

**DEATH OF THE TEACHER: DISEMPOWERMENT OF SOCIETY AND THE QUEST
FOR REDEMPTION IN THREE KISWAHILI NOVELS**

BY

DANIEL OBALA OBUNGU

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DECLARATION

DECLARATION

This project is my original work and has not been submitted for a degree in any other university.

Signature: 

Obungu, Daniel Obala

(Candidate)

Date: 24/10/14

This project has been submitted for examination with our approval as university supervisors.

Signature: 

Prof. Chris Wanjala

(Supervisor)

Date: 24/10/14

Signature: 

Dr. Kimingichi Wabende

(Supervisor)

Date: 24/10/14

DEDICATION

I dedicate this work to my mother Roselyn Atieno Kinywa, Nyar Karateng'Nyabera. Mom, it is you who put the love of art in my heart. Ruoth Nyasaye omedi ndalo min pinje. And to my brothers and sisters Misee, Popo, Ouko Taya, Asu Lady, Ajeny Toto, Omondi and XY. Thank you for always asking me when I am coming home therefore reminding me that there was a shade for me away from the *jua kali* of scholarship.

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ABSTRACT

This research analyzes three Kiswahili novels: *Gamba La Nyoka* by Euphrase Kezilahabi, *Walenisi* by Katama Mkangi and *Kifo Cha Mwalimu* by Anduvate Mwavali. The study has two objectives: first is to look at how disempowerment of society in the texts is as a result of death of the teacher, second is to investigate how the society can be redeemed from this eventuality. To achieve these objectives the study has done close textual reading guided by a Structural Marxist theoretical framework.

The study is then divided into six chapters. The first chapter contains the background of this work and the inspiration behind it. The second chapter is where the textual analysis begins. The first novel of discussion in chapter two is *Gamba La Nyoka*. I have looked at how Ujamaa as a tool of developing rural Kisole and Bucho villages becomes an “event” which displays signs of death of the teacher and disempowerment of society.

In chapter three I analyze *Walenisi*. Here capitalism in society offers a situation where ignorance becomes a gap that the political economy exploits for profit. I look at how capitalism is a force of disempowerment and the hope that socialism offers. In chapter four my interest is again on the issue of profit in *Kifo Cha Mwalimu*. Here the education system is rendered dysfunctional by greed for money in schools like Kilelecha Karen. This same greed leads to exploitation of the teacher by school management. This dysfunctionality is what leads to disempowerment of society. The sixth and final chapter is on the second objective of how redemption can be achieved from the disempowerment of society. The final part is a conclusive look at the points I have been elaborating on.

CHAPTER 1

BACKGROUND TO THE RESEARCH

Introduction

I find the quote by the 17th century English philosopher Francis Bacon that “knowledge is power” to be helpful in understanding the position of the teacher in society. The teacher is the symbol of knowledge in society. And knowledge is power for it creates consciousness of society. So it is through the teacher that the society becomes aware of itself and its destiny. And just who is the teacher? It is him or her who speaks as the moral conscience of mankind, protesting injustices and abuse of power. This is what Michel Foucault calls the “rhapsodist intellectual” who understands the powers that control human existence and is eager to strive for the cause of all mankind by creating awareness. He could be a priest, a politician, an artist and, of course, a school teacher. The lack of awareness which leads to forms of exploitation and human degradation is therefore a manifestation of the death of the teacher. In a capitalist society this lack of awareness is exploited for profit.

The idea of the death of the teacher was inspired by the title of one of the texts which I am studying called *Kifo Cha Mwalimu* by Anduvate Mwavali. The texts are from different periods and this aid in looking at how Kiswahili novel has been shaped by different currents through time. Generally, we live in times when the position of the teacher is diminishing in society because knowledge is devalued. Comprehension of reality has become elusive because acquisition of material things has displaced the quest for truth-revealing knowledge. In the matrix of rising Capitalism this creates a situation where ignorance is exploited for profit. There is no teacher to raise their awareness to the truth of their lives.

Definition of Operational Terms

1) Upotovu- Deviation. It comes from the verb kupotoka which means to leave the original path.

I have used it to show

2) Upopo- this Kiswahili term has been used in the study to refer to lack of vision.

3) Gamba La Nyoka- it is the title of the first text of analysis in the study and it means the scale of a snake

4) Kifo Cha Mwalimu-This is the title of the third text of analysis and it means death of the teacher

5) Walenisi-This is the title of the second text and it means those are us. This title signifies the socialist ideals of equality and equal access to economic opportunities.

6) Wananchi-It is the Kiswahili word for citizens or the public.

7) Askaris-police or military officers.

8) Ujamaa- This is the term for the Tanzanian brand of socialism initiated by the Arusha Declaration. It translates to a feeling of brotherliness forged from living together and sharing same aspirations in life.

9) Majabali ya Magonjwa-Rocs of diseases. These are the rocks that Dzombo meets on his way to Walenisi.

Statement of the Problem

African societies are caught up in a political struggle of shaping the destiny of the postcolonial states. This struggle is marked by many interventions in various spheres of life that aim to transform lives across what V.Y. Mudimbe calls the “intermediate space” in *The Invention of Africa*. This space is as a result of the dichotomizing effect of the inherited colonial structure which divides the postcolonial reality into two opposing sides-rural versus urban, traditional versus modern and underdeveloped versus developed. The political struggle is therefore to move from underdevelopment to a state of development. And this is where the crisis begins. This struggle exhibits a lack of knowledge and understanding on how to bring change toward the desired destiny from. The movements across this space inform the desperation of the political struggle. This space is marked by *upopo and upotovu* which determine the course of destiny. Mudimbe says: “This space reveals not so much that new imperatives could achieve a jump into modernity, as the fact that despair gives this intermediate space its precarious pertinence and dangerous importance.” (P 5)

The problem of this research is to investigate death of the teacher and its connection to disempowerment. The question that pirouettes off this is: is there any hope for redemption of a society where the teacher is dead?

Objective:

- 1) This study seeks to investigate the death of the teacher and its connection to disempowerment in society.
- 2) The study then investigates the process of redemption from disempowerment in the texts.

Hypothesis:

- 1) The death of the teacher portends disempowerment of the society.
- 2) The processes of redemption can be found in the texts.

Justification for the Study

I chose the three novels because they provide linkages in the development of the postmodern Kiswahili novel over a period of three decades. *Gamba La Nyoka* was published in 1975, *Walenisi* in 1995 and *Kifo Cha Mwalimu* in 2011. Euphrase Kezilahabi is a renowned Tanzanian novelist, poet and scholar with a good number of publications under his belt, among them *Kichwamaji* and *Rosa Mistika*. He is currently an Associate Professor of African Languages at the University of Botswana. As one of the most prolific writers in Kiswahili, his works deserve attention by scholars in different epochs of time. As one of the pioneers of the modern Kiswahili novel, it is also important to look at how the motives behind his portrait of Tanzania in *Gamba La Nyoka*.

I chose the texts because I wanted to show the “dialogue” among them; how each preceding text gestures to the succeeding one. Such that when Kezilahabi paints the picture of a post-colonial socialist state and castigates the elite romanticism with socialism, he lays the ground for Mkangi

to then turn up with *Walenisi* (a term that can be a synonym of Ujamaa which means ‘those are us’ pointing to a classless society) twenty years later and shows us the evils of the Capitalist system that allow a minority to own a nation’s wealth and confines a majority to poverty; when Mwavali shows up with *Kifo Cha Mwalimu* sixteen years we have been prepared for the effects of a capitalist economic set up that allows the few wealthy elite to own school’s where the profit motive is the guiding principle and not equipping learners with knowledge.

In *Swahili State and Society: The Political Economy of an African Language*, Ali Mazrui and Alamin Mazrui underscore the attributes of Kiswahili language in integrating a society and forging unity among East Africans and even the world of people of African descent all over the world. I agree with the Mazruis that Kiswahili has been instrumental in bringing different communities together in the region. Kiswahili is therefore the language of the nation-building project in East Africa, or even the entire Africa. Such a Pan-African outlook of Kiswahili by the Mazrui brothers throws me into the vortex of Ngugi wa Thiong’o’s argument in *Decolonizing the Mind: The Politics of Language in African Literature*. In a chapter titled “The Language of African Literature”, Ngugi argues that the choice of language in African literature and the use to which it is put is central to a people’s definition of themselves in relation to their natural and social environment, indeed their relation to the entire universe.

Literature Review

It is the Belgian scholar and literary historian Albert Gerard who in his book *Contexts of African Literature* (1990) catalogues the growth of African creative writing in three European languages and some fifty African languages in the period before independence and gives a drive-by understanding of some of the earliest literature in Kiswahili language. In the publication he looks at the growth of literature in African languages in the period following independence. He points out that the growth could be attributed to the wave of Afrocentricity which sought to assert an African identity in the postcolonial authenticity by presenting African reality in African languages. Gerard offers a good foundation for understanding the growth of Kiswahili literature over time: from the religious Utenzi Mashairi on Islamic conquest of the East African coast to the secular prose by pioneers novelists like Shaaban Roberts. Gerard's work benefits my research profoundly by giving a historical account of the growth of Kiswahili literature with is important in understanding the contemporary scene.

In *The Outline of Swahili: Prose, Fiction and Drama* Bertoncini Zúbková, M. D. Gromov, S. A. M. Khamis and K. W. Wamitila give an account of the development that have taken place in Kiswahili prose with regards to two works of *Gamba La Nyoka* and *Walenisi*. Their interest is on how Kezilahabi and Mkangi have committed their art for the cause of political relevance in their respective countries. This analysis is helpful in contextualizing the issues affecting the political struggle in the region.

Kweyu Dorothy, in her M.A thesis titled *A Stylo-thematic Survey of Some Major Swahili Writers* in 1975, notes that it is from this period that the Kiswahili novel departed from the traditional path that had been set by pioneer Kiswahili novelists like Shaaban Roberts. She cites Kezilahabi to be among the revolutionaries.

“...In Kezilahabi's *Kichwamaji*, the reader notices a decisive break with the traditional mode of narration. Such as has been exemplified by Shaaban Robert and particularly in *Adili*. Whereas the former is straightforward and systematic in the sense that one can definitely predict the end, *Kichwamaji* is a much more complex work...there is a

departure from the theme of hope and its place is taken by the themes of alienation and despair...” (p74)

Kweyu's point shows that the representation of fractured societies in Kiswahili literature to reflect the disillusionment in the postcolonial state was a departure from the predictable live-happily-ever-after stories by the likes of Shaaban Roberts. Following in Kweyu's wake my research picks up the study of contemporary society in Kiswahili fiction from where Kweyu left it and show how the dynamics have changed and how they are represented in prose.

In 1992, Baru T. Wambui made Kezilahabi the subject of her M.A thesis. Her work was titled: *Bonde la Wakati Katika Riwaya za Kezilahabi*. She was looking at the way conflicts in the novels of Kezilahabi are brought out because of the generational differences. Of special interest to me is the way she analyzed *Gamba la Nyoka*. Wambui looked at this novella in terms of the generational conflict pitting the young against the old. She argued that the introduction of Ujamaa was resisted by the villagers of Kisole and Bucho because the old people living in the villages could not be ordered around by their grandchildren.

The villagers of Kisole and Bucho are opposed to Ujamaa and its' villages because of many reasons. Some of the people do not want to leave their good houses and go live in shacks. Of importance is that they are opposed to this politics (Ujamaa) because it is brought by their grandchildren. While Wambui saw the conflict in terms of the generational divide I see it as a political struggle marked by forces that disempower and those that fight such disempowerment.

In his M.A thesis Gwachi Mayaka had looked into the works of Kezilahabi at Kenyatta University in 1991 and the research was titled *Ukengeushi wa Wasomi Katika Riwaya za Euphrase Kezilahabi*. Mayaka's research looked at how the learned elite of the society depicted in *Rosa Mistika*, *Kihwamaji*, *Dunia Uwanja wa Fujjo* and *Gamba la Nyoka*. become alienated from the society as a result of education. While Mayaka was looking into education his definition did not include institutions like the church and mosque as possible centers for alienation and disempowerment.

In a research paper titled *Deviation as a Communicative Strategy in Gamba La Nyoka*, Mbatia looks at different types of deviation in the work: grammatical, lexical, phonological and semantic

deviation. Mbatia's focus on the style of Kezilahabi in the novel is very insightful in showing the revolutionary philosophy of the writer and his desire for evolution in society. My research shows how Kezilahabi looks at education and how in *Gamba La Nyoka* it is a source of conflict.

My thought has also been developed by *The Miseducation of the Negro* by Carter G. Woodson, published in 1933. The book criticized the education system in America for contributing to the continuing oppression of the African-American. It is a source of disempowerment of the African-American. Woodson argued that the education system had failed to liberate the black man because it was designed in a strictly Eurocentric way such that it props up the white race as the inventor and creator of civilization. This, Woodson argues, makes the black man to suppress his own genius because he is made to feel that his race is not endowed with the capability to civilize humanity. He therefore leaves his destiny in the hands of Whiteman's education system which further alienates him from reality.

The greatest indictment of such an education as the Negro has received, however, is that they have thereby learned little as to make a living, the first essential in civilization (P 21)

At the core of Woodson's argument is the need to make education responsive to the demands of an individual within his society. If education does not achieve this then it is a 'mis-education' which tells of the lack of a 'proper' teacher.

Another work of interest to this research is Edwin Muir's *Literature and Society*. In a chapter titled *The Natural Man and the Political Man*, he says that the modern man has been subject to forces that have reshaped his identity.

The history of the modern novel describes the disappearance of man as religion and humanism conceived him. Instead, there has emerged a new species of the natural man dovetailed into a biological sequence and social structure. (P 151)

Muir makes an argument that is central to my research. It shows that man must submit to his environment and that to know the man you must know his environment. This research shows how social institutions like the church have been agents of 'mutation' of the modern man.

Muir then makes an apt argument when he says:

The modern man discovers that he is never quite satisfactory, that some residue of frustration or distortion always remains in him. This residue is taken to be due to the imperfection of our political and social system... (P 151)

Sixty five years after the publication of Woodson's book, in August 28, 1998 Jamaican-born American musician Lauryn Hill released an album titled *The Miseducation of Lauryn Hill* where she talked about the lack of proper guidance structures for young African-Americans within that community. The lack of such structures contributes to the crime and drug problems that manifest within the black community leading to the high number of black men languishing in American jails. This descent into corrosive hopelessness is what Lauryn Hill called 'miseducation.' It denotes the lack of a teacher to guide the community. It something that is affecting the African-American community since they lack better role models to inspire them in the right direction.

...Gained the whole world for the price of your soul...

Trying to grab hold of what you can't control...

Wisdom is better than silver and gold...

In the verse two of the song "Lost Ones" Miss Hill sings of a generation that has lost direction and is sinking into a life of consumerism and pop culture where there is no care for knowledge. This album was significant for it came at a time when Miss Hill was expecting her first born and there was mounting pressure on her that she should abort the baby so as to save her career in an industry where image is everything. But she refused to listen to the voices telling her to abort and carried the baby to full term and delivered a healthy baby boy. This solo LP therefore was a lesson to all the girls who find themselves in similar predicaments with no recourse to turn to. To a great extent, Miss Hill's experiential education is valuable to many young women in the African-American community who the grapple with the issue of abusive relationships and pregnancy. Her lesson is on how to overcome 'miseducation' in the community. Lauryn Hill sings of miseducation in the black community which gives me insight into the death of the teacher in the African societies depicted in the novels that I have selected. Therefore, to Miss Hill and Mr. Woodson, education is the basic unit of liberation. And that lack of proper education leads to miseducation by other forces thereby contributing to strife between different groups in society.

The works analyzed above give a glimpse into this malady of the death of the teacher. Even though they do not pin a concrete definition to it, my study looks at the death of a teacher as a condition symptomized by a lack of awareness or unconsciousness that people suffer from as a result of deficiencies of two ingredients essential in the formation of individual consciousness which can lead to a behavior that demands a change in one's life.

