chadwick defines symbolism as “ the art of expressing ideas and emotions not by describing them directly, nor by defining them through overt comparisons with concrete images, but by suggesting what these ideas and emotions are, by recreating them in the mind of the reader through the use of unexplainable symbols” (2). In other words, a symbol stands for something whose meaning lies elsewhere. In this section, we thus set out to analyse the manifestation of symbolism in the selected texts for this study.

We proceed by arguing that symbolism manifests itself as:

- i. Object/Animal symbolism
- ii. Character symbolism

### **2.2.1 Object/Animal symbolism**

In this form of symbolism, objects and/or animals are used as symbols. This implies that writers use various objects and animals at their disposal to depict certain ideas, ideals and things in the real world. The following are some of the symbols that are utilized in the two plays:

## i. The Crown

In the play *Inheritance*, the crown is not only used as a symbol but also as a metaphor of power. The crown is used as a symbol of authority in the Kutula republic. However, it is seen as a metaphor of power since it embodies the power and influence that leaders wield over their subjects in Kutula republic. For instance, on the Coronation day, Lacuna Kasoo is given the crown that was hitherto owned by his father to show that he is the successor. He (Kasoo) ascends to power after he killed his own father under the auspices of the colonial government. Again during the commemoration ceremony, King Kasoo is also given the crown by Lulu to symbolize the strength and influence of his power over the people of Kutula.

However, Lacuna Kasoo's ascendancy to power is metaphorical and hence contested in the society. This is evident from the remarks made by Melissa and Princess Sangoi on the coronation day. Both Melissa and Princess Sangoi observe that "the crown does not fit him (Kasoo)" and that "it was time to put it aside" (Mulwa 2004, 55). These observations depict the undercurrents that characterize his rise to the throne. It is also worth noting that Lacuna Kasoo was not the rightful person to ascend to power after the demise of Kutula XV that is why Princess Sangoi remarks that, "his head is a little smaller than our fathers used to be" (Mulwa 2004, 55).

Despite the factor that Lacuna Kasoo has taken over the mantle of leadership in Kutula republic, the generally citizenry does not approve of it since his ascendancy to power happened under unclear circumstances, suspicion and fear. It is alleged that his involvement with the colonizers facilitated the killing of the then King and his eventual rise to power. Thus, Kasoo's power is seen as the triumph of the colonizers as they re-introduce their leadership through the backdoor.

## ii. Bukelenge Valley

Bukelenge valley is first used as symbol and secondly seen as negative metaphor of power used in the play *Inheritance*. It is symbolic in the sense that it is used to symbolize the deed of an oppressive regime; a regime that has very little or no regard to the people. The leaders are only interested at enriching themselves at the expense of the people. They therefore come up with a project that intends to fetch them a lot of money. However, in order for them to reap any benefits of the project; they were required to divert the river that was the only source of livelihood of the people in the valley.

Thus, when the selfish leaders eventually divert the course of the river, the valley that was once blossoming with life turns to be the valley of death. The inhabitants of the valley are left with no option than to stare at death since their only source of life no longer flows through the valley. In this way, the valley is viewed as a negative metaphor of power in the sense that it depicts a people's pain, suffering, hunger, anger and looming in the hands of their leaders. The dam built by Kasoo's government causes people to suffer as all the streams in the valley are diverted to the dam rendering the valley dry and unproductive. The people are forced to trek long distance to access the dam, which is the only source of water in the region. Further, to please the foreign financiers, the king orders that people living in the valley vacate so that the foreign financiers, Rollerstone and Goldstein could grab the land for their own selfish ends. This symbolically depicts the injustice that the people of the valley have to endure under the unpopular oppressive regime. This action further shows the extent to which the foreign powers have influence on the activities of Kutula republic since they are the ones who call the shots in an independent Kutula republic at the expense of the citizens. This is in turn a negative manifestation of the power of a free independent African state.

### iii. Doves

Though used towards the end of the play, the symbolism that underlies the use of the doves is similar to that in the Bible. Doves are used as a symbol of people's peaceful revolution against a dictatorial regime. Tired of oppression and dictatorship that characterize the ruling elite, the people stage a peaceful and bloodless coup against Kasoo's leadership. It's clearly evident that under Kasoo's leadership, the republic of Kutula performed dismally since the regime was dominated by foreign influence, manipulation and had a total disregard to the people's feelings and wishes. Thus, no doubt Kasoo's rulership had no favour in the eyes of the people.

Therefore, the people driven revolution ousted King Lacuna Kasoo and restored not only hope but also inspiration at the birth of a new nation. Symbolically, the doves are seen as a positive metaphor of power. This is evident in the manner in which the coup is conducted whose ultimate end is to redeem the people from suffering and oppression. For instance, Princess Sangoi insists on a bloodless coup and calls upon the use of dove as they approach the palace. The king and his cronies are indeed captured alive. No lives are lost as the Princess is bestowed the reigns of power by the people. By using the doves, the playwright is sending a message that is strongly in support of a peaceful and harmonious revolution, a non-violent civil action especially in African states that have seen the most violent revolutions in the recent past.

### iv. Apples

Apples constitute a family of fruits. However, apples are less common fruits among the family of fruits. Their use in the play is restricted to the palace as opposed to the general citizenry. They are therefore used as symbols of affluence. On being visited by influential people like foreign financiers, King Kasoo welcomes them with apples which are ever by his royal seat. This clearly depicts a picture of a leader who is

embroidered in wealth and good life while his people languish in abject poverty and hunger. Further, material opulence is seen in the way the king organizes big ceremonies where a lot of money are spent in treating the dignitaries to banquets. This is done at the expense of improving the lives of the masses.

### **2.2.2 Characters as Symbols**

In this form of symbolism, characters in the play have been used to represent certain ideas and ideals in the real world. In the discussion that shall ensue, we examine how the playwright engages various characters as symbols in his works.

#### **i. Lulu**

Lulu is used in the play as a symbol of hope amidst despair and suffering among the Kutula people. She is a virgin and according to the customs of the people she was the one to hand over the crown to the king and consequently 'entertain' him at the palace.

However, Kasoo takes advantage of the custom to detain Lulu in his palace against her will. He even goes ahead to force himself on the young girl and attempts to make her a second wife. However, Lulu is strong willed and bold enough to stand her ground. She completely shuns the king and gives a deaf ear to his threats. At the end of the play, she escapes unscathed from the king's sinister motives. Lulu is salvaged from being a second wife symbolizing a new beginning in the Kutula republic. She does not give the king a chance to defile her just the way he defiled the young nation of Kutula. In the same vein, the people-through a civil revolution-put an end to Kasoo's authoritarian regime.

Lulu's reluctance to hand over the pitcher to King Lacuna Kasoo on the day of the commemoration of the death of King Kutula XV symbolizes that Lacuna Kasoo was not the rightful person to ascend to power after the death of King Kutula XV. This is further affirmed by what Melissa-King Kasoo's wife-and Princess Sangoi say of the crown that does not fit Kasoo's head (Mulwa 2004, 55). In this regard, Lulu is portrayed as a

metaphor of hope in the power circles since she does not bow down to the demands of the manipulate King who takes over power from the backdoor.

## **ii. Lacuna Kasoo**

Lacuna Kasoo is the unpopular leader who ascends to power after the mysterious death of King Kutula XV. He uses foreign powers and trickery to get into leadership of the republic of Kitula. This happens against the established rules and traditions that govern the transition of power. By disregarding the rules and wishes of the people, Lacuna Kasoo is depicted as an impediment in the realization of justice and democracy in Kutula republic - a negative power metaphor. Thus, he is used by the playwright as a symbol of poor leadership in the African post-colonial states.

Kutula republic is a prototype of many African states which were full of hope and enthusiasm in the struggle for their independence. In many of these states, the people experienced a rejuvenation of hope and inspiration as African leaders took over the reigns of power from the colonial governments. The African leaders vowed to work towards developing their various countries and restore their sovereignty. However, several years after independence disillusionment became the order of the day. The leaders turned dictatorial and sycophantic, scores of whom turned into puppets of Western countries, bringing to the fore the issue of neo-colonialism. This is affirmed in what Lacuna does in Kutula republic.