The dysfunctional system of education is also attributable to the nature of the economic set up which puts education in the hands of a few elite who have the economic might to buy land and build schools. To such private schools the profit motive overrides the need to equip the students with life-transforming knowledge. The schools only drill students for exams, tricks of answering exam questions, that is. A good performance in exams will advertise the school and attract more people to the schools.

Theoretical Framework

This research adopts the Structural Marxism approach to literary criticism as espoused in the ideas of Louis Althusser. His writings revolve around the question of identity and its interpellation by the symbolic networks of political, social institutions and corporate society that act on a subject's unconscious. These interpellations can have a deeply enigmatic nature but they exert a decisive influence on the development of the subject's most intimate desires and aspirations. These ideas help in understanding the traits exhibited by some of the characters in the selected novels.

Ideas of French philosopher Michel Foucault in his books *The Order of Things: An Archeology of Human Sciences* (1966) and, *Discipline and Punish: The Birth of the Prison* (1975) also help in reinforcing my argument on interpellation of a subject. They reveal the mechanisms of control in the organization of society which is central to my study of disempowerment in the three novels. His examination of the various areas of knowledge in the humanities shows how knowledge procedures (administration, education, classification) conceive the human subject. Foucault's ideas help this study to examine how the 'centers' of knowledge acquisition and social control enhance disempowerment in society. Also, I employ Foucault's ideas to unearth some significant

realities of socialism which are incongruent with contemporary society that we are living in today as depicted in the texts of research. The Canadian Marxist social critic, John Ralston-Saul is another scholar whose ideas help in illuminating the nature of the novels I have selected. He writes on the forces that ensure obedience a capitalist society. The Slovenian cultural critic Slavoj Zizek provides valuable insight into how free enterprise leads has become the basis of a culture of consumerism as never experienced in history.

Scope and Limitations

This study's scope is on thematic concern of death of the teacher and disempowerment and redemption. The research is restricted to the three Kiswahili novels: *Kifo Cha Mwalimu* by Anduvate Mwavali, *Walenisi* by Katama Mkangi and *Gamba la Nyoka* by Euphrase Kezilahabi. However, reference has been made to other books, novels, poems and plays with the aim of illustrating important points.

Methodology

I have done close textual reading and library research. I have used structural Marxism to show how death of the teacher is a result of the economic base. This death leads to lack of awareness which then causes disempowerment in society which is then exploited by the powers that be. I have analyzed the novels by looking at symbols that can offer hope of redemption from the disempowerment.

CHAPTER 2

UPOTOVU OF UJAMAA IN GAMBA LA NYOKA

2.1 Introduction

This text is as much a work on economic transformation as it is of the political struggles of post-independent nations in shaking off colonial identity and forging independent identity. Chief interest to me is the implementation of socialism as a tool of development in rural Tanzania as depicted in *Gamba La Nyoka*. Told in the omniscient narrator point of view, the implementation of Ujamaa is what offers the nexus on which the narrative revolves.

A look into the structure of the society represented in this text reveals a rural lifestyle with no visible evidence of advanced economic activities aside from crop and animal husbandry. This is therefore an agrarian and preindustrialized society. The narrative then shows the adoption of socialism as a tool of transforming this state of affairs. Narrated from the third person point of view, it tells the story of how Ujamaa was implemented in the two villages of Kisole and Bucho.

Ujamaa and its implementation provides the point of *mgorogoro* (conflict) on which the lives of the characters play out. The novella then tells how life was in the villages and the challenges that this socialist dream faced in the independent state of Tanzania.

2.2 The Church and the Reification of disempowered Society in Kisole

According to Marxist criticism as is posited in *The German Ideology*, religion is a dominant force in the construction of a superstructure in society. It disseminates ideology that shapes a people's world view. The Church then is a means of production. In the sense that it produces individuals who are subject to a given ideology and who then conduct their life in accordance with it. When life poses hard questions that people cannot respond to, most will turn to the church for answers.

In *New Day*, the historical novel by Jamaican writer V.S Reid religion is used as a motif for the justification for the freedom of the colonized people. Reid shows the central role it played in the empowerment of the people in controlling their destiny. The character of Pastor Bogle uses religious precepts to inspire the hungry masses of Morant Bay to demand for justice from the colonial officers. While addressing them he uses phrases like "It is the will of God" and "We are obeying the will of God" to move the people to action which inspires riots and which then leads to independence of Jamaica.

In Kezilahabi's novella, religion is a central force that organizes the course of the narrative by determining the turn of event however, the church in Kisole village is the greatest source of disempowerment and *upopo*. It becomes the greatest stumbling block to effective national intergration in postindependent Tanzania.

In a society where illiteracy levels are high the people become alienated from the movement of history, especially if that movement is encapsulated in alien government agenda like socialism. Thus alieanated from the government, religion, which seeks to make an interpretation of the condition of man, becomes a force that determines their response to external stimuli, as it were.

It remains as the only source of raising awareness and interpretation of human existence. In this role the church would be a source of empowerment of the society.

However, the Catholic Church in Kisole has subverted the role of empowerment. It is the main source of disempowerment among the Kisole. Religion, then, is at the center of the political struggle that involves wanakisole and the government military forces. It closes rather than open the people's eyes to the most pressing challenges of the day. He wants to advance geopolitical agenda to the disadvantage of wanakisole.

Let us look at the first case of this charge I wage on the Catholic Church in Kisole. The first character that we meet in the story is one Mama Tinda. She is a widow and a mother of two. But that is not what makes her stand out as a character. She outperforms other characters not only for her religious nature, but also for her relationship with the Padri Madevu. To her Madevu represents Jesus Christ the liberator of the oppressed. So she surrenders to him. She has given religion too much power to control her life to an extent that she can no longer objectively contextualize her existence.

When the narrative opens we are introduced to her as she wakes up in haste to go to church. "Mungu wangu nimechelewa!"(My God I am late!) This is how she reacts on realizing that she has overslept and delayed her trip to the church. This shows how religion is a dominant force in her life. And at these times when the government is forcing people to proscribed villages she cannot fathom any other better sanctuary. It is in Madevu's church where she goes to look for the answers to the questions that life throws at her. The fervency with which she holds onto religion seems to eclipse her awareness of anything else. We are told that she was awake all night yet she did not hear the rain falling:

Usiku kucha hakulala, lakini bado hakuweza kusikia mvua iliyonyesha... (P1)

All night long she did not sleep, and still she was not able to hear the rain... (P 1)

In Freudian analysis the fact that a natural occurrence like rain which is accompanied by sound as it beats on the roof and change in temperature can go on and an individual fails to take cognizance shows one who is not one with the reality of life. Kezilahabi employs apt imagery to show her fractured consciousness of Mama Tinda when she looks at her image in the mirror.

Alichukua kioo chake ambacho kilikuwa kimepasuka vipande vipande... alijitazama. Sura yake iligawanyika kama vipande hivyo (P1)

She took her mirror which was cracked...she looked at her reflection. Her face was subdivided like those fragments... (P 1)

The imagery of the mirror is powerful in showing the fractured consciousness of the character of Mama Tinda. She is unable to achieve a sense of who she is because the medium she uses to access her reality is fractured and can only give disjointed aspects of existence like Christianity, politics and economics. This fracture of the psyche disempowers to make decisions in her life.

We can further conclude that the fractured mirror showing the fractured identity of Mama Tinda because she has various interests that are competing to dominate her life. These forces are also forces of false consciousness. They are religion, traditional beliefs and politics of the state. Symbolically, Mama Tinda represents the post-colonial state and the competing forces that fight within her fragmented identity in the process hindering progress.

Madevu further blinds her with gifts each time he comes to have sexual intercourse with her. This is what I call “white labour in a black canal”, to twist Michael Conniff’s series on race

relations in Panama. While Conniff meant the exploitation of black people in Panama when the Panama Canal was built for the economic gain of white people, I use it to mean the way Madevu exploits Mama Tinda sexually. He employs his physical labour on a black woman for his sexual gratification. Madevu is calculative. Each time he comes for the sexual escapades he bears gifts like the image of the Virgin Mary.

“...Zawadi zingine zilikuwa medali, saa ya mkononi na chupa moja ndogo ya marashi...”

(P 6)

Other gifts were medals, wrist watch and a bottle of perfume...

These are gifts which Mama Tinda cannot afford because of she lacks access due to lack of money. On the other hand, Madevu can afford them because he has the money to buy them. He is therefore taking advantage Mama Tinda's poverty and religious nature to disarm her guards on the sexual exploitation. It then becomes easy for Madevu to satiate his sexual appetite.

“...Mama Tinda alikuwa amepiga magoti mbele ya Padri Madevu...‘Nipe Baraka yako kabla hujaondoka’...” (P 7)

Mama Tinda kneeled before Padri Madevu ‘Give me your blessings before you go.’...”

(P 7)

This submissive trait that we observe in the character of Mama Tinda is the result of religious brainwashing by Madevu. By kneeling in front of Madevu and asking to be blessed, she is displaying the lack of awareness of the exploitation. She is worshipping Madevu. What makes her think he is God? May be it is because he has access to gifts which she had never seen in her life.

The recourse to religion in *Gamba La Nyoka* is a sign of the people's lack of access to other sources of awareness or interpretation of life. Religious fanaticism as a historical phenomenon shows how religion can distort reality. Therefore, religion, if misused, can be a tool of false consciousness and disempowerment where individuals are brainwashed with words from the scripture such that they act without basis to truth.

In *Structure and Semiotics*, Terrence Hawks gives an account of social institutions and how they reflect the vision of man to conquer his environment and everything entirely.

Man constructs myths, the social institutions, virtually the whole world as he perceives it, and in doing so he constructs himself. This process is called structuring...Once 'structured' by man, the 'world of nations' proves itself to be a potent agency for continuous structuring: Its customs and rites act as a forceful brainwashing mechanism whereby human beings are habituated to and made to acquiesce in a man-made world. (P 14)

Religion, as a construction of man, produces ideologies that structure society through the scripture. Allow me to take Hawks evaluation of society's structuring process and apply it to the text in my second and last charge against the church as a force of disempowerment. In *Gamba La Nyoka* Padri Madevu uses religion as a tool of structuring and ideologically programming the villagers in accordance with his own intentions against the state. The Kisole villagers think that they are acting in accordance with the demand of the situation, yet their actions represent Madevu's intimate wish. Madevu uses the scripture to continuously brainwash the Kisole villagers and breed hate in their hearts.

Injili ya Mtakatifu Luka yaendelea 21, 9~19...Yesu akawaambia wafuasi wake: Mtakapoona habari za vita na fitina msioCOPE...Ndugu zangu mioyo yenu ina mengi ya kusema lakini imeinama kimya kama mihindi baada ya kusukumwa na upepo mkali...Shamba la Bwana lilikuwa kubwa lakini sasa imeingiliwa na nzige wa jangwani wenye njaa isiyomithilika... (P 51)

The Gospel of Luke says...Jesus told his disciples: When you shall see news of war do not be afraid...my brothers your hearts have a lot to say but it is silent and bent like a shoot of seedling that has been blown by a strong wind... the vineyard of the Father was once big, but now insects have taken over... (P 51)

Here Madevu was preaching in church after they have been relocated to the Ujamaa villages. First, the Gospel that he is preaching to the congregation is indeed from the book of Luke but within this Gospel is his own 'gospel' of the war that he has with the socialist state. Secondly, he is telling the people not to fear to take up arms to defend the vineyard of the father which is threatened. The vineyard that the people understand is the Church, while the meaning that Madevu knows is on his own sphere of influence of more people on his side which will make him victorious over Ujamaa. Madevu uses the Bible as a tool of creating *upotovu* within the Kisole community by magnifying and falsifying the magnitude of Ujamaa policy so that he can turn the *wananchi* against the government. He calls those supporting Ujamaa to be insects of great appetite ravishing the vineyard. This is an imagery that evokes a need to pick up arms and do away with insects. Madevu is consciously aware that the people being uneducated do not know any better and are like moist clay which can be moulded into the shape that he desires.

French philosopher Louis Althusser calls this subject-formation of the individual by powerful ideological forces interpellation. Mama Tinda is formed by the ideological force of religion, and this is also her prison. The villagers of Kisole are powerless in acting independent of outside stimuli because they are fuelled to insurgency by Madevu. This sermon which is chronotopic in the plot of the narrative gives the padre an opportunity to launch a tirade of lethargies against the government policy of socialism and a defence of capitalism, and therefore clouding the peoples' own personal objectivity on the matter.

Wakristo wapenzi. Tazameni mbele na nyuma...Tazameni mtaona...jua imekuwa kali na usiku nyota hazionekani. Chini hakuna chakula na kila kitu kimekauka. Mbele na nyuma kuna giza...serikali imechukua pesa zenu chache...(Pp. 4, 5)

Beloved Christians. Look ahead and behind...look you will see...the sun has become hot and at night the stars are not visible. Down below there is no food and everything is drying up. Ahead and behind there is darkness...the government has taken your meager monies... (Pp. 4, 5)

Here we see Madevu 'the inciter' using the Bible for radicalization. The picture that the sermon creates is one of apocalyptic anarchy. He tells them that if socialism takes root in Tanzania then there will be widespread hunger and everything shall perish, therefore, the villagers by fighting the government will be on the side of God fighting for life. This is meant to threaten them about the future. Then he uses the church to appear as the only sanctuary that can help them out of the impending apocalypse. This is what the government intends to cause on their land. Madevu builds up hateful resistance in their hearts by casting a doomful picture of Ujamaa. But this is not true. The Tanzania government is pushed by the noble cause of equality among its citizens; its'

aim is the preservation of life not the destruction of it as the padre preaches. This sermon proves to be what drives Wanakisoile to fight the government. After the service the people talk in low tones saying: “Leo Padri katoboa”. Today the padre has revealed. And this marks the rise of dissent against the peoples’ own government.

The villagers are only susceptible to Madevu’s schemes because they lack a language of accessing the state for their ignorance. These villagers suffer the double tragedy of being blind and being dumb. They need eyes to interpret the reality to them. They also need a language, a dialect of expressing that interpretation of reality. This is where Padre Madevu and his church come in.

In conclusion religion is presented in *Gamba La Nyoka* as a force of ideological programming which Madevu uses to exploit Mama Tinda sexually and the other villagers ideologically and it causes the reification of disempowered society in Kisoile. This is one of the destabilizing factors in the transition to Ujamaa. What this portends to our society is a need for reevaluation of religious beliefs in a world that is polyethnic and demands a common vision to progress.

2.3 Violence as Language of Disempowerment

We have seen how religion is used in manipulation of the society in the village of Kisoile. Now, the end result of manipulation of a people with no language of access to the state is violence. The villagers of Kisoile are manipulated into adopting the dialect of violence in their engagements to the government. The TANU government, on the other hand, employs violence as a language of discourse with the illiterate *wananchi* because they lack a language for communicating their policies to the public. This is a manifestation of *upopo* caused by lack of a teacher to bridge the gap of alienation. The adoption of violence as a tool of coercive communication is one of the

things that define the marginal space that Mudimbe talks about. He says the space is marked by desperation. It is a space where to move the state toward projected direction violence is brought in the matrix to act as a catalyst for desperately speeding the process of movement from a despised past to a desired future.

In *The Unconscious Civilization*, John Ralston Saul writes that without a language that functions as a general means of communication, civilizations slip off into self-delusion and romanticism; both are aspects of ideology, both aspects of unconsciousness. Wanakisole lack the language of dialogueing with the state on this issue of Ujamaa. The dialect of violence that they pick up is as much their own as it is the state's; it is more or less a conscious weapon of self-protection and an unconscious tool of self-deception.