Lacuna Kasoo is concerned so much with acquisition of wealth, grabbing of national resources for his own selfish gains, manipulating power for his own vested interests, and the prevalent conspicuous consumption of his cronies. He kills at will—especially the dissident of his government—and immerses himself in immoral decadence. He is a true representation of the African leaders, who were trusted with power by the people, but ended up misusing that power to humiliate the very people who looked up to

them for leadership. By going against the wishes of the people, Lacuna Kasoo depicts negatively the image of power that the people had envisioned hence betraying their wishes hopes and aspirations.

On the other hand, in the play *The Hunter is Back*, symbolism manifests itself right from the title. However, its symbolism is depicted through the suspense built through the title. On the one hand, one wonders who the hunter is while on the other who is the hunted. However, as the play unfolds, we realize that both the hunter and the hunted are all human beings. For instance, we first encounter the chief referring to Mzee Tumbo as a hunter who is back. This is revealed from the story of Mzee Tumbo that is narrated to the chief. Coincidentally, both Mzee Tumbo and the chief are hunters, hunting same preys: the chieftom as well as Rita, the beautiful girl hence the two are portrayed as negative metaphors of power.

However, unknown to him, Mzee Tumbo enlists the services of the chief to help him win Rita over since he himself cannot reach her. But when Tumbo later comes back after Rita has left, the chief remarks, "the hunter is back." This clearly gives us the basic understanding of the concept of the hunter is back in the name of Tumbo who has come back to find out what the chief has done about his 'prey', Rita, who had earlier come to see him. But it is important to note that the chief only expressed his interests to Rita not that of Mzee Tumbo.

Rita as well does not escape our eye as only the hunted, of course from the two men, but she is also the hunter in her own right. The playwright presents her as one who has been through a series of experiences that are not palatable to her struggle for a bright future. However, she becomes the hunter of men as she tries to work towards the attainment of herself fulfillment. Moreover, she does not know that in her quest for self fulfillment, she is preying to the hands of her hunters, the likes of Mzee Tumbo and the chief. But since she was a prey, she easily fell into the snare of Mzee Tumbo and

eventually she is to be married off to the old man against her desires and wishes. The other hunters like the chief and Ngumi turn their backs on her. We expect the chief as the head of the people to fight for her rights but he doesn't. It is also the concern of Ngumi to take care of Rita as her benefactor but he too gives her a cold shoulder.

Finally, Rita finds a way out of the snare through a scholarship from a care centre for further studies. It is during her studies that she attains self actualization. It is then that Rita, turned the hunter, comes back to fight for her rights. She opens the eyes of the society and now starts to fight for the rights of the ignorant illiterate community. She fights the powers that were ruthless to her and we see her later being made chief of Chamaland.

In the beginning, Rita was helpless and no one would help in her situation since those in her circle are all hunters. But through her education, she gets equipped with the necessary arms to fight oppression and suppression. When once duped little hunter, Rita, comes back and the society benefits at large. This is because she is no longer a self seeker as she was previous but one interested in educating the society as a whole on its rights. Rita brings a positive change of power in the society since it is through her efforts that society enjoys the freedom and fruits of their labour. The self seekers like the chief, Ngumi and Mzee Tumbo are made to repay that which they had robbed from the society. The stumbling blocks towards progress in the society are destroyed by the hunter (Rita). Hence, Rita eventually becomes the ultimate symbol of the title since it refers to the coming back of the hunter of corruption, misrule, dictatorship, suffocation of a people's rights in the name of Rita.

Character as symbolism is also evident in this play. The writer uses names for his characters symbolically. For instance, Maneno is a symbolic name in the play. The name is a derivation of a Swahili word that means words. She is portrayed as a rumour monger since she is the one who spreads information from one corner of Chamaland to the other.

It seems like she is always the first one to receive any kind of heresy. We see her coming to gossip with Naomi about their husbands. She is the same one who confronts Rita with the issue of marriage ending up irritating Rita. With her nature christened in the name, we can only see her in words but not in actions that are equal to the volumes of her tittle-tattle. However, one striking feature that we can consider a virtue in Maneno is her firm stand which is usually based on reason. At one point, she was against Rita but after a logical sense of reasoning, she stands by Rita's side on the fight against injustices in the society.

Tumbo is another symbolic character in the play. As it is with Maneno, the name Tumbo is also a derivation from Kiswahili which means tummy. However, in its common use, it is associated with people who have big tummies or what is referred to as pot-bellies in slang. The Tumbo's of this world as in the play are associated with material opulence in the society. Thus, their big tummies are an indication of their well to do lives.

Tumbo is a very wealthy man and has married many wives. Additionally, he has paid a lot of dowry to their respective parents. This shows not only his stature but also his material affluence. We notice that he uses his wealth to woo Rita to be his wife. He even goes to the extent of bribing the chief so that he can force Rita to marry him. He is corrupt and uses his money to get whatever he wants at any given time in life. With his wealth, Tumbo has confused the likes of Ngumi and the chief not to mention the fathers of all wives that he had married earlier and some whom he had divorced. In this regard, Tumbo, regardless of his wealth, shows a negation of morality in the society.

Taabu is another symbolic character in the play. Just like the other two names analysed above, Taabu has also been derived from Kiswahili, meaning problems. Taabu is portrayed as a helpless character in the play because she is a sickling. In her short life, we cannot see where she seems to enjoy any part of her life. She is suffering from a disease that Maneno would term as a curse from the gods while Jeremy would refer to it

as a Human Immuno deficiency Virus. People run away and do not want to be associated with her at all apart from Rita. It is Rita who later explains Taabu's entire life underscoring the fact that it was as a result of poverty and other problems in her life which made her indulge in sex. Thus, Rita confirms Taabu's problems as her name suggests.

Ngumi talks of his dream (20) where he was given a seed to plant. The seed later germinates and grows up very fast and when he tries to cut it down, he is unable. The chief comes and is angry that the tree can't be cut so he tries it out himself but also in vain. The tree being talked about here symbolizes Rita. Rita (the seed) is left in the hands of Ngumi as his benefactor. He misuses her and even does not defend her when Mzee Tumbo ensnares her to marry him. However, she gets reprieve through the scholarship.

Rita, after completing her further studies, comes back enlightened and therefore sets out to champion for the rights of the members of the society. In doing so, she takes the hearts of many hence becoming a household name. She is the dream that Ngumi had that later after a decade come to bring revolution and even takes over leadership through public opinion. We see her bringing in development project which blossom very fast and please the villagers. It surprises them further because all these are coming from a woman.

Rita is referred to as one with a masculine voice in female attire (46). Masculinity has been used metaphorically since it symbolizes the power with which Rita handles issues despite being a lady. Ironically, this happens in society where women have no say. However, Rita takes many by surprise in the way she handles matters in the society. She champions the fight for equal rights boldly, fearlessly and with all her strength. Further, it amazes that men, like the chief, are unable to confront her but would rather resolve to prey on the ignorance of the community against her. The strength with which she has owned up the revolution and the fight for change in Chamaland can only but be equated to that of a man. She is thus the tree that both Ngumi and the Chief are unable to cut; a

true epitome of what power used in the right way can do to the society.

### 2.3 Irony

Mugubi (2005) in *Stylistics and Literary Techniques* defines irony as an expression whose meaning is directly contrary to that suggested by the words/expressions. Mugubi's definition shows that irony is an expression, statement or situation where the intended meaning is contrary to the said. Irony may be used in a text to bring out certain themes such as hypocrisy and corruption. For instance in the play *The Hunter is Back*, the chief is talking about, "serving his society without fear or favor" (2010, 37). This happens during Rita's wedding to Mzee Tumbo. His declaration is ironic because the chief is talking about how he is fair in his ruling yet we saw his failure to help Rita when she sought help from him only to throw her out of his house. As readers we know that he is lying to the congregation. We are aware that the chief is lying since his leadership is characterized by favouritism. His rulings also rely on the amount of money one is willing to spend just like what Mzee Tumbo did so as to prevent Rita from getting protected from him.

Rita, after attaining her education, comes home to improve the society; the very society that had once condemned her, while as little girl, to a marriage. Rita is able to make a living for herself after getting a scholarship and goes back to the same society and helps them. The same people who talked ill of her are the same people that are now singing praises of her, for example, her aunt Maneno.