True enough, not soon after the villagers hold a meeting at a nearby forest where they take the oath of fighting the government. These people lack a language of accessing the state and therefore Madevu seems to be their representative to the state in a strange twist of irony where an imperialist becomes the advocate of the villagers against their own socialist government. The place where the meeting takes place signifies recourse to the ways of the jungle. The sermon has moved them to go back to the ways of animals.

The issue of violence in the implementation of the policy of Ujamaa is the first contradiction that we find. If we historicize the situation we realize that the roots of force as a component of development started with the German occupation of Tanzania in the 19th century where the residents of Tanga were forced to plant cotton and other cash crops for the colonial export market. And it seems that after achieving independence, the African government did not change the terms of engaging the public in development. Abdel-Rahim writes in *Research Report no. 46*

that the involvement of the military in governmental and political affairs was a familiar feature of emergent nation-states of Africa and he gives the example of Sudan to say that such behavior preceeded colonialism and is rooted in traditional systems of political engagements.

As mentioned earlier, the villagers from Kisole and Bucho represent largely pre-illiterate societies which are at the mercy of educated leaders who are alienated from their village roots. At the heart of the transition from Capitalism to Ujamaa is a violent streak which involves a brutal dispossession of people from their land.

The use of brute force in implementing the policy of socialism is a self-destructive idea of establishing a human society under the precepts of socialism. It deforms the very idea of socialism as humanist and capitalism as inhuman. Since communism's main concern is the humanity of man toward man which is the basis of equality, the government should have adopted a humane way of implementing this policy. However, the manner in which the government implements this policy employs the colonial template of violence, one which disregards the ability of man to communicate with fellow men. While this can be attributed to the lack of a language of dialogue between the elite and the common people, it is also attributable to the colonizing structure that supported European imperialism.

In this novel we see a society, lacking a common language that the educated elite and the uneducated villagers can communicate in through public discourse on the issue of Ujamaa and with the radicalizing sermons of Madevu, resorting to a dialect of violence. As one oldman puts it at the meeting in the forest:

Wakubwa wa nchi wamesoma...hawa wanotutawala leo ni wtatoto na wajukuu wetu...lakini jambo la kusikitisha ni kwamba sasa wameota mabawa na wameruka na kutuacha sisi porini..." (P13).

The elite of the country are educated...those who are ruling us now are our children and grandchildren...but the saddening truth is that now they have grown wings and flown and left us on the ground. (P13)

The statement of this old man points to the divide between the educated younger generation and the uneducated older one. Also it speaks of the lack of a common ideological front from which these two people can have a public discourse on the policy of Ujamaa. This lack of a language of dialogue makes fear mongering and the rule of violent confrontation as the only recourse. The government uses brute force to defend its position and the villagers employing the same to defend their villages.

The violence that the government is employing against its own people in the post-colonial state seems to borrow from the experiences of Tanzania with colonialists where the only language that the African was seen to understand was that of violence. Therefore, the butt of the gun (if not the bullet) and the whip became the tools of imparting lessons of 'civilization' on the African. We see this colonialist thought in Wole Soyinka's *Death and the King's Horseman*. Mr. Pilkins believes that violence is a necessary tool for keeping Elesin from going ahead with the ritual suicide and so he sends his *askaris* to go and restore order and civility. This is because Mr. Pilkins lacks a language of accessing and understanding the African way of life that violence is a requisite intercessor.

This recourse to violence between the villagers and the government forces springs from the points of *upopo*-lack of knowledge and understanding- on what Ujamaa is on the part of the villagers and alienation from the indigenous knowledge systems on the part of the ruling elite. These two 'unknowns' become the points of false consciousness in the society which is a precursor to a violent engagement between the two sides. The elite have deviated from the ideals set out in the declaration of Ujamaa and are pushing an agenda whose vision they barely understand.

In the confrontation between the government and the villagers atrocities are committed which leaves both sides with what I would call 'self-inflicted' wounds because when a government and its people confront each other it is more like fighting against the self.

The villagers are almost convinced of the efficacy of their language because it is what defines them. And this language has been proven to work for them before.

Tumeona misukosuko mingi, ya Wajerumani na Waingereza, itakuwaje ya vijiji vya Ujamaa. (P15)

If we have seen many confrontations, of the Germans and English, what about of villages and socialism. (P 15)

One of the challenges gnawing at the heart of the postcolonial state in Africa in the period immediately after independence was the lack of a common language of public discourse between the ruling elite and the ruled masses. The low levels of literacy at the time compounded the level of ignorance. To sum it up, I want to say that the dialect of violence dehumanizes the individual which subverts the ideal of the citizen as the source of legitimacy in a society hoping to be humanist. What is needed is a sound education system that can equip the people with the

language to contribute to the development agenda of the government. Otherwise, the lack of common grounding often leads to flare-up of violent confrontations in the streets during demonstrations rising out of discontent. Violence disrobs the two groups involved of rationality and thus disempowers them.

2.4 Intellectual Betrayal as a Cause of *Upotovu*

As a performing artist I look at the issue of Ujamaa as discordancy between the oral text presetned and the accompanying gestures. The mouth is uttering words that are not in line with the gesture leading to misinterpretation of the message. In such a case the Arusha Declaration, inspiring the “event” of Ujamaa is the text while the implementation of it is the performance. Arising from this section I seek to address two questions that show *upopo* in Kezilahabi’s text: How did Tanzania expect to move towards a socialist destiny without a socialist culture? Was Ujamaa, moving people into a proscribed village, the best way of achieving an economic transformation?

The educated elite is guilty of narrow conception of development tools. The concepts of development across what Mudimbe calls the “marginal space” in *The Invention of Africa* between states of underdevelopment and development are lacking in prerequisite building blocks like sound acculturation system. The transformation of Kisoale and Bucho villages through Ujamaa is forced upon an ignorant public.

In *African Intellectuals Speaking*, Thandiwe Mkandawire, the editor, asks some fundamental questions which I find to have affiliation with this text by Kezilahabi. One of the concerns which he points to is that the failure of the nationalist projects in post-independent Africa gave rise to literature that was meant to deconstruct and demystify the nationalist struggles. The nation-

building project had run aground because the intelligentsia who got into power were corrupted by it and forgot the humanity that should drive the project.

Then the accusation of the intelligentsia and their inability to think critically was seen in the mass parties that formed the government after independence like KANU in Kenya and TANU in Tanzania. These parties lacked clear ideologies, did not allow debates and lacked clear channels of mass participation. The question that Mkandawire seems to be posing is: Is the intelligentsia guilty of betraying the African public in the post-independent era?

In this novella Kezilahabi shows us an elite group that is enamored by the ideology of Socialism. Even though the likes of Mamboleo and Mambosasa seem to be loyal to the Arusha Declaration, they do not understand its implications to the population which is largely uneducated. Their education alienates them from their roots. And this is where disempowerment begins.

During a meeting in the forest one old man says that the leaders are their own children. But after getting educations they (the children) grew wings and flew away, leaving them on the ground. This old man captures the rift between the elite and the people in whose interests they purport to be acting.

After this estrangement we witness slogans that the ruling party comes up with as a way of bolstering the masses behind its agenda and it shows lack of thought and understanding in the policies of development. It is this lack of understanding in the development agenda that imprison people to a life of poverty.

Kezilahabi at one point shows us a physical fight between Madevu and Mambosasa and Mamboleo who had confronted the former in his office on allegations that he is misleading the villagers using his church. Well, Madevu abuses them and this triggers the fight which is a

symbolic representation of a duel between the forces of Capitalism and the forces of Socialism. I would have thought that the duo will beat the priest but surprisingly, the aging priest beats and humiliates the two youthful firebrands with a deft *karate* display.

This symbolic representation gives insight into the unstable premise on which Ujamaa is built and the impending 'beat-down' by the forces of Capitalism. In *The Wretched of the Earth*, in a chapter titled "The Pitfalls of National Consciousness", Frantz Fanon tells how the fight against colonialism and its legacy by the ruling elite has often been done in a hasty way without much preparation. Fanon also talks of the lack of practical link between the educated elite in leadership and the masses.

National consciousness, instead of being the all-embracing crystallization of the innermost hopes of the whole people, instead of being the immediate and most obvious result of the mobilization of the people, will be in any case only an empty shell, a crude and fragile travesty of what it might have been. The faults that we find in it are quite sufficient explanation of the facility with which, when dealing with young and independent nations, the nation is passed over for the race, and the tribe is preferred to the state. These are the cracks in the edifice which show the process of retrogression that is so harmful and prejudicial to national effort and national unity.

Also the laziness of the elite and their cowardice as we have seen in Mkuu wa Wilaya when faced with Madevu at that decisive moment in the struggle against capitalism is the harbinger of the failure of Ujamaa. The Mkuu wa Wilaya trivializes Ujamaa when he gives Mambosasa and Mamboleo an exam on Ujamaa. It is as if by passing that exam the duo would have proved their commitment to the ideals of socialism.

Mamboleo and Mambosasa are also intellectuals who are respected by their villagers who expect that they will steer the village to prosperity. But when they get into the positions of taking care of the village as clerks, Mambosasa exposes himself as selfish leader who cannot sacrifice his greed for the ideals of Ujamaa. Mamboleo on the other hand lacks the gambit to offer tough counsel to his friend who is ruining the life of the uneducated villagers. There is a point where a business man approaches them with a bribe to establish a shop in their village.

“...Moyo wangu haupendi kuona watu wanasumbuka. Nimeskia wananchi wamepata taabu sana ya kupata mahitaji zao za lazima...sina nia ya kuwa mnyonyaji na sipendi kupata faida ya haraka kwa jasho la wengine...Mzee Masharubu alitoa bahasha ndefu mfukoni mwake akamkabidhi Mwenyekiti...” (P 87)

My heart does not want to see people suffering to access basic needs...I don't plan to exploit people...Mzee Masharubu removed a long envelope from his pocket and gave it to the chairman...

By accepting the bribe to establish a private business in the village, Mambosasa, an educated person whom the villagers elected based on his intellectual acumen, betrays not only the Arusha Declaration, but also the destiny of the post-colonial state. They thus disempower the society to achieve what it sets out to.

Further to that, the ruling elite in *Gamba La Nyoka* do not look at what they have got in terms of the agrarian way of life which they have lived even before colonialism. The challenge is how to use what already exists to get to the desired point of progress. The Ujamaa as a tool of development is not properly thought-out; it is more of a political statement of independence by Tanzania than a declaration of a need to industrialize as a way of development. Using the ideas

of Karl Max which based on experiences of industrialization in Europe, the ruling elite gets it all wrong because the society we see is not yet ready for such radical change of political ideology in terms of economic and educational preparedness.

2.4 Conclusion

In the examination of the text it emerges that the implementation of the Ujamaa policy suffered because of lack of guiding lights or teachers who would have steered it to the destiny that Mwalimu Nyerere had envisaged. The sage wanted a re-invention of Tanzania along socioeconomic line. However, the ruling elite- Wakuu wa Wilaya-did not share in the vision of Mwalimu and this then meant that they could not implement the policy. For one thing the use of force in moving people to villages was a contradiction of the ideals of socialism and it only served to turn the people against the government. The question that we ask ourselves at the end of the novel is what the future portends for Tanzania in this transformation. The next book of discussion is *Walenisi* by Khatama Mkangi. It shows the urgency of economic liberation. It offers what I would call social didacticism. It criticizes the inhumanity of capitalism and exalts the humanity of socialism. Of interest is the picture that Mkangi paints of capitalism and how it hinges on a lack of knowledge and the atmosphere of false consciousness.

CHAPTER 3

DEATH OF THE TEACHER AND THE RISE OF CAPITALISM IN *WALENISI*

3.1 Introduction

In the foregoing chapter in *Gamba La Nyoka* I looked at how Kezilahabi recasts and restructures history of nationalism and decolonization in Tanzania and attempts to forecast the future by interrogating attempts by the ruling elite to transform the country. In a way we can say that Kezilahabi posits for a second liberation from the hands of the ruling elite who misconstrue the development agenda. In *Walenisi* Mkangi presents the capitalist system as the source of what we want to see if there is this argument and how it is represented. Indeed, in *Not Yet Uhuru* Jaramogi Oginga Odinga makes the argument that real independence is still at bay and that economic transformation is the most important component of the independence dream. "But though Britain was reconciled to the fact of surrendering direct control over former colonies, she was by no means prepared to withdraw her influence completely. The strategy was to place in power in Kenya those elements that would be favourably inclined to Britain, and would guard her economic and military interest..." (P 256)

The argument Oginga is pushing forth is that the economic structure of Kenya, even after independence, had, and still has, many citizens in colonial-like situation which puts the bulk of the country's economic resources in the hands of a few individuals while the majority wallows in destitution. This, once more, calls to mind Mudimbe's assertion in *The Re-Invention of Africa* that upon independence the regimes that assumed power not only inherited roles of governance, but they also inherited the colonizing structure which influences reality in the post colonial state.

3.2 Death of Dzombo as a Metaphor for Death of the Teacher

When the story opens Dzombo plays the role of a teacher. This can be seen by looking at the relationship with the character he calls “Ndugu yangu” who works with him in the factory. Ndugu yangu, my brother, as Dzombo fondly refers to him is an employee who exhibits little grasp of the forces that control society. He takes the reality at its literal state and cannot conceptualize his place in it. This is shown in the scene where Dzombo tells him that their employer is sucking them dry. He goes to the employer and unknowingly reports to him that Dzombo told him that he is sucking them, so he wants to suck the boss too. He does not understand what Dzombo is telling him. He takes the word “suck” at the literal level of meaning. Such a character shows the futility of destiny in a society where there is no one to give them a third eye that makes them look beyond the surface value of things. The brother is too dumb to unravel the exploitative mechanisms that underpin capitalism. A society that is so capitalistic where the owners of the means of production exploit the work force by hindering their acquisition of knowledge that would help in comprehending their subject status. The futility of such a situation gets even complicated when those able of raising awareness are killed by the owners of capital. This death therefore disempowers the society from a realization of oppression and makes it susceptible to further exploitation.

In the real world there is no teacher to uplift the consciousness of the society. This has created a certain complacency in the lower classes that not only makes the upper classes to thrive at the expense and detriment of the lower classes, but also makes the lower social class “collaborators” in their exploitation.

The situation is not totally lost though. This is because there is a person like Dzombo who is able to conceptualize his place in the society and understand the exploitative capitalist forces controlling it. In this sense Dzombo is a teacher who uses his knowledge on “Ndugu yangu” to make him understand the society and may be move from his state of passive oppression to active agitation for fairness or equitable opportunities. Dzombo tells this man the exploitation but he is too foolish to understand. However, the employer realizes that Dzombo has knowledge of his exploitative machinations and so he fires him. He fires Dzombo before he knows that if he stays any further he will be able to “teach” other employees on the exploitation and make them agitate for socialist justice. In firing Dzombo from employment, the employer “kills” the teacher in his workforce and is now able to continue exploiting them.

The necessity of human beings to understand their condition and change it is capture in Frantz Fanon’s *Black Skin, White Masks* in the chapter titled “The Negro and Language”. In the chapter Fanon looks at the black man as a subject who suffers from a double form of loyalty to his race and to the white race. He is a subject of the white race and therefore knows how to “behave” when with them; on the other hand, he is also obliged to his own black race and knows how to act when with black people. Fanon goes on to say that it is not enough for the subject race to realize this situation; he must strive to change it.

But when one has taken cognizance of this situation, when one has understood it...how can one then be deaf to the voice rolling down the stages of history: “What matters is not to know the world but to change it.” (P 17)

In Dzombo we witness one who has realized his situation and is determined to change it. But in initiating change Dzombo seems to rub the greedy government officials the wrong way and he is

pushed for it. The death of Dzombo who was teaching the society by his example of self reliance deprives the society of a source of inspiration and empowerment.

3.3 Greed as a Source of Injustice

In *The Political Unconscious*, Fredric Jameson gives a Marxist schema on the production of behavior and action based upon the mode of production through a mechanical causality system in capitalism. Even though the mode of production is not visible it is the sum of all actions.