Irony is also evident in Rita's transformation after self-actualization since she is able to stand up for her rights and she is no longer afraid of the chief anymore for she says that empty 'debes' make the most noise. Ironically, it is the chief's turn to be scared of her. He even looks for hooligans to beat her up when she steps in Chamaland. It seems that tables have been turned. The writer uses this situation to show that there is no permanent situation and in one way or the other people will always get to know their

rights and fight for them.

Chamaland looks up to the chief to improve their living conditions yet he is the parasite that eats the whole community. This is so because he demands for bribes in order to grant them justice. However, it is Rita, the rebel, who ends up helping her community to get rid of this menace when she takes over the leadership of the community. She becomes the savior of the community and presides over cases without taking bribes like her predecessor. It is in this way that Rita, the unexpected person ironically becomes the savior and helps the community to attain its desired needs.

Kito, the chief's faithful worker, displays irony in his action when he walks out on him. Kito joins hands with Rita and condemns the chief's way of ruling. The chief on realizing that Kito has betrayed him is so angry and terms him as ungrateful. The irony of it all is that his most faithful servant has deserted him at his time of need. When he was on the seat he used to despise him but now that he is in trouble he is expecting Kito to support him. But it is clear that Kito walks out on the chief due to his failure to pay his wages. It is ironical that the chief, a rich man, does not pay his servant his dues. Further, he pretends to be a Christian but does not follow the teachings of the Bible. He is mean, demeaning, and also disrespectful to people especially women. He does not see the reason why a woman [Rita] should argue with him. In church, people are taught how to love and respect one another yet the Chief does not practice this.

Irony is also evident in what Maneno does to Rita. Maneno, Rita's aunt, has been in the fore front to marry Rita off to the old Mzee Tumbo because the society demands so. She does not protect Rita although she is like a mother to her. However, after Rita succeeds in life, she Maneno, is the first one to come and congratulate her for her achievements. She now wants to be identified with Rita because she has made a name for herself. She even brings gossip to Rita about Chama's progress, she praises her yet she was the first one to condemn her earlier.

Ngumi is hell bent to marry off Rita because he expects to get rich from her dowry. He had even started budgeting for the money but ironically Ngumi does not get any money thus gets disappointed with Rita and his wife. Naomi, Ngumi's wife, does not allow customs which harass women hence decides to help Rita against her husband's wishes. This is ironical because as opposed to what is expected of a wife supporting her husband she disrespects him and saves Rita from that doomed marriage. It is also ironical that Naomi refers to her husband and Mzee Tumbo as hyenas when she is rescuing Rita from the forced marriage yet she is still married to him. She does not desert him even when she knows that he is incapable of having children because of his indulgence to alcohol. She is mistreated but sticks on her failed marriage yet she is able to help Rita one wonders why she can't help herself in her situation.

In the play *Inheritance*, irony is also evident. For instance, it is ironical that Lacuna Kasoo kills his father, King Kutula XV, in order to ascend to power. As a son of the king, he is expected to be loyal and supportive to his father's regime, especially because his father meant so well for the people of Kutula. King Kutula XV was concerned with the cohesion and unity of the people and genuine development of the country. Lacuna Kasoo's hunger for power makes him to go against the expectations of many in the society and even enlists the help of the former colonial government to take power from his father and worst of it all to kill him.

After ascending to power, Lacuna Kasoo convinces the people that he killed his father for the sake of saving Kutula republic. That his father ran the country down the edge of precipice by his bad leadership; that he did not spur the country to great heights in terms of development. He therefore believes that he is the one to develop the country to greater heights of economic prosperity. This turns out to be ironical as Lacuna Kasoo takes over power and concerns himself with using the acquired power to benefit himself and his own cronies. Kutula republic is thrown into the dark abyss of corruption, extreme

poverty, poor leadership, dictatorship, moral decadence, oppression, greed and land grabbing all at the hands of Lacuna Kasoo, the self professed savior.

Irony can also be seen on what happens to King Lacuna Kasoo's relationship with the foreign financiers. At first, he is made to believe that the two guys, Rollerstone and Goldstein, are his friends as they are able to advance loans to him, which ended in his own pockets. This is evident in the way he treats them to parties and celebrations in the palace. He says "Let's pattern ourselves with elders of repute-they broke kola before the parley. We offer something more nutritious here...eat my friends, eat" (Mulwa 2004, 64). Ultimately, this turns out to be short-lived since the foreign financiers turn against him. They freeze his accounts abroad and transfer the money to settle their debts. They even refuse to provide firearms to the king in order to quell a people's rebellion. The foreign financiers were merely concerned with their own interests and not a genuine friendship with the King. Lacuna Kasoo is left alone and is finally deposed by the people.

Lacuna Kasoo firmly believes that the people of Kutula are solidly behind his leadership. He believes that he did the right thing to put an end to his father's leadership and that the people supported his course. He believes that people are so loyal to him than they were to his father. At one point he says "Yes, my father loves but I love my people more, Godlstein. That's why he had to die, isn't it so Daniel? Kutula must catch up with you and your people..." (Mulwa 2004, 70). However, this is contrary to what the people feel of the king; they are suffering since their country has been driven down to economic drain by the king. Tired of Lacuna Kasoo's oppressive regime, they stage a bloodless coup which brings to an end his leadership.

## 2.4 Allusion

Allusion is a literary device which refers to making reference or quoting from known authorities, journals or books (Mugubi, 2005). It also includes making references

to familiar objects, place, event or persons known to the audience as well as the readers.

A biblical allusion is one of the common devices of allusion that many writers employ in their works of art. Biblical Allusion refers to making reference or analogies from the Bible. In the play *The Hunter is Back*, Kito refers to the Bible when he says that the hand that giveth is the hand that receivet. In this allusion, Kito is referring to the chief who is not willing to pay him what he has actually worked for. Although the chief was a rich man, he found it difficult to pay off his workers and yet he wanted them to do work diligently. Kito also tells us how his master always goes to church and yet he is very disrespectful of his workers and their rights. This situation depicts religious hypocrisy since workers, like Kito, are only demanding what is rightfully theirs. However, the Chief, by not being mindful of his servants violates the principles of religion that he ardently follows.

Rita refers to her uncle and Mzee Tumbo as beasts because all they think about is how they are going to benefit from her. For instance, Ngumi is only interested in the money that he will get when Rita's dowry is paid while Tumbo wants a young bride, his age notwithstanding. Rita wishes that they be punished like Sodom and Gomorrah because of their evil ways. Rita, desperate, turned to the chief to help her since he was his only hope. Unfortunately, the chief turned against her because he had already been bribed.

Tumbo refers to the chief as Saint Joseph (32). Although this utterance is an aside, it has serious ramifications on the image of the chief. Tumbo's utterance likens the chief to Joseph in the Bible. Joseph in the Bible was a clean man. However, it is ironical to compare Joseph, a man with an impeccable record, with the chief. Despite the fact that the chief liked to praise himself about his love for justice and fairness, it was simply a lie since we all know that his ruling was based on the bribes that the people offered him. Thus, Tumbo in his pale comparison of the chief to Saint Joseph wants to depict the chief a just man. To Tumbo, the chief was always just. However, the chief's justness was

based based on his weakness-bribery which Tumbo capitalized on.

Rita keeps on making references to the Bible of how people are going to be repaid for their efforts. This reference is an analogy from the Bible regarding to how the people's hearts will be repaired if they accept salvation. In her reference, Rita is pointing to her aunt Naomi, who helped her escape the planned marriage. She vividly remembers the ordeal quite well, especially how she escaped narrowly from the claws of Mzee Tumbo. Rita trusted in God and that's the reason why she is successful. Therefore, she returns to the community not only to enlighten them against the traditional practices that discriminate against women and the poor in the society but also restore their hope, dignity as well as place in the society. She thus likens herself to the Messiah in the Bible who came to restore hope, peace and harmony among the nations of the world.

## 2. 5. Imagery

Imagery refers to the use of language that creates or evokes certain mental images in a reader's mind. The pictures create various impressions in the readers' minds as they engage with such a work of art. Imagery is manifested through the use of similes and metaphors.

### 2. 5.1 *Similes*

Mugubi (2005) in *Introduction to Literary Genres* defines " a simile as a figure of speech in which something is said to resemble another with regard to certain specific attribute" (2005, 49). He further adds that in a simile, the basis of comparison is explicit rather than implicit. This implies that similes are a kind of comparison of two things by use of words 'like' or 'as'. For instance, in describing how Goldstein was bombarding the king with a lot of information about the rebellion, King Kutula XV says, "You have talked like a waterfall" (8). In this, the King likens the speed at which

Goldstein talks to that of a waterfall.