One must complete the characterization with the essential proviso that it is structuralism for which only one structure exists: namely the mode of production itself or the synchronic system of social relations as a whole...since it is nowhere empirically present as an element, it is not part of the whole but rather the entire system of relationships among those levels... (P 21)

I want to borrow this Jamesonian schema and apply it to *Walenisi* making the postulation that the juridical system in *Jehanamu* acts in synchrony to the economic structure. The arrest, trial and execution of Dzombo displays bias in the dispensation of legal instruments which leads to abuse of the rule of law. A reading of Mkangi's *Walenisi* reveals one of the statements that he makes in his other novel *Mafuta*. In *Mafuta* Mkangi tells of an emergent capitalist society which is getting into the throes of exploitation. To Mkangi one of the things that contribute to the disempowerment in the capitalist society in the text is the subversion of disciplinary and punishment structure by the upper social classes. In civilized societies the judicial system plays an important role and prevents society from descending into anarchy. If the judiciary is compromised in its role as an interpreter of the constitution then it becomes a tool of exploitation and its role moves from protection of civilization to the breaking of it.

In *Discipline and Punish* Michel Foucault says that the powers that control the society keep the common citizenry in check through schemata of power that employs mechanisms of bio-power which implies controlling human populations through the inflicting of pain on the body and a repressive hypothesis to exert control. The execution of Dzombo under the title “Hukumu ya Kifo kwa Sayari” becomes a symbolic rhetoric that articulates a rational order which according to Ralston Saul in *The Unconscious Civilization* are languages that are meant to imitate intellectual authority by creating abstract notions that obscure truth.

It is ironical that the hangman says that this type of execution is symbolic of the strides that the society has made in killing its citizens whom the law finds to have erred. This death by *Sayari* is proof of the society’s intellectual acumen.

Tumetoka ushenzini, mnyonganji halali akawa anaendelea, ndio sababu mtawala hataki kuua watu kikatili kama wafanyavyo watawala wengine. Haki hizi, kwa hivyo, zinampa habusu haki ya kujirekebisha.(P 5)

We have moved from stupidity, the legitimate hangman continued, that is why the ruler does not want to kill people in a brutal manner like other rulers do. These rights, therefore, gives the convict a right to reform. (P 5)

What reform is the hangman talking about when the convict is bound to die in the *Sayari*? The foolishness that the hangman says they have moved from is still spreading within the society through such acts of inhumanity. In *The History of Madness* Michel Foucault writes that the institutions of punishment in society use a gridding method which makes the objects of punishment available for “observation” and “information”. In this novel we see that the powerless people by observing one of their kind getting punished for disobeying the established

order get informed on the kind of punishment that awaits them should they act like him. They lack a teacher to move them from passivity and even conformity of their exploitation to active participation in the transformation of their situation.

Applying Foucault's views on society on *Walenisi* I take it that the arms of the society that play the roles of discipline and order in a capitalist society are forces of obfuscation of knowledge and promotion of unconsciousness. Before delivering a verdict the judge must weigh all the evidence from both side and establish that there is reasonable doubt to convict or acquit. Such interpretation of the rule of law exhibits knowledge and understanding of jurisprudence free of emotional persuasion. However, this is not what we see in Dzombo's case; the manner in which the judge deals with Dzombo's case shows not only a lack of jurisprudence but also emotional persuasion.

Kwahivyo, baada ya kuinuka-ingawa Dzombo hakuwa akitarajia huruma yoyote, alipigwa na butwaa la bumbuazi kwa hukumu...baada tu ya kusimama tu, hakimuna naye, bila hata kusita akatamka: Kifo... (P1)

So, after straightening up-even though Dzombo did not expect any sympathy from; he was shell shocked by the verdict...just after standing up, the judge on his part, without hesitation said: Death... (P 1)

The way the judge handles Dzombo's case shows a disciplinary mechanism that sacrifices truth to preserve the interests of the haves. The case of the death of knowledge that the judge exhibits concerns the subversion of the law for self-preservation. Without a teacher civilization falls off into anarchy. Nothing demonstrates this more than this execution of Dzombo and the logic that

underpins the injustice. The words of the hangman that the society is enlightened are a bitter irony of a society lost in *upopo*.

3.4 Debilitating Alcoholism as a Figure of Disempowerment of the Poor

In a society sinking in a psychotic state and the people cannot envisage a way out alcohol often gets in to compound the problem. It becomes an agent of false consciousness. It alters the vision of the person who consumes it such that it hinders an apprehension of the totality of reality. In this text Katama Mkangi uses alcohol as a metaphor for the force of exploitation that holds the poor people down and prevents them from rising above their indigent lives.

Frustrated and hopeless, the victims of capitalism in *Walenisi* take their frustrations to alcohol. It becomes their opium which hides the pain in their lives. This behaviour reminds me of the characters in Peter Abrahams' *Mine Boy* to whom the "shebeen" becomes their sanctuary and Leah is the matriarch who rules their world. In *Walenisi* the matriarch's equivalent is Mzee Matingasi who brews the illicit drink. We are told that the poor always trooped into the den like moths attracted by light. They seem to do this as if on reflex.

Ni mbinu hii ndiyo iliyomwezesha kila jioni kuiwasha taa yake ya kandili, kuitundika kiguzoni-kitendo ambacho kilipageuza hapo kwake kitaluni. Hii haikuwa taa ya kuangalia bali kuvutia nondo. Wawili kati ya nondo hawa wakawa Dzombo na rafiki yake MaskiniJeuri... (P91)

It is this method that made him every evening to light his candle, put it where it could be seen- action that transformed his place. This was not a lamp of aiding vision but of attracting moth. Two of these moths being Dzombo and his friend MaskiniJeuri...(P 91)

Here the author is using the image of the moth and light to show the lack of thought in the actions of the poor who troop to drink Mzee Matingasi's concoctions. These peoples' thoughts are consumed by alcohol and that is why they continue to sink deeper into poverty. Alcohol interferes with their perception of reality and gives them a false sense of reality that when one of them opens they open their mouths to speak betrays the death o knowledge to which they are imprisoned.

“Mwanamke! Hee, mimi siwezi mnunulia mwanamke pombe...woteni Malaya tu...” (P92)

This is one of Mzee Matingasi's drunk male customer showing his apparent hate of women. Then a woman who hears him responds.

“Malaya ni mamako.”

“Mimi si mototo wa mwanamke mimi ni motto wamwanaume...”

The woman counters this inebriated man's arguments laying bare the fact that he speaks from a point of ignorance which alcohol compounds. His verbal diarrhea lack knowledge and understanding.

The woman called Mwana-mama tells the man that if all women are prostitutes then his mother too is one. The man is angry like he had not thought of the double edged swords of his words.

The woman's words of wisdom impart some sense in the head of this drunk man.

Kilicho wazi ni hiki: kuwa una hakika kuwa mamako ni nani sikuzote, lakini sivyo hivyo kuhusu baba zetu. Kikubwa ni kuheshimiana na kupendana tukijua ya kwamba hakuna asiyemzawa wa mwanamke... (94)

In another incident involving alcohol, Maskini Jhuri meets Dzombo coming from the petrol station where he has been denied paraffin to light his lamp and tells him that he has something else that can light Dzombo's world.

"Tuende tukawashe taa...", let us go and light the lamp, Maskini Jhuri tells Dzombo while showing him some colourless liquid inside a bottle.

They go to Dzombo's house and pour the liquid into the lamp, but when Dzombo attempts to light it, it explodes and the smell of alcohol rents the air. This is when he realizes that Maskini Jhuri was carrying alcohol. Maskini Jhuri laughs at Dzombo and says he thought Dzombo knew what he meant- that Dzombo's world was to be lit by consuming the alcoholic drink. The character of Maskini Jhuri demonstrates the poor people's obsession with alcohol to an extent that they subvert and substitute its' recreational purposes for a functionality that adds meaning to their degenerative lives. In this subversion of truth they assume that alcohol gives them a better insight into life yet when they drink they act most moronic like the man who says that all women are prostitutes.

Another thing that is important about this scene of "washataa" is the symbolism that is implied where the availability of 'mafutataa' can be taken to mean the presence of knowledge. This is because the light it produces used to see presence of something in the dark. In the same way knowledge helps to illuminate the things kept in the dark that is the façade in the systems that control human existence under capitalism. And the flip side is that the absence of "mafutataa" keeps or rather entertains the 'being' of darkness and ignorance of things kept in its' space.

Kwa watu kama Maskini Jhuri, kwao giza halifichi maslahi yao duni. Lakini, wako tuaminio kuwa umaskini usioonekana basi ni umaskini usiokuwako. Uki ifuata nadharia

hii basi, itaonekana kwamba kiza hiki kilimtatulia Dzombo shida zake za kimaisha. Umaskini ni ung'arie gizani usije ukapofusha waungwana!" (P 73)

To people like Maskini Jeuri, to them, darkness does not hide their condition. But, there are those who believe that poverty that is not seen is poverty that does not exist. If you follow this logic it will seem this darkness solved Dzombo's problems in life. Poverty must be brought to light lest you blind the brave. (P73)

I find this quotation from the text to point to the main vision of Mkangi in writing this story. It talks of a society that covers its social inadequacies in darkness or by turning a blind eye to them. The author tells us that we must face issues squarely if we wish to solve them. In this instance the image of darkness and light are used not only to refer to *upopo* and enlightenment, but also a state of inaction and that of action. It brings to my mind the same usage that Martin Luther King Junior accorded the two images in his "I Have a Dream" speech.

Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice.

In the case of Martin Luther, just like Mkangi's, to remain in the valley of darkness means to stay at a state of deluded comfort which then means racial injustices would continue. However, the brave act of moving to the sunlit path takes sacrifice but helps solve the issue at hand. Then Martin Luther used the two images to point to an unacceptable past and a desirable future.

The excerpt above shows that to people like Maskini Jeuri alcohol provides a way of making them forget the harsh realities of poverty that degrades their lives. This false consciousness that characterizes their lives is the cause of their miseducation and the reason why they are stuck in a

rut of indigence. As the conversation goes on between the two Maskini Jeuri tells Dzombo that to people like them alcohol provides them with light.

Ya kwamba taa ya watu kama sisi si ni ulevi...kwetu sisi watu waduni, ulevi ndio taa yetu. Ukiwasha chang'aa ama busaa, au waragi...mtu duni haachi kuona mwangaza mpya maishani mwake...Matambara yangu huyaona kama nisuti! (P74)

The light of people like us is in drunkenness...to us the poor, drunkenness is our light.

When you drink chang'aa or busaa, or waragi...a poor person does not fail to see the new light in his life...I see my rags as suit! (P74)

3.5 Alienation from Knowledge as a Source of Character Formation

Katama Mkangi has used the *hadithi* of the dynasty of Wachuna to show the mechanism that the greedy elite use to exploit the masses by denying them knowledge and confining them to low living standards and in so doing forming their character traits. The *hadithi* on the genesis of this dynasty shows how knowledge is most times chanced upon by human beings in the capitalist society who then proceed to claim ownership and code it then use it to exploit fellow human beings who lack it.

The form of alienation I am talking about here refers to the way the Wachuna constructed barricades between knowledge and the ignorant society so that this system maintained the imbalance. The establishment of the Wachuna rule in the world of Walenisi was based on discoveries that the Chuna people made on life.

These discoveries were on three things that have proved to be important in the maintenance of the capitalist economic order: Fire (moto), Medicine (uganga) and Violence (Mabavu).

These discoveries formed the basis of a new network of social relation that was based on the

classic business principle of demand and supply which are the foundations of the capitalist economic order. Let me begin with the invention of Fire. It is said that one day a man known as Moto was looking a present to give to his wife and in the process was looking for a way of drilling a hole through a stone using another stone he felt his first ever burn.

Alicho kisikia kwa ghafla, kulikuwa nikuchomeka na kuona moshi ukifusika. Alishtuka na akaruka kwa woga. Hakuwa ameshawahi kuona kioja kama hiki maishani!” (P155)

Of a sudden he felt a burn and saw smoke. He was flabbergasted and jumped up in fright.

He had never seen such a miracle in his entire life! (P155)

Moto who was also a hunter had caught some animal and as the fire was spreading it reached the trap of the animal making a barbeque of it. The sweet smell of ‘nyamachoma’ wet Moto’s mouth and when he tasted the meat it was of unimaginable delicious taste.

Naye kwa hatua za woga akanyatanyata na akanyafua kinofu na kukionja. Si utamu huo aliousikia!(P156)

...Then by timid steps he reached the meat and took a bite. Was that not delicious that he felt! (P 156)

The act of eating this meat shows the process of change of identity from a timid state to one of joy upon tasting meat. The taste of this barbeque is also equivalent to the taste of power that Moto will later feel. It will prove to be the first corrupting element in the acquisition of this new knowledge. Having discovered the knowledge of making fire, Moto invited his fellow villagers to visit him and the people were awe-struck and Moto told them that he has acquired new powers that make him invincible. Having read the fear and nascent need in the villagers’ eyes, Moto

decided that he will not reveal to them the knowledge of making fire; instead he see a business opportunity in the fear and a gap that he will fill with a demand and supply model.

Uwezo huu ulimtia hisia za ukubwa-pundesipunde utukufu pia! Sasa watu wakawa bila moto, hakukuliwa kitu basi kumtegemea yeye kukazidi. Hapa ndipo aliwageukia na kuwaambia: Ili kuulinda huu Moto Mtakatifu usife, imenibidi kuacha kazi zangu. Lakini sikoradhi kuendelea kufa njaa na familia yangu... (P 153)

This ability gave him feelings of greatness-in a twinkling of an eye divinity too! Now people became dependent on fire that without it nothing was eaten. Here is where he told the people that for this Holy Fire to be guarded so that it does not die, he has been forced to retire from work. But he and his family is not ready to die from hunger... (P 153)

From the above quotation we witness how the knowledge that Moto had just chanced upon is now transforming his identity from ordinary to extraordinary. He calls it 'holy fire' so that his knowledge of it is further alienated from the common folk. He then begins a capitalist tradition of keeping this knowledge within his family so that he can prey on the ignorance of the majority of society for profit.

Another discovery was on *uganga*, medicine. A person called Mchawi discovered the cure for illnesses by watching two snakes fight. Later on, he applied this knowledge to human beings who were sick. The more he continued to cure people, the more his power grew and like Moto before him he retired from work and told the people that they had to feed him and his family so that he can continue curing the society.

The last discovery that underpinned Uchuna was on mabavu, violence. It is the story of Mabavu who was a good hunter but whose prowess could not win over a village belle called Kadzo. One

day he pulled a masquerade by putting on the skin of a lion and scaring the entire village and snatching and running off with Kadzo. The entire village thought that it was a real lion. When Mabavu came back from the forest he was told what had happened and he made preparations to go rescue the belle from the jaws of the “lion”. The family of Kadzo begged the skilled hunter to rescue their daughter. He said he could only do so on condition that he shall have her as a wife. Well, he “saved” Kadzo and had her as his wife. Having discovered how to get what he wants from the society he made it a habit of causing insecurity for which he would provide security. This way he was able to get whatever he wanted from the society.

From these stories Mkangi shows that capitalism was founded on the helplessness and need of society. Those who can provide for these needs meet the society at its point of need. In the capitalist economic set up those with ability to meet the needs of society keep this knowledge at a distance from subjectified society. This keeps the society unaware of the exploitation that they are under.

3.6 Conclusion

In *Walenisi* the Capitalist society is juxtaposed to the Socialist one and this enable us to look at how disempowerment operates within the former paradigm. The two systems in form the behavior of the characters like Mzee Matingasi and Maskini Jeuri and Binti Fikirini. The false consciousness that informs the behavior of Maskini Jeuri where perceives alcohol as the light of his life strikes us as absurd and even funny when juxtaposed with the acute consciousness of the Mtu Binti Fikirini. We are able to understand the disempowerment in the real world called Jehanamu because of the empowerment in Walenisi world.