In describing the journey they had to make on their way back from the Thorne's palace, King Kutula XV say, "Our royal train knows no better than walk like a wedding match" (14). This shows that the journey took too long until they forgot themselves on the way.

In his failure to convince the people to stop rebelling against the whites, Governor Thorne says, "The King is dangerous like a queen bee he sanctions the sting" (14). This assertion indicates that King Kutula XV as the leader of the people (the queen) has the power to incite (sanctions the sting) the people against them. This further implies that the white people have lost favour in the eyes of the people as they listen to their king than them.

While recalling the events that characterized the room just before the arrest of her husband, Tamina says, "The room was hushed expectant like the stillness in the eye of the hurricane!" (2005, 23), this utterance show how the room was not only full of expectations but also filled with fear of the impending arrest. Nothing seemed to move as they waited for the worst to happen.

Judah Zen Melo narrating the story on how he started drinking says " Rock the tree with my head like the mother warthog and die while the fruits shower around my Family"(2005, 35). In this narration, he shows that he ended up drinking in order to rock the tree implying that drinking provided him with an opportunity to buy Mithambo a drink at the top five pubs and consequently get a promotion as a machine operator. In doing so, he will get the promotion and hence his family will benefit- the fruits shower around my family.

## 2. 5.2 Metaphors

A metaphor refers to a word or a phrase used to describe somebody or something

else, in a way that is different from its normal use, in order to show that the two things have the same qualities and to make the description more powerful. Mugubi in *Introduction to Literary Genres* points out that a metaphor is simply an analogy which creatively ascribes to one thing the quality of another thing without verbalizing the grounds for comparing the two things (2005,46). A metaphor is more indirect than a simile. For instance, Governor Goldstein refers to King Kutula XV as "Rogue zebra" (2005,15). This depicts that the King does not deserve to be banked as a contact person in the people's rebellion against the white. Just like a Zebra with strips, the King wears two faces: that of a leader who sides with his people and incites them against the whites as well as pretends to be a friend to the white hence a rogue zebra.

Lacuna Kasoo calls Rollerstone a "Young mangoose" (Mulwa 2004, 73) because of his stand on doing business with Kutula Republic. Rollerstone insists that the west should conduct business with Kutula republic on equal footing and that the king was to account for the loans advanced to him. However, the King is unhappy with this position since he views himself as greater and therefore should not be accountable to anybody. In another instance, Lacuna Kazoo says, "A true father is not the old lion who waits for the lioness to labour" (Mulwa 2004, 89). He deploys the use of this metaphorical statement to justify his involvement in evacuating the people from Bukelenge Valley that was due to be occupied by the international financiers. In several instances, Lacuna Kasoo calls his wife Melissa "a demon", "an oversize matchstick of angry dynamite", "cobra headed hand grenade" (Mulwa 2004, 98) in his effort to seduce young Lulu to marry him. The metaphors point to the fact that the king was a moral reprobate despite being a king.

Lacuna Kasoo refers to Princess Sangoi as "My parrot Sister" (Mulwa 2004, 111). This is because Sangoi has been critical of his leadership and the fact that she is loved by the people gives the king sleepless nights. She now and again speaks ill of his leadership thus becoming a parrot. The male leader refers to the Security forces as "a

bunch of deflated wind bags” (Mulwa 131). This is so because of the way they were reduced to nothing by the king. They play to the tune of the palace and that they have no powers left in them. They were also divided in following the king’s orders.

## 2.6 Proverbs and Wise sayings

Proverbs and wise sayings are short witty expressions or statements that generally convey advice, caution or wisdom (Mugubi, 2005). They are normally used to hammer home implied messages to the listeners.

In the play *Inheritance*, for instance, there are various characters who employ the use of proverbs and wise sayings in their utterance. For instance, Princess Sangoi tells governor Throne “Only the flowers dare display their beauty to the world as your women do” and “a good heart doesn’t stand well upon the forehead” (Mulwa 2004, 14). She employs the two sayings in response to the governor’s question on whether the king taught her any thing good. In using the two sayings, Princess Sangoi not only admits that she has been taught the ways of people but also intimates on the fact that ones does not need to stand on the roof tops and shout or proclaim the knowledge they have. These sayings depict that Princess Sangoi is wise and knows that which appertains to her as a princess as well as the will of the people.

Bengo has fond memories of his brother Judah Zen Melo. For instance, he remembers what he (Judah Zen Melo) once told him “The crow may be a coward, but he lives to see his grand sons” (Mulwa 2004, 24). This utterance is a warning meant to enlighten him to desist from opposing the king’s leadership in Kutula republic if he intends to live long and see his grand children. However, Bengo refuses to bow down and is detained for several years. He is resilient and bold enough to stand for the course he takes. Ultimately, he is pivotal in the people’s revolution that deposed King Kasoo.

Tamina vividly remembers their relationship with the King Lacuna Kasoo before

he turned against them. She laments how the king treated them using a proverb “the foolish sheep thought the python kind just because she was secure in the python’s coils-until feeding time” (Mulwa 2004, 29). This statement explains how Tamina and her family enjoyed the comfort of the King before they fell out of favour from him. He sacks Judah Zen Melo from his government position and strips him of the property he owned leaving his family in abject poverty to the extent that Lulu is send away from school for lack of fees. The saying is therefore used to bring to light the character of Lacuna Kasoo as hypocrite and one who turns against his friends when it is convenient for him.

During a commemoration ceremony of King Kutula XV, Princess Sangoi says “When the dead murmur in conscience, the guilty hear in it the terror of thunder” (2004, 56). The saying is two edged in the sense that it foregrounds the unjust overthrow and killing of King Kutula XV. And secondly, it shows that those who are guilt of his death fear the repercussions of his spirit even though he is long gone. This implies that the living live in the shadow of death especially if they had a hand in it.

When the foreigners venture into a business partnership King Lacuna Kasoo, Goldstein remarks “Make hay while the sun shines” (2004, 61). This implies that they—the foreign financiers- were to take advantage of Lacuna’s poor leadership to make a killing out of their economic power through the lending business. The saying is widely used to mean that one should act while the opportunity is there. Robert Rollerstone insists that they should conduct business with Kutula republic as equal partners and that it was wrong for the King to use his subjects to benefit himself. Through the saying, Goldstein is hell bent to see to it that they benefit no matter what.

While talking about his erstwhile friend turned foe, King Lacuna Kasoo says “Thy mother befriended the weaver bird” (2004, 85). Traditional knowledge has it that weaver bird is clever bird and does everything on purpose. It is believed that

whenever it chooses to built its nest, it has carefully evaluated the benefits that will accrue from the immediate surrounding. Therefore, the King uses this saying to talk about his foreign friends and now turned foes have not only deserted him but have also vowed to strip him off his money stashed in foreign banks after he failed to settle the debts owed to them.

Further, King Kasoo observes “A python never strikes except in hunger” (2004, 114). This statement could be viewed as one that points at the King’s might or strength. It shows that the King’s failure to act should not be misconstrued to mean that he is powerless. This implies that the foreign financiers should respect the King of Kitula republic and therefore should not threaten him. Instead, he threatens to use his powers to deal with them. The financiers were on a mission to impose conditions on the government of Kasoo in order to get the loans. In imposing conditions on his government, the King views the action negatively and therefore threatens to use his powers to influence the financiers on his side and avoid sanctions.

However, in reaction to the king’s threats, Goldstein retorts “A tethered hen has no power” (2004, 117). This saying implies that that anyone who has no means of salvaging himself from the predicament he/she has found himself in has no alternative but to obey what he is told. Goldstein, by uttering this saying, implies that King Lacuna has lost control and he is no longer powerful as he thought. Since the king’s overseas accounts were under the control of the foreign powers, he has been crippled and therefore he had no option than to play to their whims.