CHAPTER 4

DYSFUNCTIONAL EDUCATION SYSTEM IN *KIFO CHA MWALIMU*

4.1 Introduction

Anduvate Mwavali is writing at a time when the realities of the postcolonial state as had been forecasted by Kezilahabi in *Gamba La Nyoka* and affirmed by Mkangi in *Walenisi* are now being felt across the economic spectrum and the working class symbolized by the teacher is the victims. This novel is written at a time when the working class is facing serious issues of economic sustainability as is shown in the life of a teacher. While the prices of basic commodities like milk and bread is on the rise from 15 shillings to 40 shillings and from 25 shillings to 50 shillings respectively in the year 2010, the net salary of the teacher has remained what it was in 1994. In the justification I termed this text as a society-specific novel. This is because the society that lends life to Mwavali's novelistic expression is one that does not value the teacher. The teacher is facing serious challenges of economic exploitation and eventual marginalization to the fringes of society. In this novel Mwavali tells us the story of Mwalimu Chapakazi who is a teacher whose status in society is under threat from within the profession and without. Chapakazi is a symbol of the teacher in society who is dying a slow death. The death of a teacher then means the society is left without a guiding light. This then is the story of a society trapped in *upoo*.

4.2 The Profit Motive as the Source of Dysfunctional School System

The school system forms a very important unit in the society. It is the school that shapes the destiny of a society by the scholarly guidance that they give. Education is the chief catalyst for development and many African governments have endeavored to prioritize education in their political manifestos. Indeed schools play a vital role in determining destiny of a society; in the field of technology, research by scholars play a vital role in pushing the frontiers of life by unraveling the mystery of nature and making man conquer it.

In *Gamba La Nyoka* we witnessed Mambosasa and Mamboleo who were educated saving their Bucho village from exploitation from a shopkeeper and an agricultural board. Their education made them realize that the shopkeeper was raising the prices at his own whims because the people were not informed about price regulations; and the cotton farmers were given less money that was not worth the amount of cotton delivered because the board had interfered with the weighing scales. This is just a literal sense of liberation that education brings to a society. When the societal need for knowledge to develop is compromised by the need to make profit *upopo* takes over the society.

When greed for money has displaced the need for knowledge and therefore devalued the presence of the teacher by desecrating the chalk, as it were. My assertion is that the education system that we witness in this text is dysfunctional because it values money as school fees than imparting knowledge to the students. In *Kifo Cha Mwalimu* the schools are businesses that are supposed to be making profits and the classical business logic that “customer is king” applies. There is little difference then between the running of the schools and the running of factories. The competition in the market is the production of quality-while the factories purport to produce

top mark washing detergent for the commodity markets, schools like Kilelecha Karen purport to produce quality professionals with an edge on the job market. They both operate on the need to make income by making impressions.

According to Slavoj Zizek in *The Sublime Object of Ideology* through interpellation by processes invisible to the 'naked eye', Capitalist ideology has formed the basis of all forms of production in the human society. This line of thought is reinforced by the structure of the schools in this novel which is organized in such a manner that the source of legitimacy is with the students, the owners of capital on which the school depends. This is the first source of dysfunctionality of the system compromising education.

A view at Kilelecha-Karen, Chapakazi's first school reveals the nature of this system. At the top are the students and at the bottom of this structure is where we have the teachers. They bear the weight of this structure by ensuring that the students pass their exams and advertise the name of the school.

The teachers are completely powerless in the affairs of the school. All they do is follow the instructions of the school managers. This powerlessness makes the teachers to be susceptible to abuse by the students they teach without the recourse to the rod, as it were. This is the position that our narrator Mwalimu Chapakazi finds himself in. His fate is determined by this structure that subverts the sense of scholarship by giving legitimacy to the student instead of the teacher. The problem that this system causes is seen in Vitaluni Academy when Chapakazi is faced by a serious case of indiscipline.

...Kijana Yule waKitanzia , Rashid, alimsuta Mwalimu Chapakazi huku ameubidua mdomo mfano wa aliyenusa kinyaa... (P243)

...the young man from Tanzania, Rashid, snorted at Mwalimu Chapakazi while he pouts his mouth like one who had smelled stool... (P243)

I want to point to the act of pouting the mouth by Rashid to represent the societal view of the teacher which is one of looking down upon. His presence is likened to that of human feces which is the one of the worst form of abuse. It is such looks that kill the teacher and leave the society in the darkness of *upopo*.

This incident comes after Rashid has been running amok in the school doing whatever he wants and now Chapakazi decides to bring a stop to this and decides to confront him in front of the students. The way Rashid regards his teacher, like one who has smelled stool, shows a total lack of respect. In such a poisoned atmosphere of indiscipline knowledge cannot pass freely from the teacher to the student.

Mwalimu Chapakazi then proceeds to discipline this boy in front of the students and the teachers. However, the moment that the manager of the school Bhadwald Jagdeep, gets to hear this Mwalimu Chapakazi is in trouble. He calls for a meeting where he gives Mwalimu a dress down.

Nimejenga shule hii nikiwapa kazi. Nimekuwa nikiwalipa mhashara. Mshahara huo ulikuwa ni kuwafundisha wanafunzi kwa ujuzi nilioamini mlikuwa nao...kila wakati wanafunzi wanafurushwa. Wao ndio wanaleta pesa. Mnachinjaje ng'ombe anayetoa maziwa na mtarajie kuyapata maziwa tena... (P250)

I have built this school as I offer you jobs. I have been paying you salaries. That salary was for teaching the students with the skills that I believed you had...every time students are suspended. It is them who bring money. How can you slaughter the cow that produces milk and expect to still get milk... (P 250)

Here we see Jagdeep proving to us that the schools are no more than profit-making businesses and that teachers are skilled laborious in the factory while the students are customers whose money keeps the factory running. The metaphor of the milk-producing cow reduces the dignity of the students to that of an animal thereby justifying the poor education that he receives.

The fact that Chapakazi disciplined Rashid and removed the bad element from the learning environment is a criminal offence to Jagdeep who uses the metaphor of the slaughtering the cow that produces milk to show the magnitude of the offence and also the value he attaches to students. This mentality reveals that money and not knowledge or moulding of better members of society is the motive of these schools. Money over knowledge mentality displaces the teacher as the pillar of society.

The dysfunctional nature of the school is the result of commoditization of education in the capitalist economy. Lastly, for his Phd project Mwalimu Chapakazi's thesis statement is on this profit motive that is replacing the need to disseminate knowledge with the need to capitalize on the 'need' of academic qualifications for the job market.

...ilidhihirika wazi kuwa elimu ilikuwa imeingiliwa na kushushwa hadhi mfano wa biashara ya vitumbua na 'mtura'. Baadhi ya shule yalikuwa ni kama magenge ya kuuzia makopo ya elimu. Yeyote aliyemudu kuanzisha genge lake la makopo na makombo ya elimu akaitwa eti ndiye mkurugenzi. ... (Pp. 293,294)

...it was evident that education had been infiltrated and diluted like the business of second hand clothes and 'mtura'. Some schools were like gangs of selling doses of education. Whoever wanted to establish his cartel for doses and crumbs of education was called the manager... (Pp. 293,294)

This excerpt shows commoditization of education in society. He likens the falling standards to the business of selling secondhand clothes and *mutura* to show that education in society has gone to street merchants who are not committed to the principles of education and whose main interest is to get money from the public.

Chapakazi is decrying in his doctoral thesis to me speaks not of the waning value of education in the Kenyan society, but of a system that has not been able to grow in tandem with the growing interests from a growing population that has come to value education as the currency for negotiating upward social mobility in a world that is ever so much competitive where the unavailability of a bed space lock out a majority. In a capitalist society unscrupulous citizens with entrepreneurial interests have stepped in to balance the society through the market systems of demand and supply. And when education standards fall in society then a majority of population that consumes that education is trapped in a cycle of exploitation by the powers that be.

4.3 Political Scene as Theatre for Display of *Upopo*

Writing about a tough period in the country's history, AnduvateMwavali finds material for his novel from the regime that was at the helm of leadership in the period he depicts-the nineties. From the evidence before me in the text the political class exemplified the nature of the death of the teacher with much amplification. This regime is shown to lack knowledge and understanding in the way they handle issues of national importance like the conservation of the environment. The government was planning to erect a sixty story building in Uhuru Park without thinking of the ecosystem that would be destroyed in the process. Here we see a lack of knowledge and understanding of ecology.

Kwao uhai wa mimea na watu na hali nzuri ya mazingira si jambo lililowanyima usingizi... (P171)

...to them the life of plants and people and a healthy environment was not something to make them lose sleep... (P 171)

The fact that the ruling elite that the life of flora and fauna is meaningless in context of monetary gain just shows how the leadership in Kenya like that in Tanzania pushes forth agenda that are not backed by knowledge and understanding. In this case the ruling elite should have had knowledge of the hundreds of Kenyans who daily throng the Uhuru Park for shelter and the understanding that their actions are motivated by the need for shelter and the lack of jobs to occupy their time.

While it is legitimate to ask the narrator why he or she thinks that the leaders should lose sleep, I can say that the urge to make money clouded the ruling elite's judgment on environmental degradation. They just refused to care about the thousand of Kenyans, mostly poor, who having suffered in the stifling heat looking for jobs would go there to cool their heels and have a peace of mind. If it were not for the bravery of Mwanamazingira Bi Wangari Maathai they would have had their way.

Bidii, ukakamavu na ujasiri wa Nana Wangari Maathai uliiokea bustani hii... (P171)

Hardwork, diligence and bravery of Mrs. Wangari Maathai saved this park... (P 171)

The spirit of capitalism, the need (and greed) to make profit out every situation is what defines this regime Mwavali is presenting to us. There are parallels between this regime and the Wachunaregimes in Walenisi. They are both motivated by greed that clouds their judgment.

Further, the regime's lack of thought in its actions is on display again when the president is seen making 'roadside' declarations. In this case he is in Kitale.

...Ilikuwa jambo la kawaida rais kujibu swala nyeti kama hilo katika mikutano lukuki ya hadhara alioitumia kuzipigia debe sera zakeza uongozi... (P186)

It was normal for the President to talk on such important issues in a roadside gathering which he used to drum up support for his policies...

Here we see a leadership that seeks opportunity to drum support for its agenda by showing beating at its own chest. This is a roadside declaration which the President uses so that he can appeal to populist emotions and not understanding. The trait exhibited here is one of wiliness as the fox is. And to accompany its trickery and thoughtlessness the regime has praise-singers who heap praises on its achievement to create an atmosphere of hero worship which justifies the wrongs and is hostile to criticism of the regime. At the Kenyatta Stadium in Kitale most of the groups that are gathered to entertain the president are full of songs of praise of his leadership and they endorse it.

Ra-i-sitawala Kenya-a
Ra-i-sitawalaKeeenya-a
Ama-a-a-niidumuKeeenya...
Ufisa-a-di umeisha Kenya
Ufisa-a-di umeishaKe-e-enya tawala. (P187)

This song in this instance is a symbolic representation of the philosophy of leadership and the ideology of the masses in the society. The performance of the song, in a political space, becomes an act of deification and worship of leadership and in that act the performers themselves receive an identity transformation where they go from lowly and common to highly-placed and valued personages. They then sing praises to their god on things they barely understand having removed

themselves from the limits of the defining reality. And when they sing that ‘ufisadi umeisha Kenya, tawala’, they could very well be telling the President to stay in that seat for life since it serves their interests as well. And when a society is trapped in these illusions created by songs then it becomes prisoner to the exploitation by the ruling elite and their praise-singers.

The above song is praising the president for his leadership in ending corruption and bringing peace which is a contradiction of the very regime that visits violence on its citizens of different opinion like we saw when they were dealing with Bi. Wangrai Maathai. But what comes out to me is that in such instances where citizens praise their leaders it takes away from them the power to question actions of their leaders even when they the citizens are wronged. They bleed for the life of the political elite.

And once such legitimacy is lost the people cannot therefore question the government on the glaring inequalities in the distribution of resources. We are told that the province of Trans-Nzoia was one of paradoxes. It is endowed with resources yet it still registers high levels of poverty.

Kitendawili cha wilaya hii kalikuwa sugu kweli. Japo ndilo eneo linalozalisha nafaka kwa wingi, wakazi wake walikuwa wakilalalia mate mwaka nenda mwakarudi... (P 189)

The riddle of this province was hard to crack. While it was the area that produced grains in abundance, its inhabitants slept on saliva year in year out ... (P 189)

Indeed, this is a regime of *vitendawili*. These are the paradoxes of life in a society with no one to raise the consciousness of the people. The inability of the ruling elite to come up with the correct policies that can help the people of Trans-Nzoia to get their worth in the resources their province is endowed.

We can see that the people in spite of having land are also reeling under the weight of an unfair economic set up which puts the price of fertilizer so high that it leaves a hole in the pockets of these villagers. This story of Trans-Nzoia is symbolic of the entire nation where even with resources like fertile land and a peaceful environment the citizens still struggle to put food on the table and only live by the strength of the saliva, as the narrator puts. The way the regime operates the 'knowledge' of a person at a strategic point in the structure of employment is what determines if you get employed as a inspector of the public train engines, even when your academic credentials state that you trained as a social worker. And this system entrenches exploitation of the lower social classes by the higher ones because the lower strata do not have people in the 'right' places. Such rottenness at the heart of governance flies in the face of the praises the songs are heaping on the president.

4.3 Conclusion

We can conclude by asserting that the subtext of this narrative is the dysfunctionality of systems in the capitalist society. Both education and government institutions are responsible for the production of a behavior that shows lack of knowledge and disempowerment. According to Mitchel Foucault in *The History of Sexuality*, truth and power are not external to each other. These two forces have a dialectical relationship. The more truth is revealed, the more power is bestowed on an individual. And the more power one has, the greater the possibility of finding truth. And I can replace the word 'power' with 'knowledge' and it shall still hold true. In the end it is visible that there is a direct link between the education system of a society and the caliber of leaders it produces. A good education system equips the students with knowledge of improving the condition of the human being who is in charge of all flora and fauna. Therefore at the core of the education system should be the sense of humanity.

CHAPTER 5

SYMBOLS OF REDEMPTION

5.1 Introduction

The situation of the death of the teacher and disempowerment portends a futile destiny for society. However, it is not entirely hopeless and a look into the text reveals that there are pathways which the characters can exploit to redeem themselves. In this chapter I am analyzing how the writers have used symbols to show that there can be hope for redemption from the disempowerment we witness.

I am inspired by theology in my argument that the death of the teacher that is witnessed in the text can be overcome with acts of sacrifice that modifies the condition of the 'prisoners'. I want to look at the use of symbols in the three novels to reveal the movement of the societies towards a hope of salvation. As a literary device symbolism not only adds depth to the message of the author and understanding the organization of the narrative structure, but it also captures the vision of the writer.

5.2 Love as a Symbol of Redemption in *Gamba La Nyoka*

In *Love in a Time of Cholera* Gabriel Garcia Marquez uses relationship between Florentino Ariza and Fermina Daza to show that love can be a redeemer in the toughest of circumstances like disease, indignifying circumstances like poverty ageing and death; and that it can endure through tide and time. In the story the character of Ariza falls in love with Daza who goes on to marry another man because of the pressure from her father to marry a man of means. But Ariza nurses his love for Daza through it all over a long period of time. This love and hope for love gets him through the ageing process till he finally gets a second chance to be with his love again.

While in *Gamba La Nyoka* Kezilahabi does not focalize the theme of love the way Marquez does, he nonetheless offers us a serving of romance through the story of Tinda and Mamboleo. My interest in this love is the redeeming aspect of it. When we first meet the character of Tinda in chapter 1 she is a young girl who is observant of the relationship between her mother and Padre Madevu.

“Mama naona nyayo za pikipiki ya Padri Madevu...Mama, mimi Padri Madevu simpendi...hivi na wewe ukizaa mtoto, atakuwa na pua ndefu?” (P 9)

Mother I see the tyre prints of Madevu’s motorcycle...I do not like him...soon if you bear a child, will he have a long nose?

From the words of Tinda we see that she is conscious of the exploitation that Madevu is visiting upon her mother and would like it to stop. In a society that is first descending into false consciousness, Tinda becomes the symbol of the teacher that can redeem not only her mother but the entire society.

Well, we also know that she is a very attractive lady because when Mambosasa sees her during the evictions he cannot stop thinking of her. For a person whose psyche is taken up by socialist dictums, the love for Tinda becomes the only thing that tags at the coattails of his mind grounding him to reality.

Mambosasa falls in love with this belle. This love leads to marriage. And it is in this marriage that we see Tinda now called Mama Werima. She comes out as a voice of reason when she confronts Mambosasa on the direction of Ujamaa in the villages. There had been groweing sentiment of “Nyerere ametudanganya”, Nyerere has lied to us (P 88). But no one could voice this sentiment.

“Duniani kuna kudanganyana kwingi. Nilikuwa nikifikiri juu ya vijiji vyetu hivi viwili—Kisole na Bucho...Yale tulioahadiwa juu ya Ujamaa hayajafanyika...miaka mitano sasa yamepita...na huyo Marx uliyekuwa ukinihubiria ako wapi?” (Pp 89,90,93)

This world is full of lies. I have been thinking about our two villages...we have not seen the things that were promised...five years later...and where is that Marx that you used to preach to me about?”

From the above excerpt we observe that the place of Tinda in the life of Mambosasa is what grounds him to reality and even redeems his image in the face of a village that had fallen out of favour with him after his failure as Mwenye Kiti wa Kijiji. Still, it is Tinda who tells him that as he is eating crumbs in the village his friend Mamboleo has gone on and acquired a good job. After talking with Tinda on how Mamboleo is faring after leaving the village, Mambosasa gets the urge to change the destiny of his life.

We also see the love of a father to his son through the character of Mzee Farjalla. He is the one who earlier convinced Mambosasa and Mamboleo to take up leadership positions in the village. This demonstrated his belief in his sons. After being removed from the position of Chairman the life of Mambosasa takes a downward turn. He sinks into destitution each passing day. Mzee Farjalla notices this and decides to take action.

“...Zamani niliamini wewe na mimi tungefanikiwa, lakini matendo yako yamenivika wingu la aibu na kunikatisha tamaa...nimekuita nikuonye. Kijiji hakikutaki. Ondoka kijijini humu. Nenda kwa Mkuu wa Wilaya...” (Pp. 114, 115)

I used to believe you and I would be happy together, but your actions have dampened my hopes. I called you to warn you. The village does not want you. Leave. Go to the head of the province...”

From this excerpt we see the love of the father to the son and his urge to influence him for the better. This is what demonstrates his role of redemption. Mambosasa takes his father's counsel seriously and goes to that office. And after a few days his life is changed.

Saa nne kamili Mambosasa alionekana akitoka bomani na barua ya kumpelekea Mkuu wa Chuo cha Elimu ya Taifa cha Tabora. Huko Ndiko alikokuwa amepangiwa kufundisha. Moyo wake ulikuwa ukidunda kwa furaha...” (P 116)

At exactly ten o'clock Mambosasa came out of the house with a letter to take to the ministry of education for Tabora. That is where he was going to teach. His heart leapt with joy...

The news of his employment as a teacher comes to Mambosasa at a time when his life was on a rough patch after a series of misfortunes that began with the villagers removing him from the position of Chairman, then being sidelined by the authorities and finally being reduced to the level of illiterate villagers with his education being unable to raise him above that level. Tinda then talks with him and he realizes that he can turn his life around.

The character of Tinda symbolizes a redemptive figure; and her love for Mambosasa can be taken to symbolize her love for the society; and the counsel she gives her mother over Madevu is what raises her above the powerless lot and confers on her the power of the teacher.

5.3 Redemptive Violence: Violence as Teacher and Death as Lesson in *Gamba La Nyoka*

In this text Kezilahabi shows the place of violence in the life of a nation that is struggling with nationhood. This violence, it seems to me, is a way of showing the instability in the social structures that are yet to be strengthened. The fight between the government forces and Wanakisoile in the forest serves as a bridge between the uneducated and the educated who lacked a 'podium for dialogue.'

In *The Wretched of the Earth*, Fanon underscores the need for violence in the decolonization process. He sees it as a way of restoration of nationhood to the people.

The naked truth of decolonization evokes for us the searing bullets and bloodstained knives which emanate from it. For if the last shall be first, this will only come to pass after a murderous and decisive struggle between the two protagonists.

While Fanon is envisaging a situation of an outsider (a settler colonist) and the native (the colonized), the situation in Kezilahabi's novella pits the poor and uneducated village masses

against the educated ruling elite. The two situations are comparable in so far as one looks at the functionality of violence in both scenarios. The kind of violence that Wanakisole exhibits is redemptive. It is one that seeks to protect their nationhood; it asserts their worth in the psyche of the aggressor. And while the violence that the government metes out is oppressive, when it encounters that of the villagers the explosion that it creates is redemptive of both sides. It awakens them to their *utu*, humanity.

Indeed, the fight between the Wanakisole and the government forces though it is brought by animosity it can serve as a symbol of redemption when the society realizes that they can bridge the divide through education. The villagers sacrifice the comfort of their homes and the warmth of their wives for the cold in the forest just so that they can assert their dignity which the forceful removal represents.

Siku hiyo jua halikuonekana: lilikuwa limefunikwa na mawingu na kulikuwa na baridi kali... (P 29)

That day the sun was not visible: it was covered by dark clouds and there was a terrible cold... (P 29)

Here Kezilahabi uses the image of the sun and cold weather to evoke the nature of harshness of the weather and the suffering that the villagers exposed themselves to in their urge for resistance. This reminds me of the Mau Mau in Kenya who also took their fight with the colonialists to the forest where they had to bear the harsh element of weather.

In this case the sacrificer is the collective villagers of Kisole and the object of their sacrifice is the protection of their land from government forces. The victim in such instance is their comfort and it later turns out to be injuries to the body and also loss of life. In the publication

Narratology: Introduction to the Theory of Narrative, Mieke Bal gives a definition of what he calls fabula which he says is a series of chronologically related events that are caused by actors. He then underscores the importance of the event in the narrative process and says that it is the transition from one state to another state. And to act is to cause or experience an event. (Pp.5, 6)

I find Bal's description of 'the event' to be applicable to the case I am studying; especially the assertion that after the 'event' there is transition. After the fight, the sacrifice, there is a modification of the state of the narrative and of the 'actors'. The fight has led to a consecration that has transformed them from a state of unawareness to a state of awareness where they realize their common interests in the nation-building project.

While receiving treatment at the hospital, the casualties on both sides seem to gain clarity on the matter at hand—the evictions to Ujamaa villages. This comes out when Mamboleo and Mambosasa debate on the evictions. Their debate opens the eyes of the other villagers who lacked a language of articulating their stands.

Unajua, walioleta shida ni wale watekelezaji. Vijiji vyenyewe si vibaya. Walioleta fitina ni hawa pimapima. Sidhani kwamba Rais alisema kuwa nyumba zote za mabati zibomolewe... (P 25)

You know, those who brought problems are the implementers. The villages are not bad. The ones who brought problems are those who were demarcating the villages. I don't think the president said that all houses of iron sheet be demolished... (P 25)

This hospital becomes a place where the people express themselves honestly. From the above excerpt we learn that the common people have been witnessing injustices which the previous atmosphere did not let them talk about. The violence that they have witnessed and become

victims of has cleared their psyche and now they seem to be aware of what they have in common and not their differences.

At the hospital the issues that are disturbing the people's minds are discussed and it makes them let off steam. Psychologically, the space of the conflict becomes the alter where all the ugliness of the people's lives are borne out, thereby offering a chance for new growth. I am reminded of Martin Luther King's speech on the 'Million Man March' where he said that the issue of racism had to be dealt with as a boil where the ugliness of it all had to be squeezed out into the light so as to rid the body of the disease.

Through the fight in the text, the people get an awareness of life and death which makes them even more conscious of their strengths and weaknesses which is a necessary step in gaining control of one's destiny by overcoming *upopo*. This conflict is therefore a teacher and the casualties are lessons it teaches.

5.4 The Sacrifice of the Exploitative Market System in Bucho

The narrator tells us that once upon a time, in the village of Bucho there was a shopkeeper who used his knowledge to exploit the villagers by increasing the prices of essential commodities and also the way the organization that bought cotton and mpunga from the villagers used their skills to tamper with the weighing scale to an extent that the villagers did not get their worth in terms of the mpunga they delivered to the organization. All these schemes disempowered the villagers economically.

Wana-Bucho walikumbuka jinsi Mamboleo na Mambosasa walivyoshirikiana kumfukuza Mmanga mmoja mwenye duka aliyezoea kupandisha bei ya vitu kila baada ya siku wakaanzisha duka lao la ushirika...waliweza kukumbuka jinsi, vijana hawa

walivyogundua wapimaji wa pamba na mpunga wakati wa msimu walikuwa wakichezea kapani na kwa njia hiyo wakidhulumu wanakijiji ratili nyingi za mzaao yao... (P 24)

The people of Bucho remembered the way Mamboleo and Mambosasa worked to chase away one shopkeeper who was in the habit of raising the prices of commodities every day and they established a communal shop...they remembered how, these young men found out how the measurement personnel of cotton and mpunga were manipulated seasonally, and this way they denied the villagers their rightful pay... (P 24)

This is one instance where the narrator shows the redeeming factor of the intelligentsia. I believe that the business people were literally killing the villagers because when someone swindles your source of livelihood in the market economy it is equivalent to the drought that kills vegetation and kills living things that depend on it. The Bucho villagers, therefore, faced extinction were it not for the intervention of Mamboleo and Mambosasa. Their lack of knowledge made them prisoners of an exploitative market system from which they are liberated by the two youngmen.

The understanding of the educated young men in terms of commodity prices and the way weighing scales function saves the villagers. This action also shows bravery. Because the owners of capital whom they faced are people who are well connected with the disciplinary department of the state and they could have reported these two. They risked their wellbeing for the sake of their people and they win my admiration.

The villagers must now look for another shop which might be far away and which might demand walking long distances to; also once the exploitative buyers of cotton and rice are ejected from the community, Wana-Bucho lack a place where to sell their produce. But these sacrifices are

necessary to end the cycle of pauperization that they bring to the people. And the actions of Mambosasa and Mamboleo open the villagers' eyes to the manipulative nature of capitalism.

The two then proceed to establish a communal shop. This shop demands cooperation and pulling of resources from the entire community which in itself is an act of sacrifice which leads to the establishment of a shop that will not exploit the villagers. Such is the movement towards redemption and the defeat of *upopo* that signifies the movement through history of the exploited getting awareness of their situation and getting up and standing up for their rights, to paraphrase Bob Marley.

5.5 Sacrifice of Tradition as a Symbol of the Will to Knowledge

In this text there is the movement from the original Bucho village to the Ujamaa village though it was forceful, it was redemptive and the sacrifice of the church has led to the establishment of a situation where the uneducated can begin a movement from illiteracy towards literacy. Let us look at this movement through the way language is used in the text.

In *Kanzi Ya Fasihi: Misingi ya Uchanganuzi wa Fasihi*, K.W. Wamitila gives an incisive analysis of the different levels of language use that can be found in the Kiswahili novel. In a section titled “Ngazi ya Matumizi ya Lugha”, which translates to “Levels of Language Use”, he writes:

Lugha inayotumiwa katika baadhi ya kazi hizi inaelekea kuchimuza zaidi sifa ya Wana-Urasimu...matumizi haya uhusisha usanii wa kilugha pia ukuzaji wa lugha mpya inayohusishwa na riwaya. (P 181)

The language that is used in some of these works shows influence of the Russian School...such usage involves artistic use of language as well as innovation of language used in prose. (P 181)

I find that the artistic usage of language is of great significance to the message that a reader gets from the text. In *Gamba La Nyoka*, shows creative use of language through the use of the word 'Kimya'. As the narrative builds up the word is used a lot. And it creates the rhythm of the rising tension in the conflict that pits the government forces against the villagers.

Mahali penyewe palikuwa porini~kati ya pori. Kimya! Kimya hewani! kimya mitini, kimya majanini, kimya kila pahali... (P 11)

The place was a forest~the middle of the forest. Silence! Silence in the air! Silence on the trees, silence in the vegetation, silence everywhere... (P 11)

In this usage I feel that the 'kimya' usage tells of the lack of knowledge in the society. There is silence because people do not have the language to express their observations or opinions. There is silence because there is no learning going on. Also, the presence of silence shows the ignorance and lack of information that pervades in the society. Therefore, education which imparts knowledge and information in the individual arms him with a consciousness of thrusting the veil of silence. I take it that this 'thrust' is an act that breaks the silence and in that 'breakage' there is consecration which modifies the condition of the silent society.

Further on, I find that during the time that the villagers of Bucho used to attend Madevu's church services we saw that they lacked an understanding of the world which made them easy targets to forces of *upopo* such as the kind of religion that they received. As the plot of the narrative moves towards resolution the villagers of Bucho sacrifice their traditional ways so as to acquire

education. This sacrifice involves leaving age-old habits for the sake of a new being, and the end of it is that the people may gain a sense of their identity as those belonging to a nation and not an ethnic group.

The conditions under which the villagers learn are harsh but they are determined to learn the new ways of writing and reading which their children can do.

Wazee wengi waliona watoto wao wakisoma na kuandika vitabu...na waliona kitendo hicho kuwa cha uchawi. Kengele ya kwanza ya kuwajulisha kuwa walikuwa karibu kuenda kuvumbua uchawi huo ilipolia mioyo ya wazee ilianza kudundadunda...kelele kilisikika kijiji kizima---Kisomo! Kisomo... (P 71)

Many old people saw their children reading and writing on books...and they saw it as an act of magic. When the first bell of notifying them that they were about to go and unravel that magic rang the hearts of the old people started beating wildly...noise was heard in the entire village---Learning! Learning... (P 71)

From the excerpt we see old people and women sacrificing their habits and ways of life so that they can get an education which they see as helping them unravel the magic that their children are engaging in. The eagerness to learn in spite of a lack of a school building proves that the old people have resolved to acquire a new perspective of life and even if they have to bear the elements of weather like sun, wind and dust. They call to mind the story of one John Maruge from Murang'a who went to school in his eighties when the government introduced free primary school education. Maruge's was one of determination to gain knowledge regardless of what stage he was in life.

The women are also being transformed by this education. Initially, they would have been looking for a place where they could go and dance in, but now they are going to acquire knowledge which drives away the *upopo* that the likes of Mzee Chilongo suffer from. Mzee Chilongo becomes the symbol of tradition that education should change. The success of education is tested if it can transform people like Chilongo. The ability of Mzee Chilongo to recognize that what scares him when he goes to bathe in the river is the scale of a snake and not the real thing shows the transformation that he has undergone. It also shows that the journey of Ujamaa has made the Tanzanian nation much wiser on socialism.

This is the cognizance that should move the Ujamaa villagers from to new frontiers of experience. This education breaks down tribal and gender barriers which hinder the formation of social consciousness which is necessary in the formation of a national identity. The teaching of a shared history projects a shared destiny which calls for everyone's participation.

The title of the novella "Gamba La Nyoka" points to the act of a moulting snake which signals a new beginning. For most reptiles when they are moulting they often experience some form of pain as the old skin is shed off. Kezilahabi uses this image to point to the transformation of Tanzania from the colonial old days to the postcolonial world of Ujamaa. This transformation is a painful one which brings with it violations of human dignity. But if Tanzania is to move forward and gain a hold of its destiny then a break from the former colonial masters through the adoption of a communist economic vision is necessary.