In the play *The Hunter is Back*, Rita dominates in the use of proverbs and wise sayings. Most of the wise sayings are used by her or used by other characters to refer to her. For instance, Rita says “change is as good as rest” (Kyalo 2010, 43). When she made this statement, she was talking to her aunt Maneno who had paid her a courtesy call. Her aunt is not only amazed by what she sees in Rita’s new house but she is also

mesmerized with technology and even finds it difficult to pronounce the word. Thus, Rita uses the statement to explain the changes that have taken place in her life. Further, this implies that people have to accept changes within and around themselves. Ultimately, at any given stage in life, change has to take place hence people have just to accept it and move on.

In another instance, Rita comments that the chief is “fighting himself because nobody is interested in his seat” (2010, 54). Since Rita’s return from further studies, the chief has been nervous over the various development projects she has initiated in the village. Through these projects, she had won herself not only favour but also confidence and support from both friend and foe. Therefore the chief feels that she has become a bad influence on the entire women fraternity because she is bringing in new ideologies like building houses which is originally a man’s responsibility. Besides, he sees Rita as a threat to him. Hence Rita uses the statement to put to bed the chief’s fears.

In the play *The Hunter is Back*, Rita dominates in the use of proverbs and wise sayings. Most of the wise sayings are used by her or used by other characters to refer to her. For instance, Rita says “change is as good as rest” (Kyalo 2010, 43). When she made this statement, she was talking to her aunt Maneno who had paid her a courtesy call. Her aunt is not only amazed by what he sees in Rita’s new house but she is also mesmerized with technology and even finds it difficult to pronounce the word. Thus, Rita uses the statement to explain the changes that have taken place in her life. Further, this implies that people have to accept changes within and around themselves. Ultimately, at any given stage in life, change has to take place hence people have just to accept it and move on.

## 2.7 Chapter Conclusion

In this chapter, we have explored the various stylistic features employed by the two playwrights. During our discussions, it emerged that each of the stylistic features identified help the two writers to foreground certain issues in their dramatic works. For instance, the writers have deployed imagery, symbolism, proverbs and wise sayings to dramatize the metaphors of power in their works of art. For example, as we have shown above, Rita uses wise sayings to dispel the allegations from the incumbent chief that she wants to unseat him. Thus, Rita argues that she is initiating the projects to help her people and empower them economically. On his part, King Lacuna Kasoo in *Inheritance* engages in the use of proverbs and wise sayings to justify his authority. He argues that his failure to react to the threats from his foreign partners does not mean that he has lost his power as King of Kutula Republic. He asserts that he is still powerful only that he has kept silent.

The next chapter analyses the manifestation of metaphors of power in *Inheritance*. We analyse the play *Inheritance* in line with the second objective of this study. Thereafter we shall proceed to establish how this portrays the author's social vision.

## CHAPTER THREE

### METAPHORS OF POWER IN *INHERITANCE*

#### 3.1 Introduction

This chapter attempts to unravel the manifestations of the metaphors of power in the play *Inheritance*. In our analysis, we treat issues that unfold in the play *Inheritance* within the situation context in which they occur. This concurs with Halliday (1985) who argues that a text is completely detached from the external world and creates a “context of situation” for itself through the special patterning of its lexis. In this regard, we engage an interpretative approach on the various contexts created in the play in our attempt to analyse the manifestations of power in line with the objectives of the study.

Oxford Advanced Dictionary defines power as a measure of an entity’s ability to control the immediate environment including behavior of other entities. An entity here refers to persons as well as available resources. At another level, power is viewed as a way an individual(s) exercise authority over others under his/her control. This points at how power is exercised in the contemporary society.

However, metaphors of power come into play when the very power entrusted in an individual(s) is not used as required. In other words, the metaphors of power result from the misappropriation and/or abuse of power by the individuals who are assigned the duty to execute this power on behalf of others. Thus issues such as oppression, coercion, dictatorship, corruption, and coups constitute the metaphors of power that this chapter seeks to explore. But, before we could embark on the metaphors of power, here is the overview of the play.

### 3.2 Plot Overview

The play *Inheritance* revolves around power and leadership in Kutula republic. The play is set in an imagery African state. The action of the play begins in the pre-colonial period in the Kingdom of Kutula, ruled by a traditional ruler, King Kutula XV. The King commands a lot of loyalty from his subjects despite the style of his leadership. Despite the fact that the King rules Kutula republic as he wishes, he is recognized as the symbol of unity and harmony in the society. The more reason as to why there are clear guidelines on the smooth transfer of power from one King to the other. The people have a lot of regard to hereditary leadership for it ensures that there was no power vacuum in the leadership of their republic.

However, the King is resistant to the advent of colonization and whiteman's Domination in the land of Kutula—something that puts him at loggerheads with the British Empire. He clearly demonstrates his resistance to the Europeans in the way he leads his people in a rebellion against the whites and their activities in the land. He is therefore seen as a threat to the British Empire. The Queen's representative, Governor Thorne MacKay, and Bishop Manninger are so concerned about king Kutula's leadership and therefore hatch up a plan to deal with him. The motive behind this sinister plan was to install a king who could easily be manipulated by the colonial administration in their zeal to achieve their vested interests in the land of Kutula.

Their plan to overthrow King Kutula XV succeeds through the use of the King's son—Lacuna Kasoo. Lacuna Kasoo kills his father and later on assumes the kingship of the land. After taking over the reigns of power, the young King, Lacuna Kasoo becomes arrogant, gullible, and selfish. He rules with utmost highhandedness and in a total disregard of the rules of the land. Under Lacuna Kasoo's leadership, the country is plunged into the dark abyss of dictatorship, greed and materialism, misuse of power, violence and gross violation of human rights. King Lacuna Kasoo metamorphosises into

a cruel leader and together with his cronies, they plunder the colony, they grab resources at the expense of development and welfare of the people. This situation led to disillusionment among the people for they felt betrayed by the government.

Neo-colonialism and the dependency syndrome in African states is also brought out in the play through the use of characters such as Daniel Goldstein, Robert Rollerstone and King Lacuna Kasoo. King Kasoo is turned into a puppet by the western countries, which give loans to the Kutula republic but end up being stashed in his bank accounts while the people the loans are meant to help suffer and languish in abject poverty.

At the end, like what he did to his predecessor, King Kasoo is finally deposed by a people's revolution which was devoid of bloodletting and violence. This play ends with the colony turning a new leaf as a new popular leader is endorsed by the people. The new leader, princess Sangoi vows to get back the country on the right track.

The play clearly brings to light the true picture of the situation in most of the African states in the post-colonial era. With the dawn of independence, scores of Africans were full of hope and inspiration in their African leaders only to be disillusioned as the leaders turn out to be dictators, self-seekers, indolent and only concerned with amassing a lot of wealth and power for their own selfish benefits.

### 3.3 Interplay of the Metaphors of Power

In the Mulwa's play *Inheritance*, the interplay of power revolves around the people of the republic of Kutula, the three Kings of Kutula and the style of leadership as well as the foreign powers. The different faces of power that Kutula assumes make the country experience economic strain, disillusionment and despondence from the masses. This is realized in that in the three faces of power that Kutula undergoes, such as the white leadership, King Kutula XV, and King Lacuna Kasoo. This changing faces of power and the associated changes of power constitute the metaphors of power

in the play.

### 3.3.1 The People's Power

In the prologue of the play, we are exposed to the way King Kutula XV wielded power over his subject. His power is seen as referent power as he is able to attract his subjects and build a strong loyalty base. He is a charismatic leader who is obeyed at will by his people because he supported meaningful development for all the citizens and valued social compactness of the land of Kutula. His power is geared towards the good of everyone in the country. That is why he was opposed to the Whiteman's domination in the land as he was hell bent to loot the country and benefit his motherland in the West.

At one point governor Macay wonders how the people can be so loyal to their leader despite his style of leadership. He says "I don't know whether I'll ever understand them and their infernal allegiance to their leaders....why is it that we civilized leaders can't command such loyalty? Why?"(Mulwa 2004, 6). King Kutula's power is revealed in the way he is able to lead the people in the rebellion against the whites in the land. The governor calls him in the palace in a bid to convince him to put an end to the violence visited upon the whites but the king vows not to. The governor and reverend Menninger are fully aware of the king's power to the extent that they had to hatch up a plan to bring him down through his power hungry son, Lacuna Kasoo. King Kutula therefore dies—at the hands of his son—because of vowing to protect his country and her citizens. He is a patriotic leader who was revered by the masses. Menninger says of Kutula XV "This rogue zebra may yet lead the pack out into the fields and render sleeping lions powerless. Yes he has a bold, searching and dangerous mind" (Mulwa 2004, 15).

### **3.3.2 Exploitative and Oppressive Power**

The power of the British Empire on Kutula colony is exhibited in the way they conduct their activities in the land. They claim to have brought civilization to the Africans, built schools, hospitals, roads, churches and employment but in the real sense they are the ones who benefit their countries as they repatriate the profits made back to the West.

Exploitative power relies on the influence and manipulation for its success. This implies that the British use their influence to exploit the resources of Kutula republic for their own benefits back at home. First, it uses its influence to get rid of those who stand on its way. For instance, the British government uses the influence of power to instigate the death of King Kutula and the coming into power of his son, Lacuna Kasoo. This is carried out solely because the Britons can be able to easily manipulate the power-hungry Kasoo to play to their tune and support their agenda in Kutula.

Oppression is another key aspect of exploitative power. The oppression of the Africans by the Europeans is also a hallmark of the power in the land. The oppression is seen in the way they treat Africans. Thorne claims that, "Africans cannot be controlled without a whip" (Mulwa 2004, 3). He does not see Africans as human beings to be treated kindly and in a humane manner. He says, "How the devil does the colonial government office expect me to effect overseas development with the whip under my bed?" (Mulwa 2004, 3). He disregards the benevolent leader of Kutula, King Kutula and sees him as backwards and primitive.

### **3.3.4 Misuse of Power**

King Lacuna Kasoo heavily relies on coercion and dictatorship as his style of leadership. He oppresses the people in order to achieve his own selfish interests. He uses his powers to enrich himself and his cronies. He could grab whatever came on his way;

land, money—stashed in foreign banks—and excessive affluence. As well, his leadership was characterized by arbitrary detention and propagated the killing of those that stood in his way in order to still remain in power. He was also a moral reprobate, seen in the way he used his power to seek self fantasy.

Further, king Lacuna's misuse of power is seen in the way he builds the dam at the Bukelenge valley. The dam was built despite people's opposition to it. All the streams that led to the valley were diverted into the dam making the valley dry. Many people suffered as they travelled for a long distance to fetch water from the dam, which was the only source. The valley that used to supply water to the people efficiently was rendered dry. This project was tailor-made to show king Kasoo's commitment to "practical development" even if the people suffered. Tamina reveals of their desperate situation due to lack of easy access to water (Mulwa 2004, 20). This whole thing shows the extent to which Kasoo could go to exercise his coercive power on people in order to attain what he wanted. The project was used to build his public image at the expense of the scores of people who suffered greatly.

Ruthlessness characterizes King Lacuna Kasoo's leadership. King Kasoo deals with the dissidents in his government ruthlessly. He does not stomach any kind of criticisms on his style of leadership. This clearly depicts the true picture of African leaders who took over from the colonialists in the post-colonial era in Africa, and adopted their style and manner of leadership. They became dictators and could subject those who tore their line to severe torture. This is clearly evident in the way King Kasoo treats Romanus Bengo. Bengo, the activist, was thrown to dungeon for challenging the dictatorial tendencies of King Kasoo because he could speak against the way Kasoo was plundering the public coffers by stashing away money in foreign banks. Judah Zen Melo was also sacked from government, beaten senselessly and denied him all privileges including his property—land, cars, coffee farms—just because he refused to collude with

the king to “silence” his brother Romanus Bengo. Through his power he made sure that his crony councilor Chipande was the only one with a license to farm coffee and make people like Tamina to work for him because he could not “compete with peasants”.

On the day of the coronation, the people grumbled that they were crowning the wrong king after King Kutula XV died. Princess Sangoi admits that many people disappeared on that day just because Lacuna Kasoo stamped his authority to those who opposed his leadership in the land of Kutula (Mulwa 2004, 41). The family of Judah Zen Melo is plunged into abject poverty because of what the King ordered to be done to them. To compound on the problems that the king subjects Tamina’s family to, Lulu, their daughter, is even sent away from school due to lack of fees.

Immediately he took over power, Kasoo ordered everyone to attend the ceremony to commemorate the death of King Kutula XV. He appoints Princess Sangoi as the minister of Reclamation and Remedies and orders her to criss-cross the country and commands everyone to attend the ceremony. Princess Sangoi says “My brother rules by springing surprises on unsuspecting citizens...” (Mulwa 2004, 41).

In the same vein, Lulu, the leader of the children dance group, is ordered to attend the ceremony and after she was to entertain the king ‘privately’. The customs demanded that a virgin girl should hand over the crown to the king and entertain him the whole night long. Lacuna Kasoo attempts to use his powers to molest the girl all in the name of tradition. He even has the guts to say that, “customs must bow to national emergencies...I must sit, both buttocks, on the sit of power...” (Mulwa 2004, 57). The girl is detained in the palace for refusing to entertain the king and opting to dance with a foreigner, Robert Rollerstone, during the ceremony.

Further, the manifestation of the King’s power is also seen in the way his cronies treat people. They are arrogant, boastful and cruel to the people. Additionally, they amass a lot of wealth from the government and live in affluence at the expense of the populace.

For instance, councilor Chipande and councilor Malipoa represent the king's inner circle, which help him in exerting excessive power to the people. They collude in mistreating the people, seen in the way councilor Chipande orders the attendants. He says, "That's how we treat them. Summary statements keep them in place. Then you get production." (Mulwa 2004, 61).

In order to fulfill some of the conditions laid down by the foreign financiers on the loans they gave, the King uses his powers to drive people away from the Bukelenge valley in order to create space for land to be given to the financiers. The valley dwellers are to be forcefully evicted to Samuka plains in two weeks time. The king vows to carry on with the plan despite the advice of the opinion of the leaders of the valley. The people are forced to bare the brunt yet the loans that were advanced to the country never benefited them, they went to the pockets of the few. The forceful eviction triggers a revolution as they rebelled to retain their land in Bukelenge Valley. Lacuna Kasoo goes to the extent of ordering his commander of armed forces, Meshak, to kill those who are opposed the project.

Judah Zen Melo is killed by a machine he was operating after the decree of maximum speed of quadruple production was put in place. The order was one of the conditions put forward by the foreign financiers. The king, through his powers, ordered that the directive be effected immediately in order to spur production that would enable him settle the debts he owed the financiers.

### **3.3.5 Economic Power**

Economic power is also brought out in the play through the foreign influence represented by the foreign financiers, Daniel Goldstein and Robert Rollerstone. The western countries give out loans to African states but these loans usually have strings attached on them. The country that receives such loans must play to the whims of the

loaners. They lay out conditions that must accompany the loans and failure to implement them, stringent measures were taken. For instance, on failing to pay the financiers, King Lacuna Kasoo is compelled to adhere to the conditions they give out because of their power. For fear of economic sanctions, the King goes ahead to implement some of the conditions which include driving out people from Bukelenge valley and leaving the land for the financiers; cutting down on expenditure; quadruple production speed; decrease in wages; and more hours of work among others.

Such conditions are akin to the popular Structural Adjustment Programmes (SAPs) that were imposed by International Monetary Fund (IMF) on African countries that saw many loose their jobs and cost of living go up tremendously. These foreign countries impose these sanctions on African states because of the economic power they wield. This has led to the problem of impoverishment of nations due to debts settlement. Other African countries which have been able to cooperate have suffered heavily from the so called dependency syndrome from the west.

However, the play goes full cycle when the people's power is seen at the end of the play. The populace is able to engage in civil revolution devoid of bloodshed in order to overthrow the dictator, King Lacuna Kasoo, together with his government. They are arrested and supposed to face the law for crimes they have committed. A people's leader, Princess Sangoi is installed on the throne and promises a better future for the people of Kutula.

### 3.4 Chapter Summary

The focus of this chapter was to establish the metaphors of power in the play *Inheritance*. We have established that Mulwa depicts the interplay of the metaphors that come as a result of power such as exploitation, oppression, dictatorship, arrogance, pride and self-centredness. These metaphors come to be as the reigning leaders seek to acquire

new wealth thus embark on exploiting the masses, dubious means of attaining economic power and as well as become dictators in the quest to maintain their grip in power.

In our next chapter, we will explore metaphors of power and how they are contested in the play *The Hunter is Back*.