5.6 Dzombo's Self-determination as a Symbol of Redemption in *Walenisi*

In *Walenisi* sacrifice becomes not only a symbol of redemption out of the incarcerating powers of *upopo* in the capitalist state, but it is also representative of the movement from capitalism to communism. For instance, the rocks that Dzombo meets on his way are the challenges to a desired socialist destiny. It is because many societies are not able to overcome them that they are not able to achieve an equal, if not a communist, state. Such premise will guide my analysis in this section.

One thing that stands out for me in Said A. M. Khamis' *Signs of New Features in the Swahili Novel*, where he examines the changes taking place in the Kiswahili novel, is how he looks at Katama Mkangi's novels of *Mafuta* and *Walenisi*. He says that Mkangi uses socialist ideology to look at the failures of the establishment and, as a sign of keepin in step with the trend of inward-looking; he uses a forceful wrath in the narrator's voice to show a need to alter the status quo. I am in agreement with Khamis and would like to add that it is this wrath that most times gives agency to exploited people to move to action and change the course of their lives.

Faced with unemployment and staring starvation in the face, Dzombo decides to take matters into his hands and decides to be self-employed. With persistence and determination he becomes a farmer in his own right. He sacrifices job security to escape the pauperization process and miseducating forces of the capitalist order.

Baada ya kisa hiki Dzombo alikata kauli kujiajiri mwenyewe; kwa hivyo akawa mkulima... (P16)

After that incident Dzombo made a decision to be self-employed; so he became a farmer... (P 16)

The steely resolve and the *kujitolea* (selflessness) that Dzombo shows in this new profession is testament to a person who sacrifices the comfort of being employed by some one and faces the risk of being his own boss. This is a sacrificial stance.

Aliingilia ukulima kwa dhati. Alikata vichaka na kufyeka misitu. Miiba ilimdunga na jua kumchoma bila huruma. Mvua ilimalizikia mgongoni na umande kumpa nyungunyungu. Vyote hivi alivivumilia kwa kutaka kudumisha uhuru wake kwa kutegemea kula jasho lake... (P 16)

He got into farming with all his heart. He cleared the bushes and was pricked by thorns. He was rained on and all these he bore in the hope of sustaining his independence... (P16)

The act of clearing the bush and bearing the thorns and the forces of weather speaks of the revolutionary attitude at whose end is the redemption of the individual from the forces of exploitation. Dzombo exhibits agency in gaining the reins of his destiny in his hands. His actions show a movement from the center of exploitation and repression towards the realms of free will and self actualization. By this sacrifice Dzombo gets himself out of the dialectics of oppression. This is what we see lacking in the Chapakazi character in *Kifo Cha Mwalimu*. He is tied up in the cycle of exploitation and he seems to lack agency to gain control of his life. However, before Dzombo can go far with his independence, the arms of punishment in the capitalist order step in to restrain his movement. He is taken to court and hastily sentenced to hang by *sayari*. Inhuman as this act is it becomes a sacrifice that leads to enlightenment of Dzombo. By getting himself out of the exploitative wage-labour system and going into farming, Dzombo is leaving the capitalist system for a system that gives him value for his sweat, as it were. This is the beginning

of the journey to communism where the market systems do not define the value of produce, but the human need that the produce meets. What we learn from the sacrifice of Dzombo is that in a capitalist society in the notion of free enterprise is still a false one because the superstructure exerts itself on all the structures of society through a technology of power.

5.7 Surviving *Majabali ya Ugonjwa* as Symbolic of Redemption from Effects of Capitalism

When Dzombo is put inside the sayari the futility of his destiny has been determined by the fact that his destination is suppose to be his death. However, Dzombo reverses this situation by excreting all his efforts in understanding the rocks of diseases that come his way. These rocks symbolize the obstacles to consciousness in human society; therefore to overcome them is to get out of the web of *upopo*. This is the rock of diseases which like the rock of stupidity requires maximum concentration and understanding and also a mental constitution of discipline to be able to overcome it.

Ili kujiepusha na miamba hiyo, Dzombo alikata shauri la kujichukulia msimamo wa kinidhamu ulioelweka. Kwanza aliiteremsha ile sayari...aliishusha vya kutosha mpaka akawa anaangalia mivunugu ya hiyo miamba-hivyo akawa amegundua kiini cha maradhi hayo... (P29)

So as to overcome those rocks, Dzombo made a decision of taking a stand of discipline that was understandable. First he lowered the sayari...he got it lower enough till he was looking into the base of the rocks-that way he became aware of the nature of this disease... (P 29)

The awareness that Dzombo achieves of the rocks is possible only after he has denied a part of his whole normal self and becomes discipline. Therefore, his actions show that it is important

that one becomes disciplined if he is to understand the nature of oppression that he is under. Another thing that goes together with sacrifice is the attribute of valor. Indeed, without it even the spine to go through with sacrifice might be lacking.

The bravery that Dzombo displays is what makes him overcome the obstacles to a desired destiny. Once he had gained a sense of awareness of the rocks it takes courage to confront them.

Na ili kuyaagua, alionelea achukue hatua thabiti ya kijasiri. Kwa hivyo, aliuacha ule usukani... (P29)

To treat them he took a firm stand of bravery... (P 29)

This decision by Dzombo to leave the steering wheel and jump into that of *egesha*, parking, is a split second decision that proves decisive in saving his life. It gives him the room to study the disease and offer treatment. This is not an easy choice because as he is studying the nature of the disease he abandons the steering wheel risking death by collision with other rocks. However, he learns how to balance the two to emerge victorious.

The reason that the majority of the proletariat are not able to overcome the limitations brought by relations of production within the capitalist economic set up is because they are not ready and willing to let go of the indulgences that they have and which seem to be chaining them even tighter to the slavery of the system. Indulgences like alcoholism.

5.8 The Death of Tabu as a Symbol of Awakening the Masses

The story of the death of Tabu is what triggered the liberation of Walenisi from the hands of Wachuna. This is a symbolic representation of the triumph of Socialism over Capitalism. My interpretation of this death is that it is the ignition that sets in motion the movement towards redemption of society from the *upopo* inducement that causes things like debilitating alcoholism that induces *upopo* and hinders the characters from understanding realities of life. And since capitalism also brings with it things that ‘kill’ the teacher, the rise of socialism and *utu* is the resurrection of the teacher.

The closest I can come to understanding it is through the practice of “loko dhoch” among the Luo of Kajulu-Kadero. This is the practice of healing a sick man where the healer attempts to reverse the curse that had been put on the patient and returning it to the person who caused it. The suffering of the society is because of Wachuna. The death of Tabu is an incident that heals the society by turning attention to the object that caused it and dealing with it for the betterment of the patient.

In the book *Kanzi ya Fasihi*, K.W. Wamitila gives ways in which the course of a Kiswahili novel is organized and how events take place to bring what Mieke Bal calls transition. One of the things that he mentions which I find relevant to my discussion is on *Mbinu ya Matukio*.

Hii ni mbinu ya kidrama ambayo inamulika zaidi kwenye matendo au matukio ya wahusika. Mhusika anaeleweka zaidi anapowasilishwa kimatendo. (P 173)

This is a style in drama that gives insight into action or events of characters. A character is understood more if he is represented through action. (P 173)

The point that I get from Wamitila is that the way characters are situated in the narrative must bear in mind the event or actions that they will carry through. Therefore, in the Kiswahili novel, as in a novel in any language, the events are important in pushing the level of narration from one level to another. And this is what the death of Tabu does in *Walenisi*; it symbolizes the turning point in the exploitative dynasty of Wachuna.

For a long time the Wachuna people ruled the lands and ensured that they kept the masses under their leash through *ujanja* and *ujinga*. The *ujanja* helped them exploit the *ujinga* of the poor people. However, as time wore on the people's eyes were opened to the reality of the oppression that they were under. One incident that becomes the tipping point is the story of the two twin sisters who went by the names of Medza and Chihenyoy.

In *A Tale of Two Cities*, Charles Dickens makes us understand that the French revolution was triggered by the Queen's careless response about the poor people who are asking for bread and then she asks them contemptuously why they cannot have cake.

Likewise in *Walenisi*, the story of these twins is very chronotopic in the plot of the narrative. It brought to the realization of the exploited masses the nature of their exploitation by opening their eyes to a life of inequality that is so corrosive that it can drive a wedge between two people who have the grew up in the same womb, born of the same mother and suckled at the same breast but whose destinies drastically change when they get married; Medza marries a poor man which ties her to a life of poverty and misery, while Chihenyoy marries a wealthy man which bestows upon her a life of extravagance and vanity.

One day Medza's son called Tabu suffered a seizure and was rushed to the hospital. At the same time Chihenyoy's son Furaha suffered burns from boiling water and was rushed to the hospital.

Medza could not get the services of a doctor because she had no money to pay for his services; Chihenyoo had a personal doctor who was only eager to take care of Furaha. The end result is that Tabu died from lack of money while Furaha was accorded the best treatment that money could buy.

Mwishowe, Furaha alikuja kuhitimu na akawa daktari, hali Tabu hata kaburi lake likawa halijulikani tena wapi lilipokuwa... (P186)

Ultimately Furaha became a doctor, while Tabu's grave was forgotten... (P 186)

The above quotation shows the paradox of life in a capitalist state. Here we see two different destinies to those whose past is so similar. In the capitalist state, the opportunities that one receives at birth are strong determinants of destiny regardless of destiny. That is why there is a common saying that it is not about where you come from but where you are going. While Furaha's privileged background buys him health when sick, Tabu's destitution condemns him to death.

The death of Tabu due to lack of medical attention because of lack of money woke the masses up on the inhumanity of the system under which they live. A system that could condemn the poor people to death while giving the rich an assurance of a good life deserved to be changed. In this case Tabu becomes the victim of sacrifice, whose death leads to the redemption of the society from the clutches of the Wachuna.

Tabu's death causes a stir for commitment to life.

Yaonekana kisa hiki kilikuja kikawa kisa mojawapo muhimu kilichowazindua Wawalenisi. Kiliwafanya kutambua kuwa uadilifu si kwa kuzaliwa ama kwa bahati

mbaya, bali ilikuwa ni kwa sababu ya uhusiano wa kijamii uliodumishwa na sharia za utawala wa kichuna... (P186)

It seems this incident came to be one of those important ones in awakening Wawalenisi. It made them realize that poverty is not something one is born with or comes by through bad luck, but it came about because of the relations in society that were maintained by a rule of habits of Wachuna... (P 186)

Under Wachuna inequality was the euphemism for class. And they produced and exported false knowledge that the classes were decided by the divine order and no human being was to question it. However, the realization of these falsehoods springs the bell that initiates action towards change. There are other deaths that had to occur for the total overthrowing the Wachuna regime.

Kutoka kwa Figa la Uoga, kukazaliwa Ujasiri...Figa la Ulafi kuvyaza Ukinaifu...kutoka kwa upao wa Ubinafsi, kukazuka Ujamaa; na kutoka kwa upao wa Uchoyo, kukazuka Ukarimu; na kutoka kwa Figa la Ujinga, kukalipuka Ufahamu... (P193)

From the feagure of Fear, was born Bravery...Figure of Greed bore Conern for others...from Individualism, came Cummunism; and from Selfishness, came Hospitality; and from the figure of Foolishness, exploded Awareness... (P 193)

In the above quotation we see how Mkangi exploits the use of parallelism to show the binary opposition which dominates human life. And that life is a journey from one end to the other. One end is desirable while the other is not. The point that the quotation makes is that through struggle and determination the people of Walenisi were able to overthrow the Wachuna dynasty whose rule represented the undesirable end of life's journey. It is from the fear that they had instilled in people that was born a bravery that opposed their exploitation. I also notice that from the

ignorance and miseducation which formed the basis of their exploitation of the unknowing masses, exploded a sense of awareness that lit the path of a revolutionary sacrifice for a paradigm shift.

These deaths of the 'undesirable' lives brought about the births that lead not only to the realization of the miseducation but also to the possibility of overcoming it. The realization of 'ufahamu' and consciousness becomes the significant attribute which makes the people to take action against exploitation.

To sum up my analysis of sacrifice in this text I would say that the move to redemption is a communist one. And that the main reason that the characters struggle to take charge of their destinies is so that they can establish a communist state where the gross inequalities of capitalism will be a thing of the past. However, I would also like to point out that this transition as is figured in this text is very romantic and does not look into the stark challenges of destabilizing the capitalist structure in a world where free enterprise forms the basis of the political economy.

In the end what is important to me as a literary critic is to show that the disillusionment that is present in literature always comes with clues as to how they can be transcended. In my analysis of these texts that was my aim. I was convinced that in as much as Mama Tinda looks completely powerless to the whims of Padre Madevu, there was something

5.9 Nana Teresa and Wangari Maathai as Symbols of Hope

These two phenomenal women show bravery and determination in the pursuit of a better society. The instance of selflessness in the pursuit of enlightenment and redemption of society from the chains of *upopo* is shown by the character of Nana Teresa. She is the principle in charge of St. Mercellus- Nairobi South B. she goes out of her way to ensure that there is an environment conducive for acquisition of knowledge.

Ni kwa ajili ya maongozi yake sheshe ndipo mazingira ya kazi yakawa mazuri sana kwa Chapakazi... (P 272)

It is because of hi good leadership skills that the environment of work became good for Chapakazi... (P 272)

Here the narrator is telling that it is disciplined leadership with concern for education that can create a room for proper education. Without it the students will lack a role model to look upto. This school is juxtaposed with Kilelecha Karen where students have the legitimacy and the teachers are disempowered to an extent that those who have weaker mettle lose all faith in teaching and resort to just making money. But in a good teaching environment like at St. Mercellus the teachers are able to impart knowledge with ease and students pass in their exams.

Mwalimu Chapakazi alichukua fursa hiyo kuwaagiza kila mmoja baada ya wikendi kuwa na kitabu cha hadithi na gazeti la Taifa Leo...kazi ikapamba moto. Matokeo ya mwaka huo yaliongezeka kwa alama kumi, wanafunzi ishirini na watatu wakapata draja la A katika Kiswahili... (P271)

Mwalimu Chapakazi took that opportunity to instruct all of them that after the weekend to have a story book and the newspaper of Taifa Leo...and work took off. The result of that year was better by ten points, twenty three students got grade A in Kiswahili... (P 271)

In this school Nana Teresa makes it a school where the teacher has the legitimacy and Chapakazi finds himself able to reap the rewards of his sacrifice. His sacrifice in teaching Kiswahili by going to the extent of making the students to read outside the syllabus (Taifa Leo and watching Kiswahili bulletin on television) prove to be beneficial to the students as they pass their exams and get to go to top schools as well as to the school which gets the much needed publicity due to good performance.

It is Nana Teresa's the acts of selflessness which redeem the society from miseducation. The narrator tells us that even though Nana Teresa lived far from school compound she always ensured that she got to school.

Mwenyewe alionyesha mfano mwema kwa kuingia afisini saa thenashara japo aliishi mbali sana. Alikuwa vile mtu wa mwisho kutoka afisini. Mwito wake mkubwa ulikuwa, 'si vema kufanya kazi itakayokutahayarisha'. Si walimu si wanafunzi si wafanyikazi wengine, wote aliwataka kutenda kazi na kufuata maadili na nidhamu... (P 272)

Herself she showed good example by getting to office by six in the morning even though he lived very far. And he was also the last one to leave the offices. His motto was 'it's not good to do a job that will leave you unsatisfied'. And she expected every member of the school to follow this belief... (P 272)

From the above excerpt I see that Nana Teresa was fully committed to the work that she did at the school. And in this commitment she denied herself rest that is why she was the first to be in school and the last one to leave. Indeed, by sacrificing her time for the sake of the school she was able to steer the school to greater heights of academic performance.