## CHAPTER FOUR

### METAPHORS OF POWER IN *THE HUNTER IS BACK*

#### 4.1 Introduction

In our previous chapter, we have argued that metaphors of power are as result of power change and its attendant changes. In this chapter, we seek to explore the ideas regarding metaphors of power further by exploring how the metaphors of power are contested. In this regard, we analyse the play *The Hunter is Back* in two fold. First, we seek to establish the metaphors that are depicted in this play. And secondly, explore how these metaphors are contested. However, before we could embark on the metaphors and how they are contested, we provide the plot summary of the play.

#### 4.2 Plot Overview

*The Hunter is Back* is a play whose events span for a period of two decades. The play is set in an imagery community in Africa. It opens with two women; Naomi and Maneno on stage, expressing their displeasure on their families' lifestyles. The two women are lamenting on the life they lead since the life is unsatisfying, oppressive, miserable and retrogressive. It is a life that is characterized by male chauvinism, patriarchy and gender imbalance. The women folk are portrayed as disadvantaged in this setup. They are shown as weak subjects, oppressed by their male counterparts and the patriarchal structure, and are subject to various sorts of manipulation by the male gender. This is clearly evident through the tribulations that Rita, the antagonist in the play, undergoes in the hands of Mzee Tumbo, the chief and Ngumi. Taaabu, another female character in the play, is used by the playwright to highlight the challenges that women are subjected to in this society. Due to poverty, Taaabu leads a loose life to make ends meet.

Eventually, she ends up contracting a strange disease that the villagers call a curse but Jeremy, the doctor, diagnose as HIV and AIDS; condemning her to suffering forever.

Midway into the play, chief Sivu or just the chief is also introduced. This marks the anticlimax of the play since the actions that ensues signal a turn about in the lives of many characters in the play. The chief comes into the fore when Rita and Ngumi are involved in a serious conflict. On the one hand, Ngumi wants to marry off Rita to Mzee Tumbo so that he can get money to execute his plans. On the other hand, Rita is opposed to the marriage on the basis of age and how Mzee Tumbo treats his wives. Rita sees Ngumi's actions as mere fantasy.

Rita goes to the chief for help. However, instead of listening to Rita, the chief throws her out of his house. We get to realize that he does this because he has been bribed by Mzee Tumbo. Through this, the chief's character is exposed to us as a hypocrite, cruel, arrogant and corrupt as is further evident from the way we see him handle different people like Rita, Kito and Mzee Tumbo. However, Rita manages to escape from the marriage through a scholarship which she secures for further studies.

Fast forward, the play moves to half a decade later. Rita has completed her further studies, self is actualized and now she is back to Chamaland. She embarks on initiating various development projects in the community and campaigns against the abuse of basic human rights. Rita manages to bring light to Chamaland using her knowledge and experience abroad. She not only gains respect and admiration from the people but she was also able to restore their hope in life and better their living standards through the projects she initiated.

However, not many acknowledged and lauded her efforts. For instance, the chief felt threatened by her actions and thought that she was poking fingers into his leadership. Toward the end of the play, the chief's conspiracies against Rita are exposed.

As the play ends, the chief is exposed and Rita crowned as the chief of Chamaland as a reward of her efforts and development record.

#### 4.3 Subverting the Traditional Order

As the playwright depicts, the traditional order pervades the system of governance in Chamaland. This system of power is characterized by the oppression and subjugation of women in the society. For instance, in the beginning of the play, we see Naomi and Maneno alluding to the oppressions they are facing due the power vested on their husbands as a result of tradition. In this regard, the women are supposed not to oppose anything that their husbands ordered them to. They were to submit fully to the wishes of their husbands without question. Thus, the traditional order weakened the women in the society as it privileged the place of men.

Further, the traditional order vested a lot of power on the chiefdom. The chief's powers were also not contested in this society. Thus, the chief's decisions were considered final in the community. Because of this, Mzee Tumbo bribes him to overlook Rita's plea not to marry him, which he does with ease. This shows the amount of power this traditional chief was accorded in Chamaland. As seen in the play, the chief's rule is not negotiable hence Rita has no choice but to abide by the decision made by the elders, in this case, as proclaimed by the chief, to marry Mzee Tumbo - a man supposed to be <sup>her</sup> his grandfather. Therefore, after the chief's decision, Rita is grabbed and the wedding ceremony prepared of her hurried.

The traditional order recognizes the woman as a source of wealth. The woman is seen as a commodity to be sold. This is evident in act 2 scene 1 where Ngumi fantasizes on how he will become a wealth man once he marries off Rita to Mzee Tumbo. Hence, he is out in a mission to ensure that Rita gets married be it by force. To ensure that the marriage goes through, without any hitch, Mzee Tumbo bribes the chief and Ngumi. He bribes the chief with ten thousand shillings so that he will not listen to Rita's plea. On

receiving the bribe, the chief uses his power to shut Rita up and ensure that the wedding ceremony goes on.

However, this traditional order is subverted when the various female characters in the play subvert the traditional order through rebellion. For instance, Rita is seen as being in the forefront to contest the traditional forms of marriage. She refuses to get married to Mzee Tumbo and goes to the chief to seek help in order to avert her impending marriage. Unfortunately, the chief takes a bribe and therefore turns a deaf ear on her plea. But Rita was able to pull through and avoid a marriage to Mzee Tumbo through a scholarship.

Rita was not yet done in contesting the traditional order. She not only openly opposed Ngumi's, her benefactor, decisions over her but after the completion of her studies, she returns back to the village where she wages war against the traditional order. The chief, the embodiment and custodian of the traditional order, felt threatened and is later overthrown from power by the people. In his place, Rita takes over, making the end of the traditional order.

Besides Rita, Naomi, Ngumi's wife, is also against the traditional order. She does not support her husband's decision to marry Rita off. Naomi is reportedly said not to be comfortable with her husband's dealings with Mzee Tumbo. For instance, she also openly condemns Ngumi's decision to marry off to Tumbo and even tells (Ngumi) to stop rejoicing for the wealth she will get from Rita's marriage. Naomi tells Ngumi to count her out of such a practice. She even plays a pivotal role in helping Rita to escape from the ceremony after getting a scholarship. Her actions bring to an end the traditional marriage order.

#### **4.4 Contesting Oppression and Dictatorship**

Oppression is keenly depicted in the play. For instance, we vividly see how the rich such as Mzee Tumbo oppress the poor and the helpless. Also the chief is a rich man

yet we see him oppressing his servants like Kito. First, his oppression is clearly seen in the manner in which he handles Kito. Under no circumstance do we hear him appreciating anything that he does but rather complains and quarrels him over now and again. When Kito asks for his pay, which he has not received for months now, the chief yells back at him claiming that he is the one who should know when to pay him and does not need to be reminded.

Rita faces oppression due to her poor circumstances. She is to be married off to Mzee Tumbo whose wealth influences all and sundry including Ngumi. Ngumi, for instance can't wait for the opportunity to amass more wealth. On the other hand Rita has no voice in the situation not even in the presence of the chief, who has been bribed by Mzee Tumbo. The power of wealth rules over the chief's integrity as he falls for Tumbo at the expense of Rita's rights.

Mzee Tumbo just marries anyhow and divorces anyhow just because he is rich and can use his wealth to get whatever he wants. All this happens because nobody would be bold enough to question him just because he is a tycoon. Poor village girls end up getting married to him because their parents cannot match Tumbo's wealth or are eager to get a share of his wealth.

Besides oppression, dictatorship is rife in this society. Dictatorship is the form of government in which absolute power is exercised by a dictator or can also be viewed as absolute imperious or overbearing power. The chief is a good example of a dictator in the play. For example, when Rita complains that as government, he is supposed to protect the rights of every member in the society, he gets angry and wonders which government is talking about because he is the government. Further, his dictatorship is clearly depicted on how he handles his servants. Kito, chief's servant has no opinion in whatever the chief thinks, says or commands. The way he talks to him show how a dictator he his, "do you know who I am? Can you stand my wrath? Every tom dick and harry calls me the

chief of Chama. My tentacles spin far and wide forming an intricate web that you are unlikely to survive”

Men in the play are also portrayed as dictators in the manner in which they handle their families. Their family members do not question or point a finger to their decisions. This is clearly evident from the frost relationship between Naomi and Ngumi. Naomi is never at ease in the presence of Ngumi. She fears him and never questions his decisions. Further, she cannot confront him but would gossip with her sister Maneno.

However, characters in the play contest all the forms of dictatorship and oppression. For instance, Kito runs away from the chief's palace because he cannot take it any more. Rita narrowly escapes from getting married to Mzee Tumbo. When the people feel that they are fed up with the chief's dictatorial leadership, they unite together and stage a bloodless coup. They thus bring an end to his dictatorial and oppressive leadership by appointing Rita in her place. In this way, they are able to restore fair, just and democratic leadership in their society. Their hopes and aspirations are restored.

#### 4.5 Celebrating Women's Redemptive Roles

Redemption occurs after a successful struggle or a quest to bring to an end something that affects that which is a norm in life. It is manifested normally when there is a situation where there is oppression and undermining of rights of a particular group. In a political setting, redemption would come after the people get a leader who does away with the misuse of power, dictatorship, corruption and oppression which affect the common citizen. Redemption usually occurs when a figure rises up from among the people as their savior and hence against fights against the injustices in the society.

In the play, Rita stands out as the people's savior. Rita who had gone overseas for further studies had acquired adequate knowledge and therefore comes back to the community with a difference. She comes back enlightened and with a mission to fulfill.

Immediately she arrives in the village, a job is well cut out: To transform the community. Her vision is seemingly clear from the word go: initiate various projects and champion the campaign for human rights, since in this way, she hopes to open the eyes of the society. In this regard, she comes up with several projects such as the water project. This project becomes very successful and saves the lives of many people especially women who had to go for miles in search for water. Additionally, she is able to secure funding from other development which heavily boasts the implementation of various developmental projects she has in mind for the people.

Further, she does not only concentrate on the development projects alone but only in condemning the abuse of human rights by those in power. She constantly confronts the chief and his sycophants such as Ngumi and Tumbo on the issue of abuse of power. For instance, she tells the chief that since he is government, he should be in the forefront in the protection of people's rights at all times. He should not be the one suffocating the people. Her constant attack on the chief's system of governance creates tension between her and the chief to an extent that he (the Chief) incites the youth against her. However, his actions do not redeem his tainted image in the eyes of the people.

Rita's role and leadership style in society is worth celebrating. The playwright portrays her not only as a savior but also development minded. She actually charts the way for the people and leads them to success unlike the male counterparts. She brings change to the people through the development projects and her campaign for human rights. The people are able to see, feel and live her vision. Through her, the writer shows that women are capable of bringing the much needed change in the society. Further, the author shows that women are better managers and are not blinded by power as well as leadership responsibilities. With these, he has given the woman a greater and/or superior position than that of man.

Through Rita, the author depicts that women, given opportunities, can perform

better than men. Unlike the men who would want to use their positions in power to enrich themselves and for their own selfish interests like what the chief does, the women are more concerned with the well being of the community in terms of development. They could also seek to use their leadership positions to address the challenges facing the community as Rita does. Therefore, through Rita's success, the playwright deconstructs the traditional wisdom that women are only meant for domestic chores.

The author foregrounds Rita's leadership style. Rita as a leader is depicted one who is sensitive to the needs, hopes and aspirations of the people. She is very democratic and now and again we see her consulting with the people. Besides, her judgments are logical, fair and in tune with the wishes of the people. Her leadership style is characterized by checks and balances hence open and fair. In this way she brings a new dawn to Chamaland. Important to note is that this same power system is fair to the extent of not segregating by sex but view all as equal to any tasks at whichever time in history. It breaks the barrier of discrimination and impunity by any person in authority. With this regime the corrupt and senseless leaders are convicted and charged by the law which must be upheld at all times.

Rita exposes her conceptualization of power in the society. For instance, in one of her confrontations with the chief, she tells him that it is his duty as deemed by the government to protect the rights of every citizen. To her, being in power implies being a servant of the people. In this way, her knowledge of power is grounded on the need to protect the rights of the citizens unlike the traditional system which is tied to the protection of the customs and beliefs of a people. She believes that it's time to do away with the age old traditions which are detrimental to the development of an individual person. Rita actually leads by example by shattering and destroying the wayward traditional customs that hinder society's growth.

Other than enlightening the community on their various human rights, Rita also

employs the knowledge she acquired to interpret various phenomena and natural calamities like diseases. For instance, she uses scientific methods to explain the occurrence of diseases. She, for example, explains to the people that what Taabu is suffering from is not a curse as a punishment from the gods as many in the village. She expounded to them that Taabu is suffering from HIV and AIDs, a disease which is sexually transmitted. Rita also tried to explain to the people other natural issues like global warming as arising from the careless of the industries and also the aspect of deforestation. Through Rita's activities and enlightenment roles, the playwright foregrounds the idea that educating a woman is bringing light in the society.

#### 4.6 Chapter Summary

In this chapter, we have established various metaphors of power in the play *The Hunter is Back*. We have further established that the attendant metaphors of power identified are contested in the play. We have demonstrated that "the hunter" comes "back" to contest the existing power structure in the society. As much as there are other hunters in the play, Rita stands out as the main hunter. Initially, Rita is the hunted since the likes of Mzee Tumbo, Ngumi and the chief are on her neck to get married so as the involved parties can benefit from that marriage. However, that was never to be as she escapes after obtaining a scholarship. After completing her education, she returns back to Chamaland for the oppressors in the society. Thus, it is through Rita that the metaphors of power are contested.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 5.1 Summary

'The metaphors of power in selected Kenyan plays' emerged in our analysis of the two plays selected for this study. We have established how the two authors dramatize metaphors of power in their works. However, in this final section of the study, we recapitulate the major arguments during the study and make recommendations for further research.

In chapter one, we strived to map and provide a basis for this study. In this chapter, we focused on the conceptualization of the study where we established the background to this study, the purpose of the study, and justified why this study was necessary. We also elaborated on the theoretical underpinnings of the study and mapped out the methodology of the study.

Chapter two focused on the stylistic features employed by the two playwrights in foregrounding the metaphors of power in their works. In this chapter, we illustrated on how the two playwrights employed stylistic features such as symbolism, allusion, and imagery among others to bring into the fore various concerns in the plays with a particular emphasis on the metaphors of power. Chapter three embarked on the metaphors of power in Mulwa's *Inheritance*. In this play we explored how Mulwa exposes the metaphors of power in the text. We explored issues such as the people's will, exploitation, oppression, self-interest among others as attend metaphors that come as a result of the appropriation and misuse of power.

Lastly in chapter four, we explored how the playwright foregrounds the metaphors of power in the play *The Hunter is Back*. One issue that came out strongly in the course of our analysis is the fact that the playwright does not depict these metaphors and stop there but also goes on to show how these metaphors are contested. It's out of these contestations that the people are able to bring to an end unpopular and poor forms of

leadership; hence the authors social vision.

## 5.2 Conclusion

The study reveals that the two playwrights address the metaphors of power in the contemporary society in their dramatic works. They bring into the fore negative metaphors of power such as oppression, exploitation, dictatorship, bribery, abuse of office among other issues which come into being due to the misuse of power. However, they depict positive metaphors of power such as fairness, just and open leadership, sensitivity to people's plight, responsiveness among other issues that come as a result of good governance. Thus, the two authors are speaking for the oppressed, the exploited and the abused in the modern African society.

We also observe that the two plays analysed in this study are as a result of the two author's personal experiences and historical truths present in the society today. Metaphors such as the oppression, exploitation, dictatorship, bribery, fairness, just and open leadership, among others as seen in the two plays spring from the author's experiences and/or interactions with good and/or bad leadership in their society. All said and done, the two authors' style of expressing these issues in their dramatic works depicts their commitment to address them in the best way possible.

### 5.3 Recommendations for further Study

This study was limited to the metaphors of power in the two plays; *Inheritance* and *The Hunter is Back*. In this, we engaged a comparative approach in showing how the two playwrights depict the metaphors of power in their works. We therefore recommend further research on other plays by the same authors, especially in Mulwa's plays. We recommend that an examination of how an individual writer such as Mulwa depicts the metaphors of power in his works will help demonstrate clearly his social commitment.

We also recommend that a similar study could be conducted but on other genres such as the novel, poetry and the short story with a view of exploring how contemporary Kenyan writers confront issues affecting humanity in the 21<sup>st</sup> century.

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