The kind of commitment that Nana Teresa exhibits shows that to overcome the forces of miseducation like indiscipline which interferes with the acquisition of knowledge, the management of the school need to sacrifice her time so as to ensure that a huge amount of it is spent on achieving the desired object which in this case is a disciplined school that can perform excellently in academics.

In her autobiography *Unbowed*, Nobel Laureate Wangari Maathai tells of her life story and the passion that inspires her crusade to save the world vegetation cover. In the book, readers get to appreciate the journey of this Nyeri-born woman who single handedly faced great odds in life like autocratic government regimes and male chauvinism; but overcame them and rose to the pinnacle of human rights defender and was recognized and awarded by the community of humanity for her contribution to world peace by crusading to people to save the forest cover of the world. Maathai's sacrifice in the face of odds was a symbolic act of sacrifice in redemption of the earth.

I find it deeply touching when in the course of the narrative the figure of Wangari Maathai is brought out. She is presented as a character who sacrificed herself for the environment; she bore physical torture from the regime in power just so that she could save the Uhuru Park from the hands of the capitalist oligarchy that sought to build a skyscraper in the middle of the park.

6.0 Chapakazi's Life of Sacrifice as Symbol of Redemption

In the theological book, *Jesus the Liberator*, Jon Sobrino gives the image of Jesus Christ that is defining the contemporary moment. Pitching his examples on Latin America he writes:

The traditional suffering of Christ came to be seen not just as a symbol of suffering to be identified with, but also as a symbol of protest against that suffering and, above all, a symbol of liberation. (P 12)

In Christology the suffering of Christ is the foundation on which salvation of mankind rests. And Sobrino is telling us that the image of a suffering Jesus means much more to revolutionaries. While I do not intend to be blasphemous, I find the suffering of Chapakazi, who is a teacher, to bear the same token for the teaching community as that of Jesus to Christians. He suffers so that his suffering can serve as a point of awakening the teacher community to the suffering that they are undergoing and move them to action.

Marijali praises him for his dedication to bring out the best in the students.

Masharufu Dakt. Chapakazi M.K. Mwalimu aliyejizolea sifa za kurunzi imulikayo katika usiku wa kiza kikuu cha mustakabali wa wanafunzi wake... (P14)

Masharufu Dakt. Chapakazi M.K. Mwalimu who gained fame of the searchlight that lights the great darkness of the world of his students... (P 14)

Of interest to me is the imagery that Marijali uses to eulogise the teacher. The *Kurunzi* that lights the great darkness of the world of his students. The implication of likening Mwalimu to the searchlight underscores the importance of the teacher in identifying things that are hidden in the

dark and also help study them. The hard work of this teacher at showing the students light out of the darkness of the society.

Darasani, sauti yake ya radi iliwatoa wanafunzi maruerue ya usingizi, ujinga na uzumbukuku. Iliwafanya wanafunzi waliokuwa visu butu masomoni- visu visiyoweza hata kukeketa vibayavibaya kuwa mashoka yenye makali yaliyometameta magogo ya elimu katika mapande na vibanzi. Maswali yaliyokuwa yakiwatatiza katika masomo mbalimbali yakawa mboga kabisa. Kweli bandu bandu huisha gogo... (Pp. 14, 15)

In class, his thunderous voice awakened the students to the need for learning. And even the questions that seemed hard in exams became easy...

Unlike other teachers at Kilelecha Karen whose interests only lay in getting their salaries, Chapakazi seems to be responding to a call which is greater than monetary gain. His mandate is to mould the personalities of this young people so as to make them better people in the society. Chapakazi goes out of his way, forfeiting comforts of his house just so that he can make the students understand life and the forces that control it. This sacrifice by Chapakazi seeks to help the young souls out of the 'upopo' that the society is mired in and which the students are specifically susceptible to.

The lessons that Chapakazi gives the students go outside the syllabus and give the 'real life' lessons. When Chapakazi sacrifices for the sake of the students he is losing a part of himself which eventually leads to his death. The narrator uses a very apt imagery to look into the situation of the teacher. This image shows that the task of moulding the society for the better through the schools is a sacrificial task that not many can do in the society.

Shule ni sehemu ya jamii nzima. Mahakama ina jukumu la kuadhibu kwa mujibu wa sharia. Ikoapo kutekeleza wajibu huo athari ya kukosa haki hutambaa katika maofisi kwa njia ya ufisadi na ubaguzi...uhalifu na utovu wa nidhamu uliokithiri katika jamii. Huku huozesha miti wa nidhamu shuleni ... (P 280)

The school is a place of the whole society. The judiciary has the responsibility of punishing in accordance with the law. When it fails in this the effect of the injustice spreads to other offices through corruption and discrimination...crime and indiscipline takes root in the community. This rots the tree of discipline in schools... (P 280)

As a sensitive representation of the relationship between the various organs of the societal structure, I find this imagery extremely accurate and profoundly moving. It shows that once other organs of the society have failed in their responsibilities the weight of shaping the 'defects' is left to the teacher. He is left with the task of ensuring that the school products are fit to participate in the activities of the society. But this is never an easy task as we can see from the life of Mwalimu Chapakazi and Yassin Marijali. The narrator compares it to taking care of a tree that is dying for lack of water. This is an arduous task that is close to bringing back to life a dying organism. It involves diligence and discipline which requires one to sacrifice his mental and physical resources. I sympathize with Mwalimu Chapakazi as an exploited teacher but I admire him because in spite of what he goes through maintains his love for the profession which to him is a call in life.

When finally Chapakazi dies it is because his life has been ebbing out in doses from the moment he got into the teaching profession. With every sacrifice to give agency to his students he loses

'bits' of his life so as to help build others. He loses his life because he strives to give life to the dry twig of a tree. In giving it life, he loses his own.

Mti mkavu. Juhudi hizo ndizo zinazoukondesha, kuunyonya na kuukausha mwili wa mwalimu...zinamskukuma mwalimu kaburini kila kukicha...mwalimu anakufa akichekwa...(P 280)

A dry tree. The tasks of giving it life is what makes the teacher grow thinner, it sucks him and dehydrates the body of the teacher...it pushes him to the grave every day...the teacher dies as he is being laughed at...(P 280)

The metaphor of *mti mkavu* (dry tree) points to the way life is sapped from the teacher due to exploitation to the point that he is drained and remains lifeless. Every day in school, the teacher is nearing his death because of low pay, poor working conditions and lack of appreciation from the society.

His death causes the society to reflect on the condition of the teacher and seek measures of improving it. Therefore, improving the condition in which the teacher works is a way of ensuring that the society has people who work in its best interest and the interests of every member of the community. The speech of the official leader of the opposition captures the society's sentiments:

Kifo cha Mwalimu Dakt. Chapakazi Masumbuko Kitungati ni kurunzi ya kutumulikia katika kiza mbwi kilichotanda na kuigubika taaluma ya ualimu... (P328)

The death of Mwalimu Doctor Chapakazi Masumbuko Kitungati is a flash of light for illuminating for us the blanket of darkness that has engulfed the profession of teaching... (P 328)

The death of Mwalimu Chapakazi in the course of fighting for the redemption of the position of the teacher from the marginalization is not in vain. This death is a catalyst that should move the people to action. All along I did not see a senior figure in the political arena fighting for the sake of the teacher but at the funeral the leader of the official opposition gestures to the need for action to be taken to avoid similar deaths of the teacher, the guiding light in society. The symbolism of death signifies the end of the teacher's exploitation in a miseducated society and the beginning of a new chapter in which the life of the will improve for the better.

6.1 Conclusion

In conclusion I wish to put it that the redemption is like the movement from colonialism to freedom. The symbols that I have analyzed help in showing hope from exploitation and human degradation. The best novel to show the liberation intention of redemption is *Walenisi*. The narrative moves from Capitalism to Socialism in a trajectory that seeks to liberate the world from exploitation. At the end of the novel Dzombo plans to get back to the real world to liberate it from capitalist exploitation.

CHAPTER 6

CONCLUSION

I had set out with the objective of analyzing the connection between death of the teacher and disempowerment in society as is present in the three novels. I handled it as a thematic issue. I was also interested in the symbols of redemption that offer hope of a way out of that situation. The Structural Marxist theoretical enabled me to analyze the texts in terms of how the identity of characters is interpellated by the various institutions in the society.

My findings in this research are that in a novella like *Gamba La Nyoka* Kezilahabi shows us that the failure of Ujamaa in Tanzania was not only due to the self-contradiction, but also the greed of the elite to whom it was entrusted. Greed was one defining character trait of the educated elite. This is what I called intellectual betrayal. This was seen in the behavior of characters like Mamboleo, Mambosasa and the Mkuu wa Wilaya. In the character of Mambosasa we saw him betray the trust of his villagers of Bucho and the entire nation at large. This happens when he allows Masharubu, an entrepreneur, to establish a private shop in the village of Ujamaa. He accepts a bribe from this man. This act disempowers the village from realizing its socialist vision.

In *Kifo Cha Mwalimu* I was interested in how the economic situation of the teacher is like a noose around his neck that kills him in the passage of time. The dysfunctional nature of learning institutions is as a result of greed for money and this hinders the imparting of knowledge on learners leading to disempowerment. Kilelecha Karen is a typical dysfunctional school. It is under the management of Nana Skolastika whose interest is on ensuring that the school gets a good name in the public sphere so that it attracts many more people who will bring in more money in terms of school fees.

Another thing that I discovered with Mwavali's novel is the how language is used. I noticed that he has a lot of English sentences and words in the course of the narrative. Earlier in the story when the character of Bwana Marijali is introduced he is shown to converse in English. "You must change you attitude, you must work hard boy" (P 20). In this instance he is talking to his son Yassin Marijali after his admission to Kilelecha Karen.

The idea of the death of the teacher is also supported by the fact that most of the teachers we meet in the novel that Mwalimu Chapakazi goes to are not keen to play their role as figures who impart knowledge on young minds and act as good role models to society. The character of the teachers whom Chapakazi works with in Sabaot proves this point. This is what the narrator says of them: "...walipitisha muda mingi wao kwa kujisifu...Darasani hawakujali sana kwa kuwa walijua mshahara wao ungetoka tu...Walikataa masomo fulani..." (P181). They passed a lot of time praising themselves...in class they cared less to teach for their salary was assured...they even refused to teach some subjects..."

Teachers with such an attitude are disempowering the students from being able to impart on the society for the better. By refusing to teach they deny the student the right to knowledge which he has paid for; meaning they are aiding the exploitation of the students and their guardians who pay the school fees.

In *Gamba La Nyoka* I was looking at the Ujamaa project as a development tool which was meant to transform the villages and create equality in Tanzania. However, this failed because the teacher Mwalimu Nyerere trusted the untaught and uninitiated people with the implementation. The Mkuu wa Wilaya who punishes Mamboleo and Mambosasa for fighting Madevu is ignorant of the war being fought between capitalism and communism in the physical fight involving the

three. The exam that he gives them on the Arusha declaration is a sad trivialization of Mwalimu Nyerere's idea. However, I find that the novel lacks ideological closure; in the sense that the novel tells of the ills of the implementation of Ujamaa, then the final line that it ends with says talks of patriotism and loyalty to the flag no matter what. Well, I feel that through that line Kezilahabi was kind of being apologetic for having bashed the socialist ideal and now wanted some clemency. This leaves the audience wondering his real ideological standpoint in the novel as the author.

If in Kezilahabi's novel we saw a Communist country's writer expressing disdain for socialism, in Katama Mkangi's *Walenisi*, we see a Capitalist country's writer showing admiration for communism. The bone of contention for Mkangi is that capitalism has robbed society of its humanity and is therefore evil. That is why to him the real world is called *Jehanamu*. He now imagines a better world where the exploited proletariat undergoes a process of class consciousness and overthrows the capitalist bourgeoisie, after which communism will be established as an economic alternative. And the place of sacrifice in preventing the futility of destiny following the teacher's death in redeeming the society is presented by Dzombo himself. His death leads him to learn more on how to bring redemption to his world of *Jehanamu*. Generally the novel of *Walenisi* is what I can describe as a narrative of litigation. It litigates against the capitalist economic set up for its inhumanity and proposes the socialist system as a better alternative for its human face. To Katama Mkangi the redemption of the society from the ills facing it is in abandoning capitalism and adopting socialism. But he acknowledges that this will not be an easy ride and so there are sacrifices that people should make. In the next section I want to look at the journey to the redemption of society from the consequences of the teacher's death to a transformation of society and the place of sacrifice in it.

My other finding is that the texts can be looked at comparatively. They can be compared on these fronts: styles, issues looked at and the vision of authors. On style, I have not noted anything special that would differentiate these postmodern writers from the pioneers. With the exception of Mwavali who uses copious amounts of English to situate his narrative within certain existential realities, Kezilahabi and Mkangi tread the beaten path by seasonings of expected Kiswahili sayings that give their texts their didactic intention.

All the writers share a vision of a better society. And even though they write at different epochs in their countries' destinies they all share in the belief that the main problem with the development machine in the postcolonial state is the lack of 'pedagogic rocks' in the implementation. This is the lack of proper teaching of both the common *wananchi* and the ruling elite on the ideals of development.

That being so, I took up my study with the view that in this new age the cause of oppression is not that one has a superior weapon so as to coerce and subject another to his whims; rather it is about having knowledge and using this awareness to spread unawares such that even when one thinks that he is free, freedom he knows not.

The politics of knowledge acquisition and knowledge use have come to define our society as the matrix where one can either experience total freedom(having known) or experience total colonization (from not knowing). The Ujamaa ideal comes to a society that lacks knowledge of it and so its arrival is like that of colonialism.

I also would like to conclude by saying that the only text that I feel has ideological closure in terms of stating categorically how the problems of capitalism can be solved is *Walenisi*. On the other hand, it is my conviction that the other texts leave us in a state where the problem is stated

but no viable route out of that crisis is offered. In *Kifo Cha Mwalimu*, the death of Mwalimu Chapakazi sought of hints to the futility of destiny where the only hope of redemption from disempowerment is offered through actions of other characters; while in *Gamba La Nyoka*, the failure of ujamaa in Tanzania glimpses the audience into how not to develop a third world. The narrow conception of development tools by the elite and the lack of will power to follow through with the agenda is the bane of how Africans are Underdeveloping Africa.

The first novel *Kifo Cha Mwalimu* performs itself and tells the tale of a society that is killing the teacher and creating a dysfunctional education system. *Gamba La Nyoka* by Kezilahabi looks at a society that misinterprets the ideals of socialism as proscribed in the Arusha Declaration of 1967, while *Walenisi* tackles the lack of understanding of *utu* (humanity) in society, In all these novels I see a picture of a society with a pedagogic void. These books therefore inspire my understanding of the death of a teacher in society as the breaking point in the destinies of the communities presented due to a lack of knowledge and understanding (foundation of consciousness) in society.

Reading the selected novels my mind was provoked by the idea of a ‘dead’ teacher in *Kifo Cha Mwalimu*. Then *Gamba La Nyoka* literally summons to mind the image of a scale left behind by a snake that has undergone the molting process. The society depicted here appears to think that this scale is the real thing and it excites them as a real snake would. This shows there is no ‘teacher’ to help these people see the difference between a real snake and the scale of a snake. In *Walenisi* the discourse is about two societies, one capitalist and the other socialist. The capitalist is full of inhumanity, while the socialist is humane. The aim of the text is then to fill the gap left by the ‘dead’ teacher and teach people the way to a humane society through socialism. My mind

was then tickled with the question: what kills the teacher in society and what becomes of a society without a teacher?

Finally, I would like to urge more literary critics to lend their eyes to the body of production of Kiswahili literature. The output is bountiful, what is needed are keen literary eyes to pore through the products and account for what they find in them. This will be helpful in helping Kiswahili literature develop more.

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